JULY 3, 1954

MOTION PICTURE HERALD

5,179 CinemaScope Equipped

Rank Adopts VistaVision

U-I's "Prints in all Sizes"

REVIEWS (In Product Digest): GARDEN OF EVIL, APACHE, FRANCIS JOINS THE WACS, HER TWELVE MEN, RING OF FEAR, MR. HULOT'S HOLIDAY, SINS OF ROME

Better Theatres for JULY

Seating for the Wider Picture

•

Sizing the Picture at Drive-Ins

•

The Movies Come to Levittown

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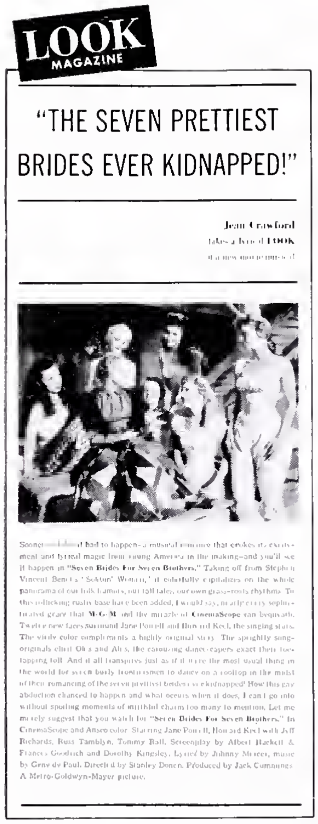
In Two Sections, Section One

SO BIG!

M-G-M's GIANT CINEMASCOPE COLOR MUSICAL

"SEVEN BRIDES"

gets The Campaign of The Year!

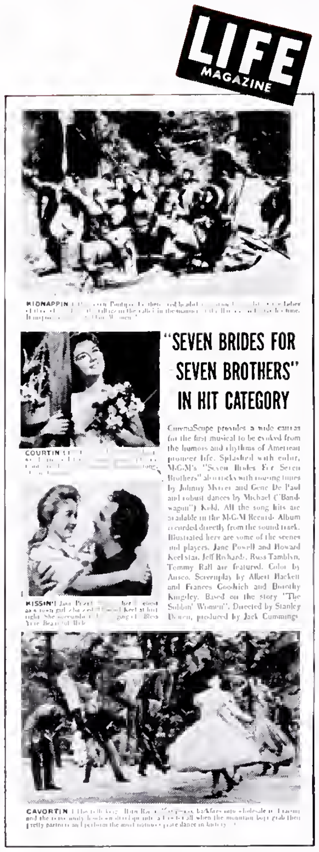


LOOK MAGAZINE

"THE SEVEN PRETTIEST BRIDES EVER KIDNAPPED!"

Joan Crawford
takes a lyrical LOOK
[illegible]

Sooner [illegible] had to happen—a musical romance that evokes the excitement and lyrical magic from young America in the making—and you'll see it happen in **"Seven Brides For Seven Brothers."** Taking off from Stephen Vincent Benet's 'Sobbin' Women,' it colorfully capitalizes on the whole panorama of our folk humors, our tall tales, our own grass-roots rhythms. To this rollicking rustic base have been added, I would say, nearly every sophisticated grace that **M-G-M** and the miracle of **CinemaScope** can bequeath. Twelve new faces surround Jane Powell and Howard Keel, the singing stars. The vivid color compliments a highly original story. The sprightly song-originals elicit Oh's and Ah's, the carousing dance-capers exact their toe-tapping toll. And it all transpires just as if it were the most usual thing in the world for seven burly frontiersmen to dance on a rooftop in the midst of their romancing of the seven prettiest brides ever kidnapped! How this gay abduction chanced to happen and what occurs when it does, I can't go into without spoiling moments of mirthful charm too many to mention. Let me merely suggest that you watch for **"Seven Brides For Seven Brothers."** In CinemaScope and Ansco color. Starring Jane Powell, Howard Keel with Jeff Richards, Russ Tamblyn, Tommy Rall. Screenplay by Albert Hackett & Frances Goodrich and Dorothy Kingsley. Lyrics by Johnny Mercer, music by Gene de Paul. Directed by Stanley Donen. Produced by Jack Cummings. A Metro-Goldwyn-Mayer picture.



LIFE MAGAZINE

KIDNAPPIN' [illegible]

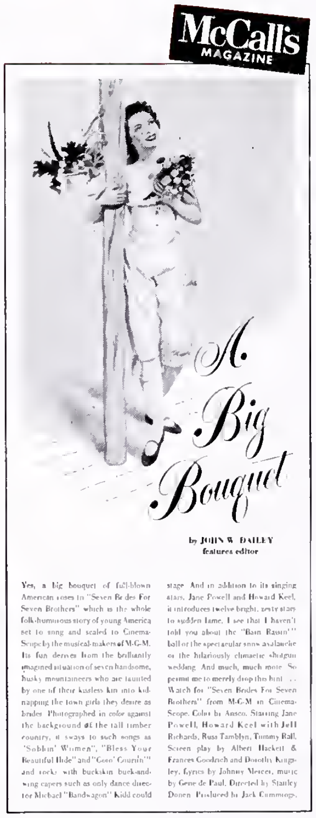
"SEVEN BRIDES FOR SEVEN BROTHERS" IN HIT CATEGORY

COURTIN' [illegible]

KISSIN' [illegible]

CinemaScope provides a wide canvas for the first musical to be evoked from the humors and rhythms of American pioneer life. Splashed with color, M-G-M's "Seven Brides For Seven Brothers" also rocks with rousing tunes by Johnny Mercer and Gene De Paul and robust dances by Michael ("Band-wagon") Kidd. All the song hits are available in the M-G-M Records Album recorded directly from the sound track. Illustrated here are some of the scenes and players. Jane Powell and Howard Keel star, Jeff Richards, Russ Tamblyn, Tommy Rall are featured. Color by Ansco. Screenplay by Albert Hackett and Frances Goodrich and Dorothy Kingsley. Based on the story "The Sobbin' Women". Directed by Stanley Donen, produced by Jack Cummings.

CAVORTIN' [illegible]

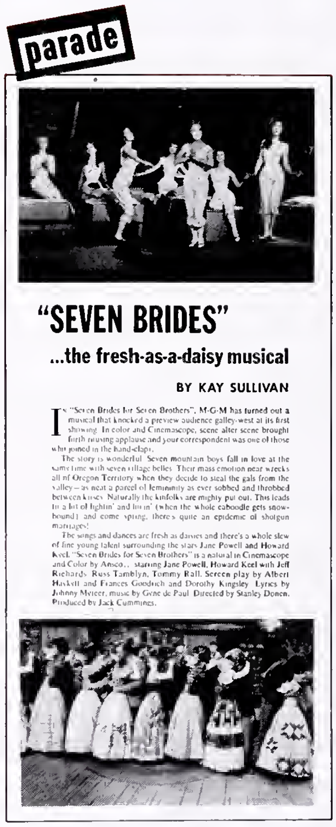


McCall's MAGAZINE

A Big Bouquet

by JOHN W. DAILEY
features editor

Yes, a big bouquet of full-blown American roses to "Seven Brides For Seven Brothers" which is the whole folk-humorous story of young America set to song and scaled to CinemaScope by the musical-makers of M-G-M. Its fun derives from the brilliantly imagined situation of seven handsome, husky mountaineers who are taunted by one of their kissless kin into kidnapping the town girls they desire as brides. Photographed in *color* against the background of the tall timber country, it sways to such songs as 'Sobbin' Women", "Bless Your Beautiful Hide" and "Goin' Courtin'" and rocks with buckskin buck-and-wing capers such as only dance director Michael "Bandwagon" Kidd could stage. And in addition to its singing stars, Jane Powell and Howard Keel, it introduces twelve bright, zesty stars to sudden fame. I see that I haven't told you about the "Barn Raisin'" ball or the spectacular snow avalanche or the hilariously climactic shotgun wedding. And much, much more. So permit me to merely drop this hint . . . Watch for "Seven Brides For Seven Brothers" from M-G-M in CinemaScope. Color by Ansco. Starring Jane Powell, Howard Keel with Jeff Richards, Russ Tamblyn, Tommy Rall. Screen play by Albert Hackett & Frances Goodrich and Dorothy Kingsley, lyrics by Johnny Mercer, music by Gene de Paul. Directed by Stanley Donen. Produced by Jack Cummings.



parade

"SEVEN BRIDES"

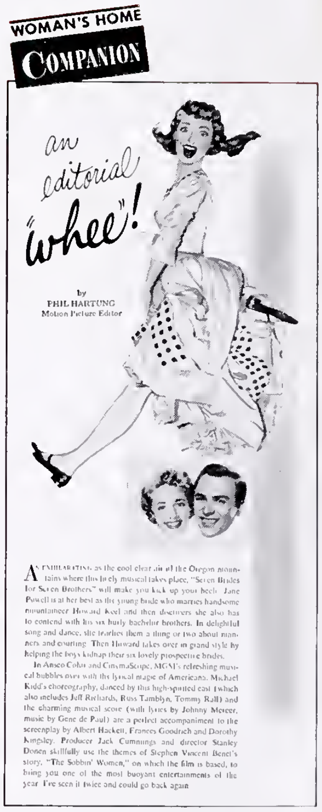
...the fresh-as-a-daisy musical

BY KAY SULLIVAN

IN "Seven Brides for Seven Brothers", M-G-M has turned out a musical that knocked a preview audience galley-west at its first showing. In color and Cinemascope, scene after scene brought forth rousing applause and your correspondent was one of those who joined in the hand-claps.

The story is wonderful. Seven mountain boys fall in love at the same time with seven village belles. Their mass emotion near wrecks all of Oregon Territory when they decide to steal the gals from the valley—as neat a parcel of femininity as ever sobbed and throbbed between kisses. Naturally the kinfolks are mighty put out. This leads to a lot of fightin' and lovin' (when the whole caboodle gets snow-bound) and come spring, there's quite an epidemic of shotgun marriages!

The songs and dances are fresh as daisies and there's a whole slew of fine young talent surrounding the stars Jane Powell and Howard Keel. "Seven Brides for Seven Brothers" is a natural in Cinemascope and Color by Ansco... starring Jane Powell, Howard Keel with Jeff Richards, Russ Tamblyn, Tommy Rall. Screen play by Albert Haskell and Frances Goodrich and Dorothy Kingsley. Lyrics by Johnny Mercer, music by Gene de Paul. Directed by Stanley Donen. Produced by Jack Cummings.



WOMAN'S HOME COMPANION

an editorial "whee"!

by
PHIL HARTUNG
Motion Picture Editor

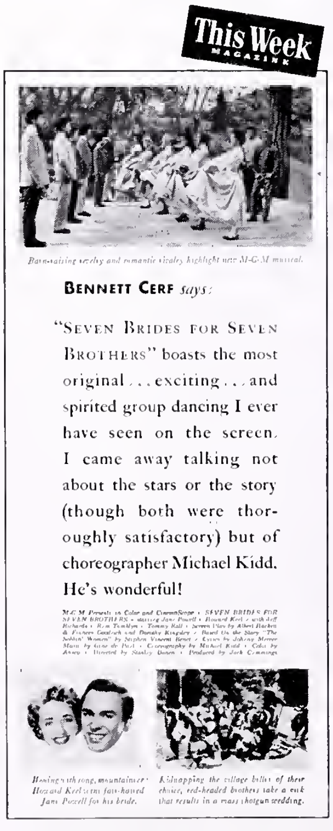
AS EXHILARATING as the cool clear air of the Oregon mountains where this lively musical takes place, "Seven Brides for Seven Brothers" will make you kick up your heels. Jane Powell is at her best as the young bride who marries handsome mountaineer Howard Keel and then discovers she also has to contend with his six burly bachelor brothers. In delightful song and dance, she teaches them a thing or two about manners and courting. Then Howard takes over in grand style by helping the boys kidnap their six lovely prospective brides.

In Ansco Color and CinemaScope, MGM's refreshing musical bubbles over with the lyrical magic of Americana. Michael Kidd's choreography, danced by this high-spirited cast (which also includes Jeff Richards, Russ Tamblyn, Tommy Rall) and the charming musical score (with lyrics by Johnny Mercer, music by Gene de Paul) are a perfect accompaniment to the screenplay by Albert Hackett, Frances Goodrich and Dorothy Kingsley. Producer Jack Cummings and director Stanley Donen skillfully use the themes of Stephen Vincent Benet's story, "The Sobbin' Women," on which the film is based, to bring you one of the most buoyant entertainments of the year. I've seen it twice and could go back again.

298,000,000 READERSHIP!

It's the Talk of the Nation. Word-of-mouth is creating a ready audience for M-G-M's fresh-as-a-daisy musical. In addition to the unique magazine ads on this page, the campaign includes "Picture of the Month Column" in 11 magazines; ads in all fan magazines; large-scale newspaper teaser campaigns in 50 cities; display campaign in 55 cities; 250 radio spots in 34 cities and on Network TV.

(Note:—Ask your M-G-M Branch for the FREE 1-sheet for lobby use showing the ads on this page.)



This Week MAGAZINE

Barn-raising revelry and romantic rivalry highlight new M-G-M musical.

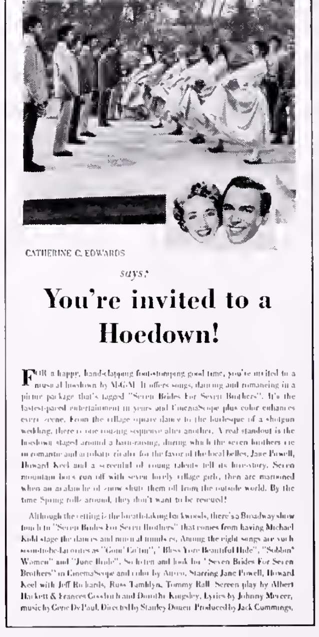
BENNETT CERF *says:*

"SEVEN BRIDES FOR SEVEN BROTHERS" boasts the most original . . . exciting . . . and spirited group dancing I ever have seen on the screen. I came away talking not about the stars or the story (though both were thoroughly satisfactory) but of choreographer Michael Kidd. He's wonderful!

M-G-M Presents in Color and CinemaScope • SEVEN BRIDES FOR SEVEN BROTHERS • starring Jane Powell • Howard Keel • with Jeff Richards • Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based On the Story "The Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer • Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings

Wooing with song, mountaineer Howard Keel wins fair-haired Jane Powell for his bride.

Kidnapping the village belles of their choice, red-headed brothers take a risk that results in a mass shotgun wedding.



Parents' MAGAZINE

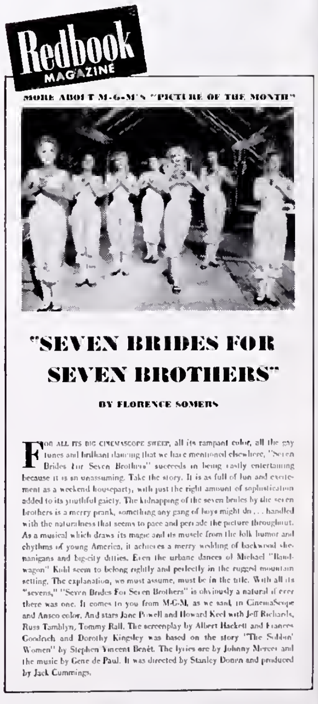
CATHERINE C. EDWARDS

says:

You're invited to a Hoedown!

FOR a happy, hand-clapping foot-stomping good time, you're invited to a musical hoedown by M-G-M. It offers songs, dancing and romancing in a picture package that's tagged "Seven Brides For Seven Brothers". It's the fastest-paced entertainment in years and CinemaScope plus color enhances every scene. From the village square dance to the burlesque of a shotgun wedding, there is one rousing sequence after another. A real standout is the hoedown staged around a barn-raising, during which the seven brothers vie in romantic and acrobatic rivalry for the favor of the local belles. Jane Powell, Howard Keel and a screenful of young talents tell its love-story. Seven mountain boys run off with seven lovely village girls, then are marooned when an avalanche of snow shuts them off from the outside world. By the time Spring rolls around, they don't want to be rescued!

Although the setting is the breath-taking backwoods, there's a Broadway show touch to "Seven Brides For Seven Brothers" that comes from having Michael Kidd stage the dances and musical numbers. Among the eight songs are such sure-to-be-favorites as "Goin' Co'tin'", "Bless Yore Beautiful Hide", "Sobbin' Women" and "June Bride". So listen and look for "Seven Brides For Seven Brothers" in CinemaScope and color by Ansco. Starring Jane Powell, Howard Keel with Jeff Richards, Russ Tamblyn, Tommy Rall. Screen play by Albert Hackett & Frances Goodrich and Dorothy Kingsley. Lyrics by Johnny Mercer, music by Gene De Paul. Directed by Stanley Donen. Produced by Jack Cummings.



Redbook MAGAZINE

MORE ABOUT M-G-M'S "PICTURE OF THE MONTH"

"SEVEN BRIDES FOR SEVEN BROTHERS"

BY FLORENCE SOMERS

FOR ALL ITS BIG CINEMASCOPE SWEEP, all its rampant color, all the gay tunes and brilliant dancing that we have mentioned elsewhere, "Seven Brides For Seven Brothers" succeeds in being easily entertaining because it is so unassuming. Take the story. It is as full of fun and excitement as a weekend houseparty, with just the right amount of sophistication added to its youthful gaiety. The kidnapping of the seven brides by the seven brothers is a merry prank, something any gang of boys might do . . . handled with the naturalness that seems to pace and pervade the picture throughout. As a musical which draws its magic and its muscle from the folk humor and rhythms of young America, it achieves a merry wedding of backwood shenanigans and big-city ditties. Even the urbane dances of Michael "Bandwagon" Kidd seem to belong rightly and perfectly in the rugged mountain setting. The explanation, we must assume, must be in the title. With all its "sevens," "Seven Brides For Seven Brothers" is obviously a natural if ever there was one. It comes to you from M-G-M, as we said, in CinemaScope and Ansco color. And stars Jane Powell and Howard Keel with Jeff Richards, Russ Tamblyn, Tommy Rall. The screenplay by Albert Hackett and Frances Goodrich and Dorothy Kingsley was based on the story "The Sobbin' Women" by Stephen Vincent Benét. The lyrics are by Johnny Mercer and the music by Gene de Paul. It was directed by Stanley Donen and produced by Jack Cummings.

"Invitations are in the mails. If yours gets lost, come anyway."

Mr. Exhibitor,
Theatres Everywhere,
U.S.A.
U.S. MAIL

SO BIG! "SEVEN BRIDES" must have its TRADE SHOWS IN THEATRES!

M-G-M presents in
CinemaScope
"SEVEN BRIDES FOR SEVEN BROTHERS"
Starring
JANE POWELL **HOWARD KEEL**
with
JEFF RICHARDS
RUSS TAMBLYN
TOMMY RALL
Screen Play by
ALBERT HACKETT & FRANCES GOODRICH
and DOROTHY KINGSLEY
Based On the Story "The Sobbin' Women" by
Stephen Vincent Benet
Lyrics by JOHNNY MERCER
Music by GENE de PAUL
Choreography by MICHAEL KIDD
Color by ANSCO
Directed by STANLEY DONEN
Produced by JACK CUMMINGS

PRESS TIME FLASH! Because of the intense interest in M-G-M's new musical we have extended its screenings to many other cities in addition to the Trade Shows in the Exchange Cities shown below. ASK YOUR M-G-M BRANCH FOR THE SCREENING NEAREST YOUR HOME!

The Love-Making Musical With The Shotgun Weddings!

BRANCH CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Madison	1032 Madison Ave.	7/7	10:30 A.M.
ATLANTA	Rhodes	62 South Rhodes Center	7/6	8:30 P.M.
BOSTON	Loew's State	205 Massachusetts Ave.	7/9	10 A.M.
BUFFALO	Amherst	3500 Main St., University Plaza	7/6	8:30 P.M.
CHARLOTTE	Manor	606 Providence Road	7/9	10 A.M.
CHICAGO	Previously Trade Shown..................			
CINCINNATI	Westwood	3118 Harrison Ave.	7/8	2 P.M.
CLEVELAND	Fairmount	Warrensville and Fairmount Roads	7/7	2 P.M.
DALLAS	Majestic	1925 Elm St.	7/7	9:30 A.M.
DENVER	Tower	2245 Kearney St.	7/6	11 A.M.
DES MOINES	Des Moines	517 Grand Ave.	7/8	9:30 A.M.
DETROIT	Beverly	10709 Grand River Ave.	7/7	2 P.M.
INDIANAPOLIS	Arlington	1025 North Arlington	7/7	2 P.M.
JACKSONVILLE	Florida	134 E. Forsyth St.	7/6	10 A.M.
KANSAS CITY	Brookside	6329 Brookside Plaza	7/6	2 P.M.
LOS ANGELES	Boulevard	Washington and Vermont	7/7	2 P.M.
MEMPHIS	Park	3527 Park Ave.	7/7	2:30 P.M.
MILWAUKEE	Avalon	2473 So. Kinnickinnic	7/8	8:00 P.M.
MINNEAPOLIS	Uptown	2906 Hennepin Ave.	7/6	8:30 P.M.
NEW HAVEN	Poli	23 Church St.	7/8	10:15 A.M.
NEW ORLEANS	Lakeview	800 Harrison Ave.	7/6	3:15 P.M.
NEW YORK	Previously Trade Shown July 1st..........			
OKLAHOMA CITY	Plaza	1725 N. W. 16th St.	7/8	1:30 P.M.
OMAHA	Dundee	4952 Dodge St.	7/7	2 P.M.
PHILADELPHIA	City Line Center	City Line W. of Haverford Rd.	7/8	10 A.M.
PITTSBURGH	Schenley	3960 Forbes St.	7/6	11 A.M.
PORTLAND	Laurelhurst	2733 E. Burnside St.	7/7	2 P.M.
ST. LOUIS	Esquire	6706 Clayton Road	7/6	1:30 P.M.
SALT LAKE CITY	Villa	3092 Highland Drive	7/8	1:30 P.M.
SAN FRANCISCO	Alhambra	Polk and Green Sts.	7/7	2 P.M.
SEATTLE	Egyptian	4543 University Way	7/6	8:30 P.M.
WASHINGTON	Apex	4813 Massachusetts Ave.	7/6	11 A.M.

AFTER WARNER BROS.' SI
'THE HIGH AND THE MIGH
LOS ANGELES, COMES THE
THE LION-HEARTED MIG

KING RICHARD AN

Out of the
Adventure Pages
of the Ages! From
SIR WALTER
SCOTT'S
'The Talisman,'
tumultuous epic of the
Quest for the Holy
Sepulchre!

CINEMASCOPE WARN

STARRING
REX HARRISON · VIRGINIA MAYO · GEORGE SANDER

X SMASH WEEKS OF
TY'AT THE EGYPTIAN THEATRE,
WORLD PREMIERE OF
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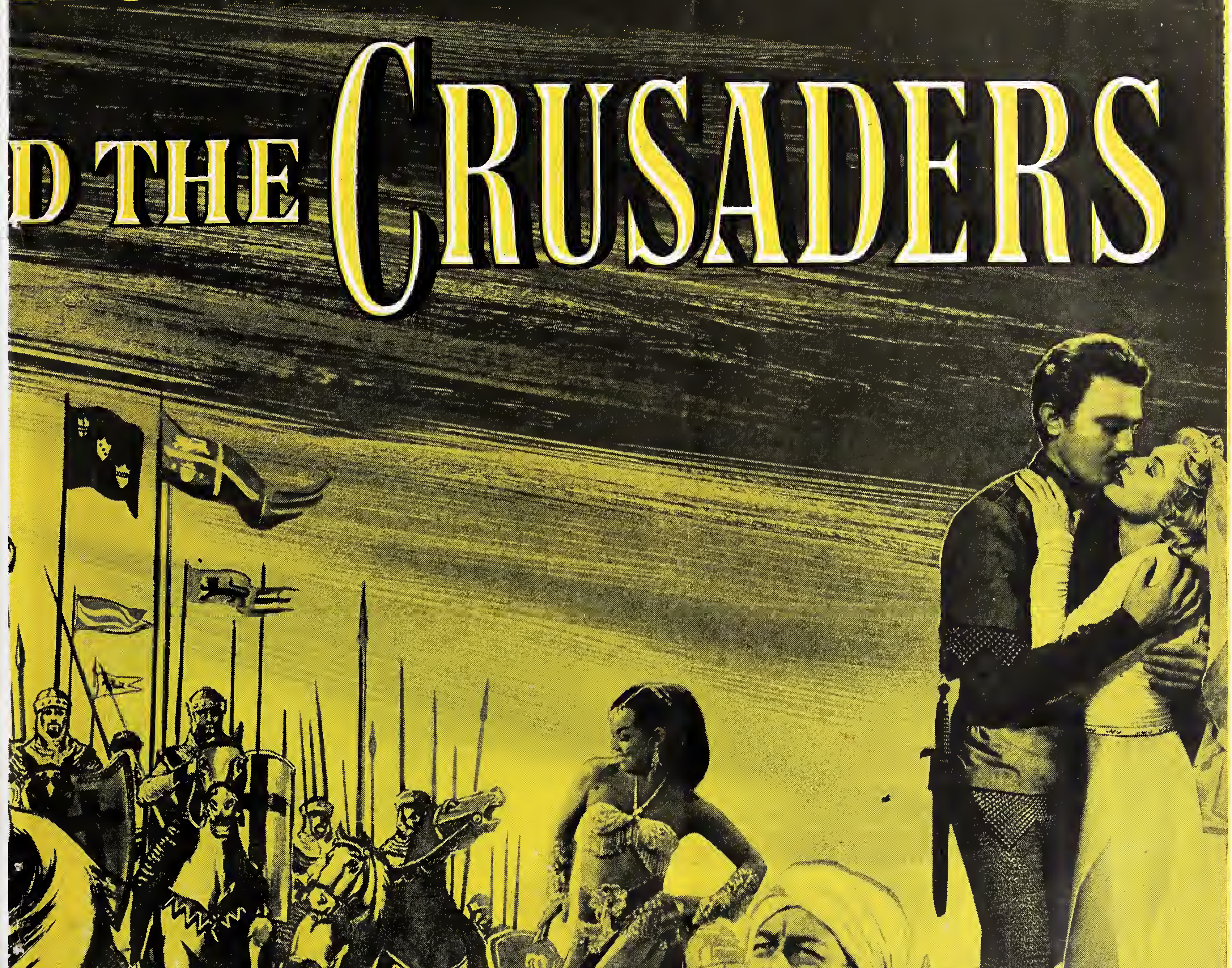

ERColor and Stereophonic Sound

S · LAURENCE HARVEY with ROBERT DOUGLAS screen play by JOHN TWIST produced by HENRY BLANKE directed by DAVID BUTLER
music by MAX STEINER

THE GROSSES CONTINUE WHERE The Robe LEFT OFF!

VARIETY

'DEMETRIUS' GREAT!
Los Angeles

'DEMETRIUS' TALL!
Indianapolis

'DEMETRIUS' BANGUP!
St. Louis

'DEMETRIUS' SOCKO!
Denver

'DEMETRIUS' HEFTY!
Boston

'DEMETRIUS' WOW!
Cincinnati

'DEMETRIUS' TALL!
New York

'DEMETRIUS' HUGE!
Providence

'DEMETRIUS' TERRIF!
Pittsburgh

'DEMETRIUS' ROBUST!
Seattle

'DEMETRIUS' MIGHTY!
Omaha

'DEMETRIUS' WOW!
Cleveland

'DEMETRIUS' WHAM!
Detroit

'DEMETRIUS' SMASH!
Buffalo

20th Century-Fox presents

DEMETRIUS and The GLADIATORS

Color by TECHNICOLOR

CINEMASCOPE

starring

VICTOR MATURE AS DEMETRIUS · **SUSAN HAYWARD** AS MESSALINA

Produced by **FRANK ROSS**

Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson • with Barry Jones • William Marshall

Directed by **DELMER DAVES** Written by **PHILIP DUNNE**

Play it in your choice of CINEMASCOPE equipment!

4-TRACK HIGH-FIDELITY MAGNETIC STEREOPHONIC SOUND
•
1-TRACK HIGH-FIDELITY MAGNETIC SOUND
•
1-TRACK OPTICAL SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 1

July 3, 1954

Tax Spur for TV

IN an astonishingly frank statement to a Senate commerce subcommittee the majority of the television stations of the country have asked to be allowed to feed at the public trough by obtaining special tax considerations so that more film would be turned over to television. In this day in which farmers and others receive direct subsidies from the U. S. Treasury it probably should not be surprising that television stations, despite the fact that so many of them are now highly profitable, should seek to do likewise.

The firm of Pierson and Ball as counsel for a group of 135 TV stations and applicants told the Senate group last week films sold to television should be taxed on a capital gains basis rather than as income; also, that producers, writers, directors and actors in films specially made for TV should be allowed to make each deal on a capital gains basis. It was pointed out that in this way a star could make as much on $106,000 paid as a capital gain in comparison with $500,000 of ordinary income. It was not pointed out that the U. S. Treasury would be over $425,000 poorer. That means proportionally more taxes would have to be paid by everyone else.

The plea for special tax treatment for TV films alleges that "resistance of the motion picture producers to releasing film to television seems to be slowly breaking down and will perhaps be not too serious a problem in the near future." The TV stations feel that if the film companies could get a better tax treatment on films sold to TV, they would hasten to do so. Also it is obvious that if performers were taxed at a maximum of 25 per cent capital gain for making films for TV and at regular rates for films for theatres, no one in the high brackets would work in the production of theatrical films.

Some television interests feel unwilling to compete fairly with motion picture theatres. First they stimulated the still-pending Department of Justice's 16mm-films-for-television suit and now they want advantageous tax treatment to subsidize both old and new films for their use. That is audacity compounded.

* * *

Art for Business Sake

MANAGEMENTS of motion picture corporations were chided this week for lack of "statesmanship and perspective" and for failing to develop "the medium as an art form." These bizarre charges came, of all places, from the American Institute of Management, a non-profit foundation whose directors include two college deans, a lawyer, two editors, and two management and research experts.

Alleging that he was replying to inquiries, Jackson Martindell, president of AIM, as the American Institute of Management abbreviates itself, has released to the press a four-page denunciation of alleged "extravagance, inefficiency, poor teamwork and lack of foresight" on the part of motion picture company managements. They even were compared, invidiously, with managements of General Motors, DuPont, American Telephone & Telegraph and Eastman Kodak.

One would think that AIM and Mr. Martindell would leave "statesmanship" where it belongs—and where it never is in overabundant supply—i.e., in the realm of statecraft which is known popularly as politics. Neither statesmen nor statesmanship are required to make, distribute and exhibit motion pictures.

If by "perspective" Mr. Martindell means "hindsight," motion picture company executives, in keeping with their colleagues in all fields, surely could do better if the future simply repeated the past. In the motion picture field, as in few others, has the trend of events been more readily perceptible and so universally proclaimed. The nature of the competitive factor of television, the most significant of all, was accurately weighed by film industry leaders long before the first TV set was sold to the public.

The only concession Mr. Martindell and AIM make to the nature of the motion picture business is "to allow for the volatile factors with which these companies must deal." Producing the mass entertainment needs for potential patrons a year or two in the future in some eighty different countries is "volatile" all right.

No reference in the statement is made to the standards of success or failure in publishing, in which two of AIM's directors are associated; or to education, in which two other directors are involved. The record of the motion picture companies, under the managements so castigated, certainly compares very favorably, as far as end results are concerned, with book publishers and institutions of higher learning.

The Institute, the statement says, is not "without understanding of the inherent difficulties of treating an art form in a businesslike way and the vagaries of taste." The conclusion apparently is that AIM feels that its directors and the managements of the great industrial firms it admires could do a better job than the officers and directors of the major American film companies.

If they so think, let them hire a camera and start producing. And the dawn will come—like thunder!

* * *

❡ Quote of the Week: "There is no other medium of entertainment which, if properly utilized, can give people as much value as motion pictures."—Samuel Goldwyn in "The American Weekly," dated July 11, 1954.

—*Martin Quigley, Jr.*

Letters to the Herald

Award Suggestion

To the Editor:

Each year you put on an event that serves as a transfusion to exhibitors on the occasion of your showmanship awards.

It has been a source of pleasure that our small organization has contributed three Quigley showmanship award winners and many runner ups. We hope to participate, in the near future, in your newly announced concession awards.

This leads me to submit the following suggestion—what about taking the first five prize winning awards of the last five years and incorporate these twenty-five winning books in a traveling cavalcade of showmanship to each of the exchange centers in the United States. I am sure that the leading first run theatres in each territory would be happy to get together to sponsor these awards on any route you might lay out.

Obviously it would stimulate additional pride and importance of great showmanship.

From each distributor there could be secured at least one—if not two—ABC showmanship plans that the distributor intends to do and that he submits in concrete form for the exhibitor to do.

I am quite sure that the general overall effect would be further incentive to showmanship and react favorably to the Quigley Publications.—*Harold J. Fitzgerald, President, Fox Wisconsin Amusement Corp., Milwaukee, Wis.*

[*Editor's Note: Readers are invited to comment on Mr. Fitzgerald's suggestion for a "Traveling Cavalcade of Showmanship" including outstanding campaign books submitted for the Quigley Awards sponsored by the Managers' Round Table section of the Herald.*]

Reaction's to Problems

To the Editor:

Please excuse the composition of this letter as I am not much of a writer. I'm just an ordinary fellow without the flair for the written word. At present, I am unemployed. Oh, yes, my trade—"Theatre Manager," a once proud trade. I'm now looking for a position in any other line. But that is not my reason for writing you.

First of all, let me say for the record, that I do not have a panacea for the industry. Nor do I claim to be smarter than the men who are running it. Just one or two lines more about myself and then I will get into what I want to say. I've been a manager for the past fifteen years. I've had Broadway and neighborhood houses; also out-of-town experience. I think that's enough about me. Now about the industry that I really like.

Being unemployed, gives you a little more time to think, and these are some of the things I have thought about.

1. From circuit heads on down, you hear this: "Television is our worst enemy. Why should we expect people to pay for something they can see at home for nothing?" My answer is, that's the wrong type of thinking. We are our own worst enemy. Do we really think that the public will leave their homes to see the films that we are showing them, in the uncomfortable seats we have, also in the under-manned theatres?

2. The teen-age problem is very, very serious and should be met head-on. The manager by himself is powerless. He must have help if he is to prevent trouble. We wonder what has happened to a large part of our audience. They are *not lost,* just mislaid. We can lead them back if we take firm steps to stamp out these rowdies. But most outfits say that as long as they don't hurt anybody, don't get too tough with them. After all, they do buy a lot of candy. Very shortsighted, don't you think?

3. We have to change our way of thinking. A number of years ago, the boxing game would never have matched two colored fighters. Their claim was no "B. O." But they changed their mind real soon. Let's try and think like the public does. I know it's hard but we could try. Having read the list that was shown to the Mayor (I mean the one showing the closed theatres) I was struck by an odd fact. Of the 140 theatres, only two were art theatres. The so-called "art" house attracts adults where he or she can really enjoy a picture in peace. Also, most of them are in better shape than other neighborhood houses.

4. If the industry would go back at least a little way to the things that we used to do, such as uniformed ushers, nice-looking theatres, I think the public would respond to it. As to print shortages, I leave that to the capable leaders in Allied, TOA and ITOA. Also, as to the value of one sound system over the other, I leave that to the public. They and they alone will decide for us. As they do in every type of business. They soon made up our minds on 3-D.—*Manager, New York City.*

Standardization

To the Editor:

With the theatre owners throwing borrowed or hard earned money into the drain of experimenting and the projectionists framing the pictures up or down constantly, it is high time that through the voice of the trade press, all exhibitors and the industry at large should call a halt and insist on some method of standardization through COMPO.

Such a move may get the producers to stop their idleness and experimenting and start producing wholesome product as a very few do and clear the prevailing atmosphere of confusion in our industry.—*THOMAS JAMES, St. Louis, Mo.*

WHEN AND WHERE

July 15: Annual meeting of the International Federation of Film Producers Associations, Locarno, Switzerland.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy. Three U. S. films, "Three Coins in the Fountain," "The Caine Mutiny" and "Executive Suite," will represent United States product.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States convention, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Asociation, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City, N. Y.

Should Refuse to Pay

To the Editor:

Since motion picture theatres are going from bad to worse, it really hurts when I see an additional tax in New York City. This gives me a place to blow off steam, if nothing more.

We have no direct loss caused by the New York City Wagner tax on theatres. However, it strikes me that a city cannot burden an industry that is already being discriminated against by additional taxes such as city licenses etc., etc., that other stores or businesses have not.

If I was a New York City exhibitor, I would try to get together with all theatres and refuse to pay this extra tax on the ground that it is unfair, discriminatory and confiscatory especially on an already dying business that everyone seems to be aware of. Our courts of justice are there to do justice to all and let them decide. Furthermore, I would see to it that none of those wise guys got in office again and I would try to get them out sooner if possible before the expiration of their term.—*C. V. MARTINA, Rialto Theatre, Albion, New York.*

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On the Horizon

LINE IS BUSY

If the two parties met, they might accomplish something. At midweek, in New York, Herman Levy, general counsel of the Theatre Owners of America, interested in an arbitration system for the industry--said: "We are ready to meet with the distributors anytime they set a date." Also at midweek, in the same city, Al Lichtman, 20th Fox's distribution chief, who represents the distributors, said: "We are waiting to hear from the TOA people."

STOCK DEAL

RKO Radio Pictures' stockholders still may sell to the corporation their holdings at $6 per share. The offer is good till the close of business July 31, 1954, James R. Grainger, the company president, announced last week. Specifically, however, this means to the fascinated observers of the RKO financial kaleidoscope--Howard Hughes. Mr. Hughes owns 1,262,120 shares. Standing offstage is the Atlas Corporation, which owns 884,900 shares. And Atlas is not tendering its shares. In fact, Atlas is said to be anxious to buy the company. And the RKO Pictures Corporation is said to be "adequately supplied with cash" to buy shares, Mr. Hughes' especially, at $6 per.

PROPHESY

Arthur Freed's half-jesting "What this business needs is about 25 more Music Halls" (see Hollywood Scene) could very well turn out in time to have been more keenly analytic and sagely prophetic than even he surmised.

BRITAIN WILL HOLD

There isn't going to be any free collection by American film companies of money from Great Britain. That's what the British Board of Trade hints, through a spokesman, this week. The man said: "The present agreement is working well, and has done a lot of good. It needs to be continued despite Britain's improved position. The Board will fight to this end." Negotiations on a new agreement will begin September 22 in Washington. The Board spokesman also commented: "There is no vast accumulation of blocked earnings here."

STAR PHOTO

Do you remember how almost every year MGM would show its muscles to the trade in a particularly effective manner; how it would make a giant photograph showing the whole of the mighty MGM staff, from technicians to talent? Well, this year, MGM is telling the public, in the same manner. In the July 13 issue of "Look" magazine, it has a seven page story.

SIZE

"There isn't much doubt that the larger picture is here to stay and that it lends dramatic impact to almost every scene", says Charlie Jones, Northwood, Ia. exhibitor in his column in "Better Theatres" with this issue. But he has several reservations, which he details in an article entitled "No Picture Is Bigger than Its Human Interest."

TIMING

MGM, 20th Century-Fox and Warners each have pictures forthcoming about ancient Egypt, with MGM's "Valley of the Kings", opening at Cairo and Alexandria July 21, likely to be the first out. All three were started before the discovery of the solar ship and funerary equipment of the Pharaoh Cheops, but all three will be given a powerful boost by the publicity given that archaeological epic. Exploitation and publicity men for all three companies are licking their Cheops.

TOO HOT

The hot Washington summer weather has forced the Commerce Department to abandon its plans for an industry meeting of top film industry officials. Commerce Secretary Weeks has ordered all industry meetings cancelled until the fall.

James D. Ivers-George Schutz
-William Pay-Floyd E. Stone-
J. A. Otten

This week in pictures

by the Herald

EXPLANATIONS. Dr. Eugene Zorgniotti, center, Italian Films Export vice-president, interprets, Monday, at a New York press reception, for two visitors. These are Goffredo Lombardo, right, president of the Italian Producers Association and of Titanus Films; and Franco De Simone, the latter's general manager. See page 16.

AFTER A BUSY DAY in San Francisco, Ethiopian Emperor Haile Selassie, left, decides to see Warners' "Dial M for Murder" at the St. Francis theatre. Earl Long, center, Paramount Theatres city manager, and M. Utter, of the State Department, are escorts.

THE SECOND RKO RADIO SALES MEETING was at the Blackstone Hotel, Chicago. At the right, an interlude. The men are Harry Gittleson, executive assistant to general sales manager Charles Boasberg; Sam Lesner, Chicago Daily News movie editor and HERALD correspondent; Sidney Kramer, short subjects sales manager; Edward L. Walton, executive assistant to president James R. Grainger; Mr. Grainger and Mr. Boasberg.

THE DEMONSTRATORS, at the Todd-AO large screen process Hollywood showing. Around the camera are Fred Zinneman, who will direct "Oklahoma" for the new medium; Richard Rodgers and Oscar Hammerstein, the producers; Michael Todd, the promoter, and Dr. Brian O'Brien, inventor.

PRESENTS, as they were given last week in New York by Louis de Rochemont, producer of the second Cinerama film, "Cinerama Holiday," to two young couples whose adventures the film relates. The radio at the left is held by Fred and Beatrice Troller, of Zurich; and the Swiss clock is accepted by John and Betty Marsh of Kansas City.

HAL WALLIS
"ABOUT MRS. LESLIE"
SHIRLEY BOOTH
ROBERT RYAN
Marjie Millar
Alex Nicol

THE CROWD watches celebrities arrive on Times Square for the opening of Hal Wallis' Paramount picture, "About Mrs. Leslie" at the Victoria, New York City. Shirley Booth received an Actors' Equity Award during stage ceremonies.

REPORT— On world conditions

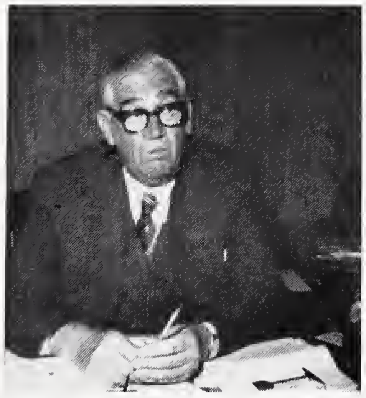
Five Universal foreign executives, happening into the New York home office for consultations, met with trade writers Monday morning. They told of business, and politics, and economics. For the most part, the story was good.

AL LOWE

LATIN-AMERICA is somewhat disturbed by the aftermath of the Guatemalan revolution, and by depressed conditions in some areas; and there is severe TV competition in Venezuela and Puerto Rico, Mr. Lowe remarked.

by the Herald

HERC McINTYRE

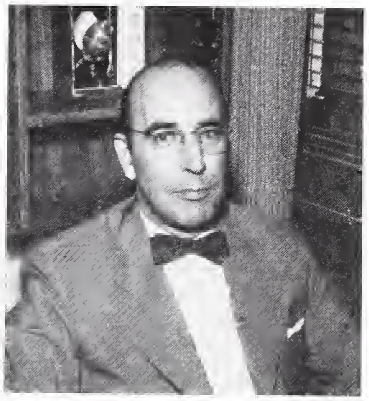


AUSTRALIAN business is tremendous because of the economic boom, he said. "Doesn't matter whether the film is 3-D or 2-D." There's no shortage of film; there's even a "backlog." Television is no threat.

KARL JUNGMARKER

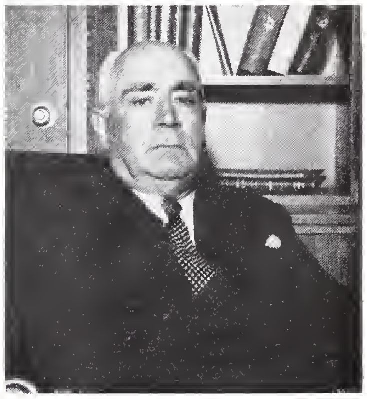
SWEDEN'S film business is steadily good, he said. Customers have settled on titles rather than dubbing, and prefer action. The government will be running television within two years and its impact is awaited.

ART DOYLE



IN THE FAR EAST, business is 20 per cent ahead of last year, he reported. Some French pictures are gaining. The best picture is presented by Japan and by the Philippines. Production in India is decreasing.

W. A. HISLOP



NEW ZEALAND presents much the same prospect as Australia, according to Mr. Hislop. There is a boom, and the company's pictures are popular. "The Glenn Miller Story" broke house records at the St. James, Auckland.

A GUEST OF HONOR. Approximately 100 of the important persons in the New York end of the industry met with Ernest Turnbull Monday night, at dinner. Mr. Turnbull, shown at the left, center, is managing director of Hoyts Theatres, Ltd., Australia. With him in the picture are Charles Skouras, left, National Theatres president, and Spyros P. Skouras, 20th-Fox president, and Mr. Turnbull's host of the evening.

CONVERSATION at a reception. The occasion being preparation for a Catholic Film Congress in Cologne. The scene is London, the place London University. The men are Father Tomlinson, chaplain to the University; Monsignor Croft-Fraser, chairman of the Catholic Film Institute, and Peter Burnup, Quigley Publications' London editor.

VISTAVISION arrives in Tokyo. The 2,500-seat Ernie Pyle theatre was SRO. Newspapers handled the story as big news.

Loew's Gets Amendment On Divorce

WASHINGTON: Justice Department officials have agreed to a change in the way the Loew's divorcement plan is to be carried out, but declared it was "a change in form and not in substance."

The change was requested by Loew's on the ground that it had encountered major tax problems in the workings of the original decree's divorcement provisions. According to Justice officials, divorcement will still be required by the August 31 deadline in the original decree, but the divorcement will be accomplished in slightly different fashion.

August 31 Deadline

Under the original decree, Loew's was to have formed a new theatre company by August 31 and to have transferred it to the stock of the theatre operating subsidiaries. It could then hold the stock of the new theatre company until February 6, 1955, and for another two years after that if it could convince the court that it could not accomplish a reasonable division of the outstanding funded debt between the picture company and the new theatre company. So long as Loew's held the stock of the new theatre company, half the board of directors of the latter company would have to be approved by the court and various other restrictions would have to be met to assure independent operation.

Under the new plan approved by Justice, Loew's will set up the new theatre company by August 31, but will not transfer to it the stock of the theatre operating companies.

Instead, the individual theatre operating companies must meet—after August 31—the restriction imposed in the original decree on the new theatre company. Thus, one half the board of each operating company must be approved by the courts, the operating companies must be operated independently of the picture company, the operating companies can have no officers in common with the picture company, etc.

Time Provided in Decree

This set-up could continue through February 6, and then for another two years on the same showing on the funded debt as provided in the original decree.

Somewhere along the line, presumably, Loew's will straighten out its tax problems and the stock of the operating companies will be transferred to the new theatre companies.

Justice officials said they couldn't emphasize too strongly that they didn't regard this as a weakening of the decree or as a postponement of the divorcement plan. They said it was merely a change in the form of the divorcement to help Loew's out with its tax problems, and that the substance of the original divorcement plan was unchanged.

MPIC RESIGNS FROM COMPO

HOLLYWOOD: The Motion Picture Industry Council, in a formal announcement Tuesday, said that it had resigned from the Council of Motion Picture Organizations three months ago "following careful deliberations and on the conclusion that a divergence of opinion exists between the two organizations concerning the solution of problems in areas of mutual interest." The announcement closed with the assurance that "MPIC stands ready at all times to cooperate with COMPO or any other industry organization in order to serve the best interests of the industry."

Universal's 26-Week Net $1,721,000

Universal Pictures and subsidiary companies this week reported earnings for the 26 weeks ending May 1 of $1,721,000 after providing $1,845,000 for Federal taxes on income. After dividends on preferred stock, this is equivalent to $1.57 per share on the 1,017,334 shares of common stock outstanding at May 1.

For the 26 weeks ending May 2, 1953, earnings were $1,346,000 after providing $2,310,000 for Federal taxes on income. After dividends on the preferred stock, this was equivalent to $1.27 per share on the 961,698 shares of common stock outstanding at May 2, 1953. This period's net is approximately 28 per cent above 1953.

Dismiss New Damage Action Against B & K

CHICAGO: Federal Judge Michael Igoe this week dismissed a treble damages claim for $1,800,000 filed against Balaban & Katz by attorney Thomas C. McConnell for plaintiff in the Jackson Park case. Judge Igoe's memorandum opinion found Mr. McConnell's claim unwarranted. Jackson Park claimed continuing conspiracy on the part of Balaban & Katz following lifting of a two-week ban on first run films last December. Stricken also was Mr. McConnell's move to include 20 others in claims for damages against Balaban & Katz. Ruling on a request for modification of the original decree filed by B & K, is set for Sept. 13.

Warner Assigns LeRoy

HOLLYWOOD: Direction assignment of Warners' first Cinerama production, "Lewis and Clark" has been given to Mervyn LeRoy by Jack L. Warner. The film will be budgeted as the greatest picture ever conceived by the studio, Mr. Warner said recently.

Urges New Industry Leadership

WASHINGTON: The motion picture industry needs a new leadership which will coordinate engineering programs with market requirements and customer acceptance, Herbert Barnett, president of the Society of Motion Picture and Television Engineers and executive vice-president of Cinerama, declared last week.

Speaking at the annual luncheon of the Motion Picture and Television Council of the District of Columbia, Mr. Barnett said there is "a desperate need for a new kind of leadership which can bridge the vast gaps between business management, creative artists, sales and engineering, to the end that patterns of progress can be logically drawn."

"In no industry, to my knowledge," Mr. Barnett stated, "in there less coordination, among the various segments" than in the motion picture industry.

He said there was little doubt that rival systems of large screen presentation would "be consolidated into a uniformly applicable scheme, representing an important advancement of the art." Eventual standardization would come "for purely economic reasons," he said, because the theatre industry could not support "several basic systems requiring variation in equipment for each method of presentation."

Technical developments will continue in the future, Mr. Barnett went on, "but it is our sincere hope that these may be approached in a more generally accepted pattern." He also expressed the hope that producers will pay "more careful attention to the changing tastes and attitudes of theatre audiences," and suggested close coordination between the new leadership he had called for and organizations such as the Motion Picture and Television Council.

He cautioned the industry against "doubtful hopes that it can remain an important entertainment medium through technical innovations alone."

Brief speeches were made in advance of Mr. Barnett's address by the ambassador of Uruguay, representatives of the Italian, Indian and Japanese embassies and by Jack Evans, of the Motion Picture Division of the United States Information Agency. Mrs. Virginia Rollwage-Collier, president of the District Council, introduced the speakers.

North California Group Elects Hamm President

The board of directors of the Northern California Theatre Association, meeting last week in San Francisco, elected the following officers in 1954: L. S. Hamm, president; Homer Tegtmeier, vice-president; A. Blumenfeld, vice-president; Lee Dibble, secretary-treasurer; Charles M. Thall, executive secretary, and Hulda McGinn, public relations

CINEMASCOPE UNITS INTO 400 THEATRES WEEKLY

Claim 4,644 Installations to June 18 in U. S. with 535 Installed Abroad

Installations of CinemaScope equipment with full magnetic, stereophonic sound currently are going forward throughout the United States at the rate of approximately 400 theatres weekly. As of June 18, a total of 4,644 theatres had adopted the medium.

These optimistic figures were released to the press Monday by Al Lichtman, 20th-Fox director of distribution. They came some seven weeks after the company announced the lifting of its stereophonic sound requirements; one week after the 20th-Fox hour-long "The Advancing Techniques of CinemaScope" showed the trade the decided improvements made in anamorphic camera lenses, and in the same week that the company put on a warmly-received show for the New York financial world.

419 Drive-in Theatres Equipped for CinemaScope

Of the 4,644 theatres having CinemaScope and stereophonic sound, Mr. Lichtman said, 4,204 are enclosed or "four-wall" houses, 419 are drive-in theatres and 21 are U. S. Army houses. It is expected, he continued, that at the present rate of installation of CinemaScope and stereophonic sound in theatres throughout the world, over 8,000 theatres will be able to book CinemaScope films by August 1.

Concerning the overseas installations, the 20th-Fox distribution head said that 535 theatres abroad have been equipped for both CinemaScope and stereophonic sound. "Orders on hand at present for equipment total 1,144," Mr. Lichtman said. It was learned that U. S. and Canadian theatres which have installed CinemaScope with single magnetic or single optical sound now total 1,079. Also, reported was the fact that CinemaScope Products, a 20th-Fox subsidiary, as of this week has sold over 4,000 cylindrical anamorphic lenses.

With an eye to the influence that can be exerted on occasion by the New York financial fraternity, 20th-Fox Monday held a special screening of "The Advancing Techniques of CinemaScope" at the home office for the New York Security Analysts.

Expect Sharp Profit Rise To $16,500,000 for Year

The program, which evoked the analysts' applause, was presided over by Donald A. Henderson, treasurer and secretary of 20th-Fox, and was designed to acquaint representatives of leading stock brokerage firms with the technical advances in stereophonic sound and CinemaScope. In the course of the meeting, Mr. Henderson also let it be known that the company's estimated profit before taxes this year will be about $16,500,000, compared to last year's $8,211,000. Earnings for 1954 are expected to be $3.02 per share, compared to $1.65 in 1953, Mr. Henderson said. CinemaScope, of course, was given credit.

Twentieth-Fox this week also announced a complete schedule of exhibitor and press demonstrations of "The Advancing Techniques" for Canada. Demonstrations will be held at the University theatre, Toronto, July 13; Palace, Montreal, July 15; Paramount, St. John, July 20; Capitol, Winnipeg, July 23; Capitol, Calgary, July 27, and the Capitol, Vancouver, July 29. Co-host with the individual branch managers at each showing will be Arthur Silverstone, assistant general sales manager of the 20th-Fox organization.

The general public too, in both the United States and Canada, soon will get a chance to see "The Advancing Techniques" which already has been highly publicized by the consumer as well as the trade press. For the general public, the hour-long subject will be edited into two separate 20-minute featurettes.

One 20-minute reel will deal with stereophonic sound and will be used to "educate the public," said Mr. Lichtman. The other 20-minute reel will concern forthcoming product in CinemaScope from 20th-Fox and briefly describe the new techniques of the medium. Included are scenes from "The Egyptian," "Broken Lance," "Garden of Evil," "Untamed," "A Woman's World," and Irving Berlin's "There's No Business Like Show Business," reported to be the company's most expensive musical.

In another memo this week, 20th-Fox also advised that bookings for one-track magnetic and one-track optical sound prints of its first CinemaScope production, "The Robe," now total more than 600. Prints were made available June 19.

ALL UNIVERSAL FILMS TO BE AVAILABLE TO ALL THEATRES

Universal's promise to make all of its pictures available to all theatres means exactly what it says, Charles J. Feldman, general sales manager, emphasized this week. He had particular reference to "The Black Shield of Falworth," U-I's first CinemaScope release, which the company announced last week also would be made available to theatres with all other types of conventional projection. The two versions will be available simultaneously but Mr. Feldman hastened to add that he believed the question of a choice by exhibitors of which one they would play to be entirely academic. He considers that any exhibitor whose theatre is equipped for CinemaScope will play it in that medium automatically.

Further, on the hypothetical question of clearance or run in any given situation Mr. Feldman said that runs would be negotiated absolutely without reference to whether or not one of the applicants for a particular run was equipped for CinemaScope.

The CinemaScope versions, furthermore, will be available with four-track magnetic stereophonic sound or optical directional sound (Perspecta) which can also be used as a conventional optical track.

There will thus be a minimum of three different kinds of prints available on the picture at what Mr. Feldman indicated was a very considerable increase in print cost.

"It'll be interesting," Mr. Feldman concluded.

John Davis, the managing director of the J. Arthur Rank Organization, announced in London last week his enthusiastic support of Paramount's VistaVision process and that the Pinewood studios will become the first film production center in Britain to adopt the system. For further details see Cinematograph Exhibitors Association convention story on page 17.

"Apache" Leads U.A.'s Releases for July

"Apache," adventure drama starring Burt Lancaster and Jean Peters, leads the schedule of United Artists films released in July, followed by "Adventures of Robinson Crusoe," "The Lawless Rider" and "Return to Treasure Island." In addition to "Apache," "Adventures of Robinson Crusoe" and "Return to Treasure Island" are in color.

"Apache," a Hecht-Lancaster production, had its premiere at the Roosevelt theatre in Chicago Wednesday. It will open at the Brandt circuit's Mayfair theatre in New York July 9.

A SOUND MESSAGE FROM M-G-M!

The most important news we can convey to the trade is the fact that *all* M-G-M pictures will be available to all theatres in Stereophonic and Optical One-Channel Sound.

"Knights of the Round Table", "Rose Marie", "The Student Prince" as well as all productions for release starting in July (with the exception of "Her Twelve Men") will be available in the following sound categories:

CINEMASCOPE PICTURES —
Magnetic Stereophonic or Perspecta Stereophonic or Optical One-Channel Sound.

ALL OTHER PICTURES —
Perspecta Stereophonic or Optical One-Channel Sound.

Concurrently with the announcement by Dore Schary, Studio Chief, of the launching of one of the most ambitious production programs in its history, M-G-M brings to the trade a group of releases starting in July that are destined to win box-office headlines for months to come. We list a few of them.

M-G-M CINEMASCOPE PRODUCTIONS

"SEVEN BRIDES For Seven Brothers" is the most talked about color musical since "An American in Paris." Watch for the trade showing in your territory. When you see it you will realize why it is the talk of the industry.

Starring Jane Powell, Howard Keel. With Jeff Richards, Russ Tamblyn, Tommy Rall. Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley. Based on the Story "The Sobbin' Women" by Stephen Vincent Benet. Lyrics by Johnny Mercer. Music by Gene de Paul. Choreography by Michael Kidd. Directed by Stanley Donen. Produced by Jack Cummings

"BRIGADOON"—M-G-M has brought many famed Broadway musical hits to the screen but none so brilliantly as this great, prize-winning color sensation. It is rich in songs, humor, action and romance, big in visual wonders.

Starring Gene Kelly, Van Johnson, Cyd Charisse. With Elaine Stewart, Barry Jones, Albert Sharpe. Screen Play, Book and Lyrics by Alan Jay Lerner. Music by Frederick Loewe. Directed by Vincente Minnelli. Produced by Arthur Freed.

"JUPITER'S DARLING"—Bigness is inherent in the theme of Hannibal and his famous legions about to besiege Rome and a beautiful girl who tricked them. A spectacular color musical, packed with songs and production pageantry.

Starring Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders. With Richard Haydn, William Demarest. Screen Play by Dorothy Kingsley. Based on the Play "Road To Rome" by Robert E. Sherwood. Songs by Burton Lane and Harold Adamson. Directed by George Sidney. Produced by George Wells.

"GREEN FIRE"—A truly BIG color production that required taking an entire company to the danger-infested mountains of Colombia in South America to enact the drama of lust for the most concentrated wealth of all—the emerald of green fire.

Starring Stewart Granger, Grace Kelly, Paul Douglas, John Ericson. With Murvyn Vye. Written for the Screen by Ivan Goff and Ben Roberts. Directed by Andrew Marton. Produced by Armand Deutsch.

SPECIAL RELEASE (WIDE SCREEN)

"GONE WITH THE WIND" (Technicolor)—It is breaking records everywhere. A new generation is packing theatres to see, greater than ever in Wide Screen, the many spectacular episodes that have won for this stupendous attraction 10 Academy Awards and the accolade "The Greatest Picture Ever Made."

David O. Selznick's Production of Margaret Mitchell's Story of the Old South. Starring Clark Gable, Vivien Leigh, Leslie Howard, Olivia deHavilland. A Selznick International Picture. Directed by Victor Fleming. Screen Play by Sidney Howard. Music by Max Steiner.

(continued)

(continued)

M-G-M PRODUCTIONS (WIDE SCREEN)

"VALLEY OF THE KINGS"—Soon to make its bow is the biggest color adventure drama of the year which, because of its theme and its filming in Egypt, ties in with current headlines of Egyptian discovery and is launched on the wave of the year's biggest publicity break.

Starring Robert Taylor, Eleanor Parker, Carlos Thompson. With Kurt Kasznar, Victor Jory, and Samia Gamal. Written by Robert Pirosh and Karl Tunberg. Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram. Directed by Robert Pirosh.

"BETRAYED"—For another of its mighty color entertainments M-G-M sent a complete company to Holland to film this power-packed story of spy intrigue in the unique and beautiful setting of its romantic adventure. It is thrilling in its narrative and magnificent in its production.

Starring Clark Gable, Lana Turner, Victor Mature. Co-Starring Louis Calhern. Screen Play by Ronald Millar and George Froeschel. Directed by Gottfried Reinhardt.

"ROGUE COP"—A great popular book has been made into a trigger-fast, top quality audience attraction. An absorbing dramatization of organized crime written from the private records of a noted crime reporter, the picture comes to the public with a star-studded cast and deluxe production values.

Starring Robert Taylor, Janet Leigh, George Raft, Steve Forrest. Co-Starring Anne Francis. Screen Play by Sydney Boehm. Based On the Novel by William P. McGivern. Directed by Roy Rowland. Produced by Nicholas Nayfack.

"ATHENA"—A 21-gun salute to youth, music and love. A big song-and-dance romantic production in color by the producer and director of such glorious musicals as "The Great Caruso" and "The Student Prince." A musical score destined for Hit Parade honors.

Starring Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, Louis Calhern. With Linda Christian, Evelyn Varden, Ray Collins. Written by William Ludwig and Leonard Spigelgass. Songs by Hugh Martin and Ralph Blane. Directed by Richard Thorpe. Produced by Joe Pasternak.

"THE LAST TIME I SAW PARIS"—The provocative title promises an absorbing romantic drama and M-G-M delivers with power and passion a great Technicolor audience-offering inspired by a famous F. Scott Fitzgerald story. Filmed in part abroad in the playground of the wealthy, the picture is high-lighted by a thrilling sports car race from Nice to Paris. The title song as well as others enrich the entertainment.

Starring Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed. With Eva Gabor, Kurt Kasznar. Screen Play by Julius J. & Philip G. Epstein and Richard Brooks. Based On a Story by F. Scott Fitzgerald. Directed by Richard Brooks. Produced by Jack Cummings.

"DEEP IN MY HEART"—Glowing with Big-Name musical extravaganza brilliance, based on the life and melodies of Sigmund Romberg. The cast alone bespeaks its stature as probably the year's most ambitious color musical.

Starring Jose Ferrer, Merle Oberon, Helen Traubel, Doe Avedon, Walter Pidgeon, Paul Henreid, Tamara Toumanova. With Russ Tamblyn, Paul Stewart, Isobel Elsom, David Burns, Jim Backus. And Guest Stars (in the order of their appearance): Esther Williams, George Murphy, Rosemary Clooney, Gene and Fred Kelly, Jane Powell, Vic Damone, Ann Miller, William Olvis, Cyd Charisse, James Mitchell, Howard Keel, Tony Martin, Joan Weldon. Screen Play by Leonard Spigelgass from the book by Eliott Arnold. Directed by Stanley Donen. Produced by Roger Edens.

"CREST OF THE WAVE"—Against a background of intrigue involving Anglo-American co-operation in the armed services, this thrilling story, filmed in its entirety on the Channel Islands off the coast of France and in London, yields suspense, humor, unusual scenic values that make for a stirring audience attraction.

Starring Gene Kelly. With John Justin, Bernard Lee, Jeff Richards. Screen Play by Frank Harvey and Roy Boulting. From the Play "Seagulls Over Sorrento" by Hugh Hastings. Produced and Directed by John & Roy Boulting.

Space limitations prevent the listing of the many, many more outstanding M-G-M entertainment projects, in production and being readied for the cameras. No matter what the sound needs of your theatre may be, M-G-M is ready with an uninterrupted flow of product to serve you.

Terry Ramsaye Says

EASTMAN ALBUM—"Milestones in Photography" is the title of an impressive collection of finely finished pictures issued by the Public Relations Department of Eastman Kodak, for the service of students, writers and historically minded photographic enthusiasts.

Pictorially, it takes one through much of the history of the photographic industry, which was so largely founded and so skillfully developed by George Eastman. An accompanying chronological brochure picks up the development of the art in the 16th Century. The total assembly of text and pictures is a crisp presentation of the story and ably done. The student can derive from it much highly reliable information. The critic and advanced researchers in motion picture history will find here and there inevitably, in all the tangled facts of of the development of the industry, some assertions that can be questioned and debated. In the main, however, these are negligible.

The recording is objective and impartial in its references to Eastman's contemporaries and their processes.

Particular interest will attach to the photographs devoted to Mr. Eastman himself, his great factories and his several residences.

It is entertaining to one who knew him well to observe that even at this late period, the total tone and manner of communication of this new album of memorabilia is so completely dominated by Mr. Eastman's personal conservatisms. He was, of course, a man of very decided sentiment, most of which was carefully concealed. It is known, for instance, that his mother was the most influential personal factor in his life. But he presents no pictures of her except as she appeared on a veranda 50 yards from the camera at one of his new homes in Rochester. He was also notably an adventurer, traveler, and sportsman, much given to fishing, hunting and photography, and that he had a decidedly lively social life, in which only a limited number of persons participated. That is given no record. Just one of the many pictures in his collection shows another woman. She is standing by a campfire with her hat neatly arranged to conceal her features. He also gives out in this collection with considerable data about financial operations and impressive disbursements, but nowhere does he gloat over the impressive total. The fact is that this $4-a-week boy bank clerk, who diligently helped his mother run a Rochester boarding house, died having made approximately three hundred million dollars.

The collection inevitably contains much of motion picture reference. It includes a photostat of Edison's initial order for film, enclosing a postal money order for $2.50 to pay for a 50-foot, one-inch strip, September 2, 1889.

* * *

REMEMBERING THE BIG ONE—In connection with the current revival of "Gone With the Wind," MGM has issued a publicity campaign which would have aroused considerable professional attention if the atmosphere was not so thickly pervaded by all matter of new excitements, including product and processes.

There is a pleasant hour of fireside reminiscent reading in the document they call "Fact Sheet," taking one back to the days of '36 and '37, when the high heat of the initial project was on.

Some of the facts: The price of the story paid to the late Margaret Mitchell for her novel was $50,000, at that time the largest price ever paid for a first novel. It went into 30 languages and total sales of the book, United States and foreign, are now more than 6,000,000 copies.

In this document MGM has been very careful to make it emphatic that the producer was David O. Selznick. There has been, you will remember, some sensitivity on that point. It is interesting to know that the casting of the role of Scarlett O'Hara, which was made the high key theme of the promotional campaign in the production period, is to be attributed to the late Myron Selznick, brother of the producer. Talent scouts had interviewed 1,400 candidates, and as we will be remembering the period, something was printed in the papers about each one of them. Ninety girls were screen-tested for the role. Her selection grew out of her appearance in the fire scene at the burning of Atlanta, photographed December 10, 1938. Myron's attention was arrested by her resemblance to the Scarlett of Miss Mitchell's book, the girl with green eyes, dark hair. She signed a contract Friday, January 13, 1939, and the photoplay fans of the nation sighed in relief, after two years of suspense.

Producer Lauds New Italian Code

Italy's new "code" was adopted by producers there "without pressure" from any outside sources. It is peculiarly flexible because of its structure. And it was adopted spontaneously primarily because it is good for business. Italian producers are making fewer pictures, spending more money on the pictures they do make, and they want to be certain of acceptance.

This in substance was the declaration of Dr. Goffredo Lombardo, president of the Italian Producers Association, as he arrived in New York this week for conferences with executives of the Italian Film Export organization, and spoke to the trade press Monday at a reception in the Sherry-Netherland Hotel.

Dr. Lombardo said he would "examine" with IFE men the current status of the American market and relations between IFE and Italian producers. He also is president of Titanus Films, one of Italy's largest companies, and brought with him Franco De Simone, his general manager, and Marcello Girosi, producer of "Bread, Love, and Dreams." The trio also were to discuss releasing arrangements for the latter, which opens at the Paris Theatre, in New York.

The Italian self-regulatory system is an examination of films by a committee qualified artistically and culturally. This committee comprises: Panfilo Gentile, journalist and commentator, and committee president; Francesco Carnelutti, professor of law; Emilio Cecchi, writer; Silvio D'Amico, theatrical critic; and Vincenzo Cardarelli, poet.

Approximately 40 per cent of the gross for Italian producers now comes from the world market, Dr. Lombardo commented. This he attributes to quality and originality. The "code," such as it is, will not interfere with natural Italian inventiveness, he stated.

His own firm, he noted, will spend 60 per cent more this year than last, although it will make only 13 films instead of 16. He hopes, he said, to obtain while here an actor and a director, for his "The Fair Bride," a production scheduled for this fall. Others in his program are "Sodom and Gomorrah," a Biblical spectacle; "Bread, Love, and Jealousy," "King, Queen, and Princess," "Elementary School," and "Maddalena."

Two of these probably will be in one of the new wide screen processes, he said. He has seen CinemaScope and is enthusiastic, but hasn't seen VistaVision.

Hope in Foy Picture

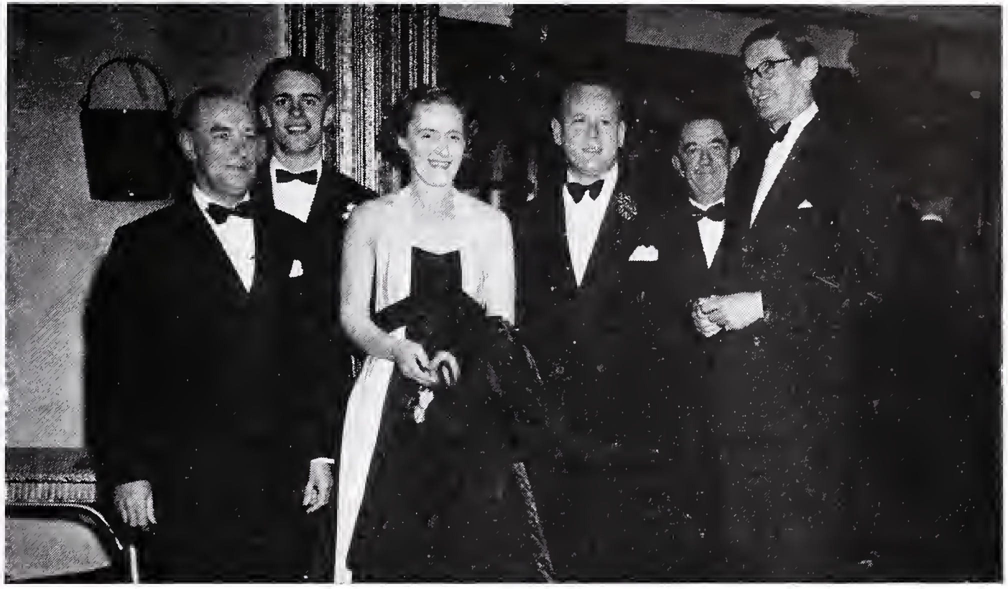
"Eddie Foy and the Seven Little Foys" will be Bob Hope's next starring picture starting late in July, it is announced by Paramount. The biography of the late, great vaudevillian will be produced by Jack Rose and Melville Shavelson will direct.

BRITISH - U. S. EXHIBITOR COOPERATION GETS LIFT

Convention of CEA Hears Plea for Exchange of Views of Two Groups

by PETER BURNUP and WILLIAM PAY

LONDON: The desirability of increased cooperation between American and British exhibitors in line with current proposals to affect a working arrangement among exhibitors internationally on subjects of joint interest, was further advanced at the annual convention of the Cinematograph Exhibitors Association at Harrogate, Yorkshire, last week.



AT THE Cinematograph Exhibitors' Association annual convention, Harrogate, England. Those above have just seen Associated British-Pathe's "Happy Ever After." In array are Claude H. Whincup, CEA president; D. Whincup, and Mrs. Whincup; William Cartlidge, and Stanley Mills, of Associated British Cinemas; and MacGregor Scott, Associated British-Pathe sales manager.

Subject Raised at Meeting Open Forum

The subject was raised in open forum at the convention by T. H. Fligelstone, an influential member of CEA and its president in 1936. Referring to the recent announcement by the Theatre Owners of America directors at their Los Angeles meeting that delegates would be authorized to meet CEA officers in London, Mr. Fligelstone said:

> **"In view of the way British and American exhibitors stood together on new techniques and refused to be dictated to by renters, it is important that there should be even more cooperation between exhibitors of both continents."**

Mr. Fligelstone was supported by R. H. Dewes of the J. Arthur Rank Organisation, who said a full exchange of views with American exhibitors would be extremely helpful at times. Although CEA rules restricted the scope of the meeting and no resolution could be passed, the officers made it clear that the views of members expressed at the meeting would provide a valuable guide to the association's general council at its next meeting.

Throughout the convention, CEA was in an exceedingly tough and militant mood. A record number of theatre men attended, not to speak of a considerable host of extramural persons like producers, distributors, equipment-makers.

To Tell Renters More Stalling Intolerable

Militancy was immediately manifest at the meeting of the general council opened by Harrogate's Mayor and conducted (contrary to general practice) in public when the matter of break-figures and division of the fruits of tax remission was reached.

Exhibitors instructed their officers forthwith to tell the renters that further stalling on break-figures was intolerable. John Davis, chief of the Rank Organisation, unexpectedly intervened in the debate and gave the ultimatum his combine's unqualified blessing. Theatre men decided that a meeting of the trade's four associations be called for this week. If renters then persist in their present attitude theatre men, accompanied by the producers, will go to the Government and lay a formal plaint of unjustifiable if not illegal trading practices by the distributors and in particular, the Americans. They have decided, moreover, to end the Eady Plan altogether unless renters play their way.

The situation obviously is charged with dynamite, but the feeling here is that a face-saving formula would be found. Significantly, Charles Goldsmith, MGM's second-in-command, arrived before the meeting of general council and many informal talks ensued. Mr. Goldsmith undoubtedly will have taken back to Sam Eckman, Jr., a report of the attitude of the CEA.

CEA Counterpunches NATKE Proposals

Similar determination was evidenced when the council turned its attention to Tom O'Brien's National Association of Theatrical and Kine Employees demand for a new wage and working-conditions agreement. Far from conceding the union's demands, CEA put forward other proposals which doubtless will disturb Mr. O'Brien, but which theatre men are firmly set on.

The proposals include: 1. A reduction in the number of men employed in a theatre's projection booth. 2. The maintenance of the present working hours. 3. The restriction of any wage-increases to a maximum of 4s. 6d. per week. 4. An undertaking from NATKE that any agreement which is ultimately negotiated shall remain in force for a minimum of three years.

Irked by persistent pin-prick tactics of the union, general council instructed the officers to inform the Ministry of Labour of the dispute and to seek the Government's mandate for compulsory arbitration.

Striking evidence of a new sense of urgency was seen also in the crowded open forum which preceeded the council meeting. CEA's technical advisor, Dr. Leslie Knopp, had a busy morning dealing with the discussion of new techniques. The opinion generally of the forum came down heavily against directional sound and very much in favour of VistaVision projected on an aspect ratio not larger than 1.85 to 1.

This, indeed, may well be called VistaVision's week. It is learned here that the Rank Organisation, vastly impressed by the London demonstration of the system, plan, after August, VistaVision productions at Pinewood Studio. All that is holding the project up at the moment is the delivery of the necessary equipment. Before leaving the convention Mr. Davis said: "We have decided on this system because it seems that all our films can be shown in this improved pattern without requiring cinemas to make a large capital outlay."

Rank Film to "U"

"Tale of a Tub," the J. Arthur Rank Organization's farce starring Paul Douglas, will be released in the United States by Universal Pictures Co., under its U-I special films division banner, it is announced by Charles J. Feldman, Universal sales vice-president.

Get Set For Your

20th CENTURY-FOX presents in **CINEM**

SPENCER
TRACY
ROBERT
WAGNER
JEAN
PETERS
RICHARD
WIDMARK

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WITH
KATY JURADO

HUGH O'BRIAN · EDUARD FRANZ
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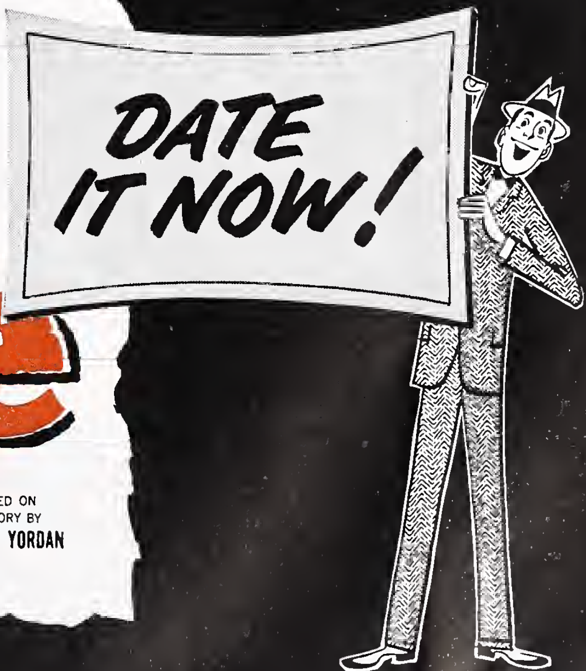


STEREOPHONIC SOUND • 1-TRACK HIGH-FIDELITY MAGNETIC SOUND • 1-TRACK OPTICAL SOUND

N.Y. TAX UNDER A MICROSCOPE

Commission Completes Its Study of Statistics as Offered by Industry

Compilation of statistics for the purpose of investigating the validity of the New York City five per cent amusement tax, which went into effect Thursday, was completed early this week by Governor Thomas Dewey's Bird Commission, Frederick L. Bird, committee chairman, announced Monday.

Mr. Bird said that it may be "quite a while" before the commission finally issues a formal report to the governor. The only deadline he could name was the next scheduled session of the state legislature, which will convene in January. "We are not wasting any time," Mr. Bird emphasized, as he described the work done by his research staff.

Evaluating Figures

The staff now is evaluating what it has in the way of figures from city and exhibitor sources. The first step before reporting back to Governor Dewey is a report by the research staff to the members of the commission. However, a delay was seen before the commission could file its report to the Governor, since commission members are scattered throughout the state and many of them are on vacation at the present time.

The Dewey study was undertaken a week ago by the Temporary State Commission on Fiscal Affairs of State Government in response to a plea for help sent to the Governor by the New York City film industry's emergency management and labor committee. The industry message advised the Governor that passage of the tax would be "tantamount to confiscation."

Three main points of the tax are being studied by the Bird committee. They are:

¶ What will be the probable yield? The city contends that the tax would yield $5,500,000 from local houses. Previously, City Budget Director Abraham Beame had estimated $9,000,000 as the yield. Exhibitors claim the yield would be no more than $3,500,000 from motion picture theatres in the city.

¶ What effects, economic and social, would the tax have on the local industry? Exhibitor and theatrical union officials have repeatedly argued to city officials that 87 theatres throughout metropolitan New York would be forced to close. They also predicted that thousands of motion picture employees would be thrown out of work once the tax went into effect.

¶ Is the tax "sound" as authorized by the city? Industry counselors are currently studying the law's major fraction provision which would tax certain admissions in excess of the five per cent permitted by law.

NEW YORK HOUSES PAY 16 DIFFERENT LEVIES

Now that the five per cent tax on admissions is in effect, as of Thursday, New York City theatres pay at least 16 varied levies and license fees to local, state and Federal governments. City taxes and license fees include: a three per cent sales tax on film rentals and materials purchased, including equipment; if the theatre is leased, three per cent of the three per cent tax on the annual rental; a gross receipts tax of two-tenths per cent and a real estate tax; a water tax and an additional one-third of the water levy, charged as a sewer tax; special licenses for the theatre, the marquee, checking room, the oil burner, and an occupancy tax. State taxes are on theatre income and a payroll tax for unemployment insurance. Federal levies include the 10 per cent admissions tax, income tax and social security on employee incomes over $3,600.

If the commission recommends, or the Governor sees fit to recommend, invalidation of the law, the necessary action probably will be taken by the state legislature next January in the form of terminating the state's authorization to the city to levy taxes on admissions. The authorization was granted to state municipalities by the legislature in 1947.

Meanwhile, New York City early in the week issued a guide to exhibitors setting up the procedure for the collection of the admissions tax. Returns to the city are to be made quarterly in August, November, February and May and are to be filed within 20 days of the expiration of each period. However, if exhibitors desire to file at different quarterly dates, they may apply for waivers to the comptroller's office.

If an exhibitor operates more than one theatre, according to the new law, he may file a single return for all his houses with a schedule of locations. No tax on passes, unless a service charge is made, will be levied. When a service charge is collected, the tax is computed in the same manner as on the admission charge.

Accurate daily records of actual tax collections must be maintained for possible inspection and must be preserved for three years before destruction without consent of the comptroller's office. In case of obsolete tickets, the comptroller's office must be notified.

In the regulations, the city comptroller notified exhibitors: "If there are any changes that will simplify your operation in collecting and turning the tax monies over to the city, it is possible that waivers may be obtained to suit your convenience.

"I have deliberately tried to keep this very simple because the regulations themselves are rather involved. However, if there are any questions with regard to any part of the procedure, please get in touch with me."

To Appeal Salt Lake 1st Run Rule

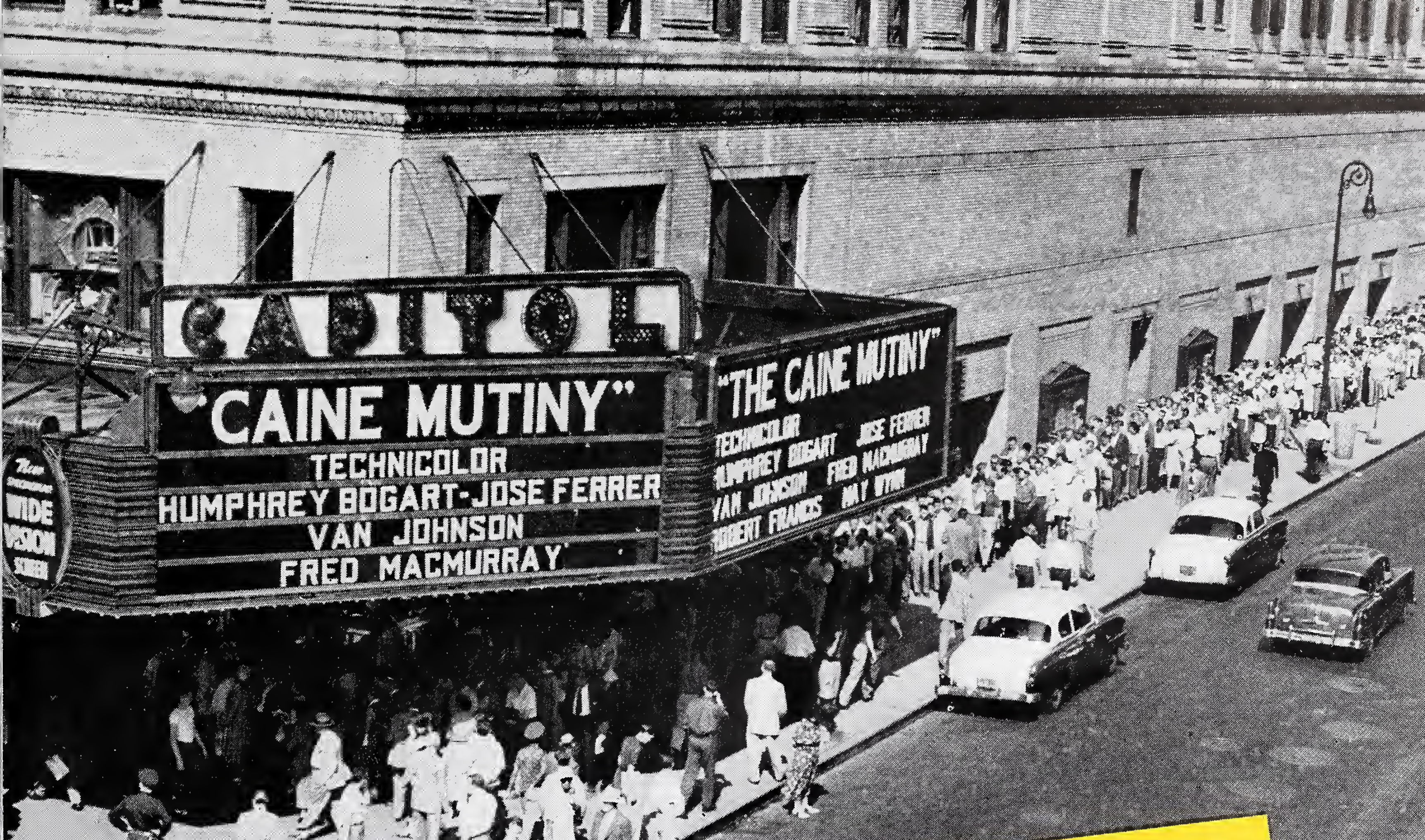
SALT LAKE CITY: Federal Judge Willis W. Ritter's injunction providing that the Salt Lake City area be divided into two zones to determine how Paramount's first-run pictures be distributed was ordered stayed for 10 days to permit Intermountain Theatres, Inc., the film company and American Broadcasting-Paramount Theatres to file an appeal with the 10th Circuit Court of Appeals in Denver.

The injunction was issued after anti-trust jury proceedings were heard in which Village Theatres, Inc., charged that Paramount was discriminating against the Villa Theatre here. The house was awarded $60,000 triple damages. The court also ordered that bids be opened before all interested parties before being awarded.

Judge Ritter fixed the attorney's fees at $27,500 and court costs at $9,700, both to be paid by the defendants. Motion for a retrial was denied. The Intermountain Theatres, AB-PT and Paramount Pictures were also ordered to post a bond of $107,200 which includes estimated appeals costs.

Film Carrier Problem Looms In Northern Ohio Area

Controversy is growing in the northern Ohio territory over the proposal by Consolidating Trucking Company to take over the duties of seven other carriers who have been operating in the area for as long as 40 years. Last week the proposal was discussed in the Cleveland offices of Horace Adams, president of the Independent Theatre Owners of Ohio, by a committee of exhibitors and executives of the film carriers. Consolidated was said to have quoted lower prices than the present carrier rates. Both Mr. Adams and Martin G. Smith, former ITO president, said they did not look with favor on a single messenger operation, while smaller theatre owners are known to be in favor of the move as another way of reducing overhead. Mr. Adams has agreed to ask the ITO board to have a representation of the film carriers state their side of the question at a meeting in July.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ROBERT FRANCIS MAY WYNN
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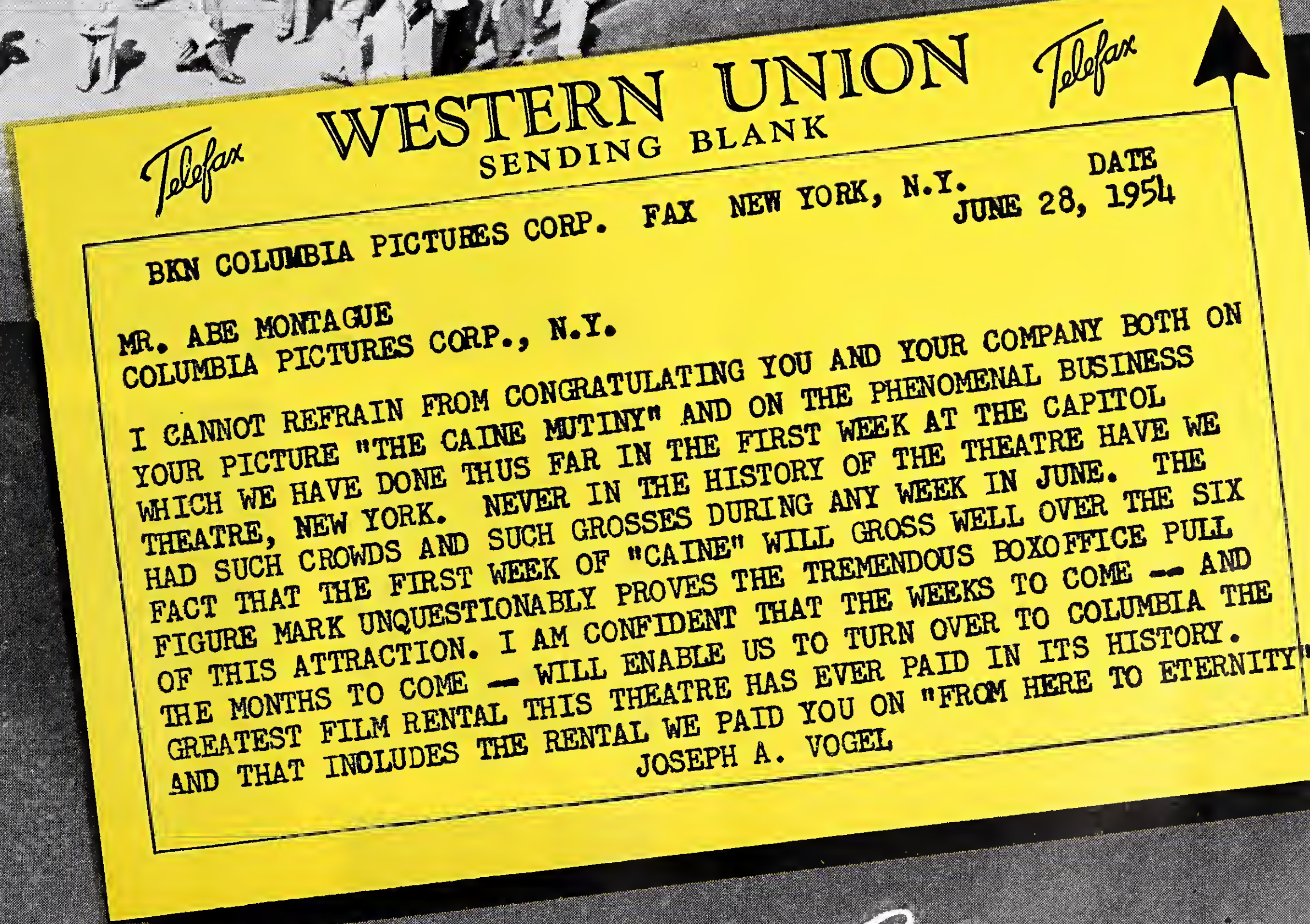
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BKN COLUMBIA PICTURES CORP. FAX NEW YORK, N.Y. DATE JUNE 28, 1954

MR. ABE MONTAGUE
COLUMBIA PICTURES CORP., N.Y.

I CANNOT REFRAIN FROM CONGRATULATING YOU AND YOUR COMPANY BOTH ON YOUR PICTURE "THE CAINE MUTINY" AND ON THE PHENOMENAL BUSINESS WHICH WE HAVE DONE THUS FAR IN THE FIRST WEEK AT THE CAPITOL THEATRE, NEW YORK. NEVER IN THE HISTORY OF THE THEATRE HAVE WE HAD SUCH CROWDS AND SUCH GROSSES DURING ANY WEEK IN JUNE. THE FACT THAT THE FIRST WEEK OF "CAINE" WILL GROSS WELL OVER THE SIX FIGURE MARK UNQUESTIONABLY PROVES THE TREMENDOUS BOXOFFICE PULL OF THIS ATTRACTION. I AM CONFIDENT THAT THE WEEKS TO COME -- AND THE MONTHS TO COME -- WILL ENABLE US TO TURN OVER TO COLUMBIA THE GREATEST FILM RENTAL THIS THEATRE HAS EVER PAID IN ITS HISTORY. AND THAT INCLUDES THE RENTAL WE PAID YOU ON "FROM HERE TO ETERNITY".

JOSEPH A. VOGEL

Columbia's

THE CAINE MUTINY

THE UNTAMED, one of the "big" spectacles coming in CinemaScope. Set against the South African veldt, it is being directed by Henry King, and stars Susan Hayward.

SOME OF the many coming from the 20th-Fox studio are represented in the scenes below. First, immediately below, one of the "biggest," "The Egyptian": a typical scene of Egyptian ornamentation. The players in this shot are Edmund Purdon, Victor Mature, Michael Wilding, Judith Evelyn and Gene Tierney. Below this, at the right, Richard Widmark and Miss Hayward in "The Garden of Evil," made in Mexico. Left, the cast of characters in "A Woman's World": Clifton Webb, Arlene Dahl, Van Heflin, Fred MacMurray, Lauren Bacall, Cornel Wilde and June Allyson. Bottom: mealtime in "Broken Lance." Seen are Richard Widmark, Jean Peters, Spencer Tracy and Robert Wagner.

The CinemaScopic Wheels A-Rolling

WHEN Twentieth Century-Fox unveiled to the showmen of this industry in all their home territories the wonders of the newer sound techniques and the effects, vastly improved, from its new CinemaScope lenses—it also, in this long and effective trailer, showed scenes from coming pictures.

And this itself told a story, not merely of first quality product, but also, that after the intense struggle to establish CinemaScope the company could once again turn out a large number of pictures.

In other words, the wheels are rolling. The pictures are on the way.

Those from which scene stills are shown here are in CinemaScope. Others in that medium include "The Royal Tour of Queen Elizabeth and Philip" which, like "The Garden of Evil," will be released in July; "Carmen Jones," for October; "Black Widow," starring Gene Tierney, Van Heflin and Peggy Ann Garner; "Desiree," starring Marlon Brando, Jean Simmons and Victor Mature for November.

Also, "White Father," a Leonard Goldstein Panoramic production starring Robert Wagner, Terry Moore, Dale Robertson and Jeffrey Hunter, and "There's No Business Like Show Business," in which the stars are Marilyn Monroe and Ethel Merman. These both are for December.

Some standard films coming are "The Gambler from Natchez," starring Dale Robertson, a July release, and "The Raid," with Van Heflin, an August picture.

More CinemaScope productions to come are "A Man Called Peter," from the best seller; "Lord Vanity," from the Samuel Shellebarger novel; "Daddy Long Legs," with Fred Astaire and Leslie Caron; "Prince of Players," with Richard Burton as the famed actor, Edwin Booth; "The Racers," with Kirk Douglas and Gilbert Roland; "The Left Hand of God"; "Sir Walter Raleigh"; "The Gun and the Cross," "The Enchanted Cup," "The Queen of Sheba," "Katherine," "The Girl in the Red Velvet Swing," "Jewel of Bengal," "Tigrero," "The Wandering Jew," "Pink Tights," "The Man Who Never Was," "Saber Tooth," "The Tall Men," "The Iron Horse."

Also, "Alexander the Great," which Frank Ross will produce; "The Seven Year Itch," starring Marilyn Monroe; "The King and I," from the Rodgers and Hammerstein musical hit; and "The Greatest Story Ever Told," from the Fulton Oursler best seller.

National Theatres in Realignment

The sale by Frank L. Newman of a 20 per cent interest in his Evergreen circuit in the Pacific Northwest to National Theatres and the retirement of Harold J. Fitzgerald as president of Fox Wisconsin Theatres indicates a realignment of NT's operational policies.

Mr. Newman is reported to have sold his 20 per cent interest in his 250 theatre circuit for $800,000. The move will result in streamlining the operations, with William Thedford as Northwest division manager and maintaining offices in Portland and Seattle. Mr. Newman has been in the exhibition field for 47 years.

Mr. Fitzgerald will conclude his long-term contract with National Theatres on Aug. 1. With his retirement, National Theatres will operate the Wisconsin group of theatres as a district out of the Los Angeles office instead of as a division out of Milwaukee.

It was pointed out in Milwaukee at the weekend that divestiture provisions arising from the Paramount case, economic conditions and the resulting curtailment of operations has had the effect of reducing Fox Wisconsin Theatres from 68 theatres to the presently operated 25 houses.

On Wednesday, National Theatres announced the appointment of William Moclair as managing director of the New York Roxy. William L. Miller, assistant manager, has been named house manager.

RKO Sales Meeting Set for East and West

RKO will hold sales meetings in New York, July 7-8, and in San Francisco, July 12-13, it was announced Tuesday by Charles Boasberg, general sales manager. The company last week completed similar conferences in New Orleans and Chicago. The New York discussions will be held at the home office, while in San Francisco, the meetings will take place at the St. Francis Hotel. Mr. Boasberg will preside at the conferences, which will be addressed by J. R. Grainger, President of RKO Radio Pictures. The San Francisco meeting will be a prelude to the world premiere of "Susan Slept Here" July 14 at the Golden Gate Theatre. The Technicolor comedy, produced by Harriet Parsons, stars Dick Powell and Debbie Reynolds.

Wilcox and Schaefer In Distribution Deal

Herbert Wilcox and George J. Schaefer this week joined forces in a deal providing for international production and distribution. The association will cover Mr. Wilcox's current color musical, "Lilacs in the Spring," which is now nearing completion in Britain. It stars Errol Flynn and Anna Neagle. Features to be produced under the association will be "aimed at the world wide market."

In BETTER THEATRES

How an existing seating installation may be affected by the kind of enlargement of the picture involved in wide-screen technique, is discussed in "Seating the Auditorium for the Wider Picture," with a drawing of sightline conditions based on a picture width of 33 feet.

When the huge development-city of Levittown, Pa., was planned, it was said that no theatre was contemplated because home television had made such facilities obsolete. That was several years ago. Today this community of 30,000 has a movie theatre. It is pictured and described in an article which is titled "The Movies Come to Levittown."

In Better Theatres for February, Gio Gagliardi submitted data for wide-screen presentation at drive-ins based on a "practical" brightness standard. But it contemplated use of a specular screen. Now, in view of actual practice since then, he considers the problem presented by use of a painted "white" surface ("Wide-Screen Presentation at the Drive-In Theatre").

Utah Rules Privacy Laws Exempt Films

SALT LAKE CITY: The state of Utah's right of privacy law, under which heirs of personalities portrayed in motion pictures have been suing film companies, received a modifying interpretation from the Utah State Supreme Court. The court ruled that the statute applies only to actual advertising or sales promotion of a collateral commodity but not to motion pictures, newspapers, books or profit-motivated media where the name of a deceased, a newsworthy public figure is used in the plot or story. Last week's ruling came as the court rejected the claim of the widow and daughters of Jack Donahue, Broadway musical star whose life was portrayed in Warner's "Look for the Silver Lining," biography of Marilyn Miller. Mrs. Donahue and her daughters, California residents, had asked $150,000 damages from the Warner studio and distributors for showing the picture in Utah. New York and Virginia have similar laws, but New York's provides no recovery of damages and Virginia's extends only to those who are residents.

Approve Sale of Denver TV Station to Time, Inc.

WASHINGTON: The Federal Communications Commission has authorized Aladdin Radio and Television, Inc. to sell its Denver television station to Time, Inc. Aladdin is controlled by Frank H. Ricketson, Jr., and Harry Huffman, of Fox Intermountain Theatres, and Ted Gamble. It recently won the Denver television channel after a hotly contested fight with Denver Television Co., controlled by actor James Stewart and Denver exhibitor John Wolfberg. At the time the Commission authorized the sale by Aladdin it denied Denver Television Co. petition to set aside the earlier grant to Aladdin and reinstate the Stewart-Wolfberg application.

To Remodel Ware House

HARTFORD: Sam Goldstein, president of Western Massachusetts Theatres, Inc., has announced plans for a $50,000 remodeling project at the Casino theatre in Ware, Massachusetts.

ABPC Shows Profit Gains

LONDON: Considerable satisfaction was evinced among all sections of the industry here at the just published financial statement of the Associated British Picture Corporation. As already reported, ABPC, which controls the powerful ABC circuit, is maintaining for the sixth consecutive year a dividend of 20 per cent.

Although a year ago Sir Philip Warter, chairman, was warning of falling attendances, trading profits of the Group for the year ended March 31 last have risen from £2,067,776 to £2,213,312 and at £565,284 the net profit is £67,207 higher. In addition, with taxation absorbing about £125,000 more, a further £250,000 has been released toward the settlement of deferred repairs and excess profits tax. Associated British Picture Corporation thus stands in an extremely healthy position.

Significant of the Group's faith in the industry's future, is the disclosure that £450,000 has been earmarked for equipping theatres with new projection and sound systems. By the end of this year at least 160 of the circuit's key houses will be equipped with CinemaScope lenses and screens. In addition, "a number" of theatres will be equipped with Perspecta sound. Warner Brothers have considerable holdings in ABPC.

Confirm Officials of Oregon TOA Unit

SALEM, ORE.: The temporary appointment of Al Forman as chairman of the Oregon Theatre Owners has been made permanent, it has been disclosed. At the same time James Clark was confirmed as secretary-treasurer. A board of directors consisting of 16 exhibitors of this area will serve the organization, which is a unit of the Theatre Owners of America. A drive will be inaugurated shortly to increase membership and build theatre attendance, which has shown a downward trend recently as a result of a strike which broke out in the lumber industry.

Trade Faces Film Strike In Mexico

by LUIS BECERRA CELIS

MEXICO CITY: Mexico's biggest theatre strike in recent years looms on the horizon as a result of the ultimatum from the National Cinematographic Industry Workers Union (STIC) demanding a 35 per cent pay raise for its 12,000 members employed by the nation's 1,200 exhibitors. To an exhibitor spokesman who remarked that the Confederation of Mexican Labor, of which STIC is a member, is moving only for a 24 per cent raise, the STIC answered that "picture workers require more money because their needs are greater."

Local exhibitors are absolutely opposed to the wage demands, according to Antonio de G. Osio, president of the National Exhibitors Association. However, Mr. Osio, who owns and operates the deluxe Cine Olympia here, said exhibitors might consider the raising of wages if the City Amusements Supervision Department allows them to raise admissions above the 24 and 32-cent ceilings now in effect.

A few months ago exhibitors granted STIC members a 12 per cent wage boost and more recently several exhibitors, on their own initiative, granted them a 20 per cent increase, the Association president announced.

He continued, "Picture workers are the best paid in Mexico. Their salaries are exceptional . . . We exhibitors have not received any compensation whatsoever for the wage increases we have allowed. We will fight to the last ditch these exorbitant demands of labor upon an industry that is only just struggling along."

STIC theatre workers now receive between $1 and $4 daily each—and that is big money in Mexico.

Brackett Reelected to Head Academy Again

HOLLYWOOD: The board of governors of the Academy of Motion Picture Arts and Sciences has reelected Charles Brackett as president for his sixth term. Also elected were Johnny Green and Samuel G. Engel, vice-presidents; Edward B. Powell, secretary; Hal Elias, assistant secretary; John O. Aalberg, treasurer, and Hal Mohr, assistant treasurer. Mrs. Margaret Herrick was reelected executive director.

Enlarge Two Drive-ins

BOSTON: Two drive-ins of the Redstone circuit, the Neponset in Boston and the Revere in Revere, are being enlarged. By Aug. 1, the Revere will have added six full ramps making it the largest open-airer in New England. Another concession stand is planned to take care of the added patrons. The Neponset, Boston's only drive-in, is having four new ramps added.

New Faces in Pictures Cited in COMPO Ad

The newsworthiness of new movie personalities is the subject of the 18th in the series of Council of Motion Picture Organizations advertisements published in "Editor and Publisher" June 26. Captioned "New Faces Going Places," the ad points out that the movies, like the newspapers, have undergone great changes in recent years not only technologically but in other aspects, one of the most interesting and continuing developments being the discovery of new personalities. "You would be amazed," the ad says, "at the excitement generated by new faces that have appeared recently on the screen of your local theatre. Two years ago it was Marlon Brando, last year Marilyn Monroe, and this year it might well be Edmund Purdom."

All ITOA Officers Are Re-nominated

All officers were nominated for re-election, with the exception of secretary, at a meeting of the Independent Theatre Owners Association of New York last week.

High on the meeting's discussion agenda was the recently passed New York City five per cent amusement tax. Exhibitors held a full discussion on the workings of the tax and received briefing in their campaign to have it repealed.

Nominated for reelection were Harry Brandt, president; David Weinstock, first vice-president; Max A. Cohen, second vice-president; William Namenson, third vice-president; Julius Sanders, fourth vice-president; Leon Rosenblatt, treasurer; John C. Bolte, Jr., sergeant-at-arms. Edith Marshall was nominated for secretary of ITOA, replacing J. J. Goldberg.

Names Schine, Seven Others In $450,000 Trust Suit

Carl B. Moore, operator of the Ohio theatre, Van Wert, Ohio, last week in Buffalo filed an anti-trust suit for $450,000 treble damages against Schine Theatres, Inc., four of its subsidiaries and seven major film companies. Mr. Moore charged that the defendants "combined and conspired . . . to monopolize exhibition of motion pictures and theatres," and that they had entered a "master agreement" under which Schine theatres were to get preferential treatment on first and second run pictures. Others named as defendants are Schine Theatrical Company, Schine Circuit, Schine Enterprises Corp., Paramount Film Distributing Corp., RKO Radio Pictures, 20th-Fox, Loew's, Warner Brothers Distributing Corp., Universal Film Exchange, Inc. and United Artists.

Harrison Gets Jap Film

American distribution rights to the Japanese film, "Ugetsu," co-winner of the grand prize at the 1953 Venice Film Festival and voted the best foreign film of the year by the Italian critics, have been acquired by Edward Harrison from the Daiei Motion Picture Co. of Tokyo.

British TV Bill Is Given 3rd Reading

LONDON: The Government's commercial television bill finally has been steered through the House of Commons and given its third reading by 291 votes to 265.

Debates have been going on since last March with the opposition persisting in its objections to the bill and repeating threats to abandon the entire scheme if and when the Labour Party is returned to power. Nevertheless, the Government is confident that the bill will now become law and its Independent Television on the air next year.

Despite heavy pressure during the debate the Assistant Postmaster-General, Mr. L. D. Gammans rejected an amendment to prescribe a British film quota in the programme of the forthcoming service. He did, however, give an assurance that the Government's aim was to ensure that British film interests were properly safeguarded and that commercial television programmes contained a proper percentage of British material.

The bill now passes to the House of Lords where it is likely to have an equally uncomfortable passage. It is anticipated, however, that the names of the members of the Independent Television Authority will be announced shortly—before the bill becomes law.

Meanwhile, the British Broadcasting Corporation, now about to lose its monopoly, in an attempt to protect its interests, has concluded an agreement with the National Broadcasting Company for the exclusive exchange of newsreels. The agreement will become effective December 1. It is a revival of a previous agreement between the two organisations which came to an end a year ago.

MGM Schedules Four In September, October

MGM will release two pictures in September and two in October, the four additional making a total of 22 announced so far for the calendar year. Three of the four will be in color, making a total of 19 so far announced. For September, first will be "Betrayed," in Eastman Color and starring Clark Gable, Lana Turner and Victor Mature. This will be followed by "Brigadoon" in Eastman Color and CinemaScope, starring Gene Kelly, Van Johnson and Cyd Charisse. For October, "Rogue Cop," starring Robert Taylor and Janet Leigh will be first, followed by "Beau Brummell," in color by Technicolor and starring Stewart Granger and Elizabeth Taylor.

Spokane House Razed

SPOKANE, WASH.: Another Spokane landmark, "the Liberty theatre in Spokane, has shown its last feature. The 400-seat house will shortly be demolished, and a business block take the space.

THE FANS WANT ACTION!

"Exciting from start to finish!" —HARRISON'S REPORTS

"Good deal of action . . . holds interest!" —EXHIBITOR

"Lively western with taut action! Should bring in healthy returns!" —HOLLYWOOD REPORTER

"Should make a worthwhile showing. A grim and relentless game of pursuing and pursued." —SHOWMEN'S TRADE REVIEW

"Tense cavalry-Indian entry for the action market! Suspenseful story line assures general interest!" —DAILY VARIETY

"Will satisfy wherever action pictures or cowboy fare is favored. Thrilling Indian attacks!" —BOXOFFICE

"Good supply of rugged action! Suspenseful story . . . plenty of fast movement!" —VARIETY

GIVE 'EM

Aubrey Schenck Presents

"The YELLOW TOMAHAWK"

Starring

RORY CALHOUN · PEGGIE CASTLE

COLOR BY COLOR CORP. OF AMERICA

Featuring NOAH BEERY · WARNER ANDERSON · PETER GRAVES · LEE VAN CLEEF · RITA MORENO

A SCHENCK-KOCH Production · Produced by Howard W. KOCH · Directed by Lesley SELANDER

Screenplay by Richard Alan SIMMONS

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

Hollywood Scene

by WILLIAM R. WEAVER

"WHAT this business needs is about 25 more Music Halls."

This is Screen Producers Guild president Arthur Freed's narrowed-down, needle's-eye, pin-pointed reply to a great many questions asked, pondered, discussed and answered, not always unanimously or conclusively, during the two well-fed hours of the SPG's first 1954 meet-the-press luncheon at the Hollywood Brown Derby on Monday. He voiced the reply, unilaterally, as a kind of omnibus answer to queries put to him and his half-dozen co-hosts by 10 members of the working press, trade and lay, and often as not by each other. What he meant by it, he explained briefly, is that New York's Radio Center Music Hall starts a picture on its way so brilliantly, by the showmanly manner of its promotion and presentation, that its subsequent box office career is substantially assured—and, of course, that about 25 more such starts in that many sections of the country, of that picture and others, would create a commercial climate in which the industry's present perplexing problems could not survive.

Reade Charges of Domination Ignored

The theme of the meeting, stated by the presiding officer at the opening of the luncheon, was the product shortage proclaimed by the board of directors of the Theatre Owners of America at their meeting here ten days before, and it got a thorough going-over, but the effect of theatre-divorcement on production ran it a close second.

The Walter Reade, Jr., charge that Distribution dominates Production never got out of the starting gate. If the seven producers present were unanimous about anything it was on the point that Distribution always has furnished the facts and figures of exhibition to the heads of Production, and whatever these portended was given effect to, but Distribution has no more sway over Production's choice of subject matter, talent, number or kind of pictures made, etc., than it ever had. No Reade support appeared.

Reasons for Shortage Ranged Widely

Reasons for the product shortage, literal existence of which was held in some doubt, ranged widely, and included some that not even the exhibitors demanding more product have named. A standout in this area, put forward by Samuel G. Engel, is scarcity of talent, meaning talent of both name and ability value, and this contention was picked up and widened out by Carey Wilson who, drawing on a faultless memory, pointed out that Colleen Moore, at the peak of her popularity, had a contract requiring her to make eight pictures a year and allowing her to make three others independently if she chose. In that happy pre-income tax era, therefore, he made plain, one star furnished Exhibition four or five times as many feature attractions annually as one star, making two pictures a year, does today. He prescribed no remedy.

Adler Tells Difficulties With "Caine Mutiny"

Julian Blaustein's explanation of the product shortage hasn't been mentioned, either, by protesting exhibitors. He divided it into two parts. One part has to do with a scarcity of good picture material, he said, and another relates to a widespread fear of undertaking a problem property. A problem property, as dealt with in the swift exchange of views by all seven of the producers which followed mention of the term, is a story that looks as if it cannot be filmed in morally acceptable form or with cooperation of a relevent branch of the national defense or for other reasons in general kind.

This trend of discussion swung the talk around to Buddy Adler, who had carried "From Here to Eternity" to successful production over nearly all the obstructions and restrictions there are, and he told how it was done. Since that picture's success, and since Stanley Kramer got "The Caine Mutiny" onto film after and over a flat "no" by the U.S. Navy, the fear of undertaking a problem picture has given way, said president Freed with levitous intent, to a situation where the problem property is the easiest one to sell in Hollywood today. He was laughing.

The effect of theatre-divorcement on Production has been all to the good, it was agreed, for the reason that it has put everybody in the production branch of the business on a keenly competitive footing. It is widely and well understood, these men of Production said, that the standard minimum return that any and every picture once could be depended on to recoup from its exhibition in the producing company's own theatres simply isn't a standard minimum return any more. So, nowadays nobody can "take it easy," "play it safe," "ride the sure-thing" or anything of the sort that once made picture-producing a risk-free profession.

Wilson Gives Figures On Family Pictures

Producer Wilson of the unforgettable Hardy Family series furnished some figures that exhibitors puzzling over the disappearance of the family-series picture from the American industry (except on television) may find interesting. "Love Comes to Andy Hardy," its producer said, cost $180,000 to produce and grossed more than $2,000,000 in its domestic firstrun. It was the peak Hardy feature. A comparable picture couldn't be made for less than $800,000 today, he said, and it takes at least three such pictures to get a series popularized, if you're lucky. With TV loaded as it is with the family type of story, going direct and free to the family unit on which such stories depend, the chances of success are too slight for comfort.

John Houseman and Louis Edelman rounded out the discussion on the producer panel.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
Wyoming Outlaws
Joseph and His Brethren (CinemaScope; Technicolor)

INDEPENDENT
Long Chance (Masthead)

U-I
Captain Lightfoot (CinemaScope; Technicolor)
Man Without a Star (Technicolor)

COMPLETED (2)

A.A.
Bob Mathias Story (Mathlon)

MGM
Jupiter's Darling (CinemaScope; Eastman)

SHOOTING (32)

A.A.
Police Story

FILMAKERS
Private Hell 36

INDEPENDENT
Walk the Dark Street (Valor)
Return of Columbus (Paal-Real)
Day of Triumph (Century; Eastman)
Long John Silver (Kaufman; CinemaScope; Technicolor)

LIPPERT
Black Pirates (Salvador; Ansco)

MGM
Many Rivers to Cross (CinemaScope; Eastman)
Deep in My Heart (Technicolor)
Glass Slipper (Eastman)

PARAMOUNT
We're No Angels (VistaVision; Technicolor)
Love Is a Weapon (Pine-Thomas; VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

REPUBLIC
Atomic Kid

RKO
Americano (Stillman; Technicolor)
Conqueror (CinemaScope; Technicolor)

20TH-FOX
Black Widow (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)
Desiree (CinemaScope; Color)

U-I
Abbott & Costello Meet the Keystone Cops
Five Bridges to Cross
Smoke Signal (Technicolor)
Return of the Creature from the Black Lagoon (3-D)
Chief Crazy Horse (CinemaScope; Technicolor)

WARNER
Trail of the Cat (Batjac; CinemaScope; WarnerColor)
Tall Man Riding
Drum Beat (Jaguar; CinemaScope; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

White House Asks Aid in Korea Drive

WASHINGTON: President Eisenhower and leaders of the American Korean Foundation asked the film industry to conduct another money-raising Korean relief collection drive in theatres this fall.

The request was made at a White House luncheon, attended by some 30 industry leaders, mostly from the exhibition branch. The industry representatives made no commitment, though sentiment seemed to favor a repeat industry performance this year on the highly successful Korean relief drive carried out in theatres last summer.

A formal decision will probably have to be made by some meeting of all industry organizations, summoned by the Council of Motion Picture Organizations.

The President opened the White House meeting by praising the work done by the industry in the past in support of outstanding public causes. Then Dr. Howard Rusk and Henry Clay Alexander, of the American Korean Foundation, asked the industry to make the money-raising drive this fall. Mr. Rusk told the industry officials that the theatre collections accounted for more than half the money the Foundation took in last year.

Attending the luncheon were these industry officials: John Balaban, Benjamin Berger, Myron Blank, Harry Brandt, Robert Coyne, S. H. Fabian, Myer Fine, Emanuel Frisch, Edwin Gage, Monte F. Gowthorpe, I. J. Hoffman, Jack Kirsch, Al Lichtman, Ben Marcus, E. D. Martin, Pat McGee, A. F. Myers, Thomas F. Pappas, Sam Pinanski, Louis W. Schine, Theodore Schlanger, Sol A. Schwartz, Charles Skouras, George P. Skouras, Sypros Skouras, Wilbur Snaper, Ernest Turnbull, Joseph R. Vogel, R. B. Wilby and Nathan Yamins.

Big "Ring of Fear" Opening in Phoenix

PHOENIX, Arizona: A real circus and Hollywood stars was to highlight the festivities heralding the world premiere of "Ring of Fear," a Wayne-Fellows CinemaScope production for Warner Bros., at the Fox theatre here Friday, July 2. Also having its world bow, along with "Ring of Fear," will be "Valley of the Sun," a Warner Bros. WarnerColor featurette, which was filmed in this famed desert resort.

RKO Houses Reduced to Three in Cincinnati

CINCINNATI: RKO Theatres, which formerly operated eight first run houses in the downtown district here, exclusive of suburban operations, now has but three as a result of divestiture proceedings under the Federal consent decree. RKO Theatres still holds the leases on the Capitol and Shubert but the former has been sublet to Cinerama and the latter has been closed. The lease on the Capitol has more than three years to run while the Shubert lease expires this fall. Rube Shor now operates one of the former RKO houses, another is closed and a fifth has been demolished. The one-time extensive RKO operations here were acquired originally from Ike Libson.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 26 were:

Atlanta: Arrow in the Dust (AA), Demetrius and the Gladiators (20th-Fox) 2nd week, Flame and the Flesh (MGM).

Boston: Demetrius and the Gladiators (20th-Fox), Drums Across the River (UI), The Long Wait (UA).

Buffalo: Demetrius and the Gladiators (20th-Fox) 2nd week, Flame and the Flesh (MGM), Taza, Son of Cochise (Univ.), Them! (WB) 2nd week.

Chicago: Man With a Million (UA), Student Prince (MGM) 2nd week, Them! (WB).

Cleveland: Demetrius and the Gladiators (20th-Fox), Them! (WB).

Denver: Demetrius and the Gladiators (20th-Fox), Them! (WB), Three Coins in the Fountain (20th-Fox).

Detroit: Demetrius and the Gladiators (20th-Fox), Johnny Guitar (Rep.) 2nd week, Man With a Million (UA), Them! (WB).

Hartford: Demetrius and the Gladiators (20th-Fox) 2nd week, Hans Christian Andersen (RKO), Student Prince (MGM).

Indianapolis: Demetrius and the Gladiators (20th-Fox) 2nd week, Flame and the Flesh (MGM), Living Desert (Disney).

Jacksonville: Glenn Miller Story (UI), Prince Valiant (20th-Fox) 2nd week, Three Coins in the Fountain (20th-Fox) 2nd week.

Kansas City: Secret of the Incas (Para.) holdover, Three Coins in the Fountain (20th-Fox) 2nd week.

Memphis: Demetrius and the Gladiators (20th-Fox), Them! (WB).

Miami: Demetrius and the Gladiators (20th-Fox), Secret of the Incas (Para.) 2nd week, Them! (WB).

Milwaukee: Men of the Fighting Lady (MGM), Student Prince (MGM) 3rd week, Them! (WB) holdover.

Minneapolis: Johnny Guitar (Rep.), Living Desert (Disney) 3rd week, Them! (WB).

New Orleans: Demetrius and the Gladiators (20th-Fox) holdover, Student Prince (MGM) 2nd week, Taza, Son of Cochise (Univ.), Them! (WB).

Oklahoma City: Johnny Guitar (Rep.) 3rd week, Living Desert (Disney).

Omaha: Demetrius and the Gladiators (20th-Fox), Them! (WB).

Philadelphia: Executive Suite (MGM) 4th week, French Line (RKO) 2nd week, Rhapsody (MGM) 3rd week, Three Coins in the Fountain (20th-Fox) 5th week.

Pittsburgh: Demetrius and the Gladiators (20th-Fox) 5th week, Them! (WB).

Portland: Genevieve (UI), Flame and the Flesh (MGM), Them! (WB), Three Coins in the Fountain (20th-Fox) 4th week.

Providence: Demetrius and the Gladiators (20th-Fox), Gone With the Wind (MGM reissue) 2nd week.

Toronto: Hobson's Choice (Ind.), Them! (WB), Three Coins in the Fountain (20th-Fox).

Vancouver: Kidnappers (Jaro), Maggie (Jaro).

Washington: Cinerama, Captain's Paradise (UA) 5th week, Drums Across the River (UI), French Line (RKO) 6th week, Knock on Wood (Para.) 10th week, Long Wait (UA) 2nd week, Student Prince (MGM) 2nd week, Them! (WB), Three Coins in the Fountain (20th-Fox) 3rd week.

Canadian Shorts Drive

Winnipeg and Montreal RKO branches have ended their "Sidney Kramer Shorts" drive with over-quota results, according to the company. Winnipeg closed out its drive 105 per cent over-quota for the drive period, while Montreal ended its eight-week period with its highest over-quota stanza. The drive commemorates the RKO short subjects sales manager's 25 years with the company.

Advocates Single Screen For All Type Prints

Increase in the amount of film product being produced for wide-screen projection makes one picture width feasible for both non-squeeze and anamorphic prints, in the opinion of Ben Schlanger, prominent theatre architect and consultant. In alterations of theatres for wide-screen that he has made recently, he reports, a single width was adopted on the basis of a 1.75-to-1 aspect ratio for non-anamorphic prints, and a 2-to-1 ratio for squeeze prints.

Besides eliminating a need for movable masking, adoption of a single picture size, Mr. Schlanger points out, permits use of a luminous screen surround of the synchronous type that was coming into application in 1952.

Box Office Champions For June, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

DIAL M FOR MURDER
(Warner Bros.)

Directed by Alfred Hitchcock. Written by Frederick Knott as adapted from his play. WarnerColor. Cast: Ray Milland, Grace Kelly, Robert Cummings, John Williams, Anthony Dawson, Patrick Allen, George Leigh, George Alderson, Robin Hughes.

EXECUTIVE SUITE
(Metro-Goldwyn-Mayer)

Produced by John Houseman. Directed by Robert Wise. Associate Producer: Jud Kinberg. Written by Ernest Lehman (based on the novel by Cameron Hawley). Cast: William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch, Tim Considine, William Phipps, Lucille Knoch, Edgar Stehli, Mary Adams, Virginia Brissac, Harry Shannon. ***(Champion for the second month.)***

JOHNNY GUITAR
(Republic)

Directed by Nicholas Ray. Written by Philip Yordan (based on a novel by Roy Chanslor). Trucolor. Cast: Joan Crawford, Sterling Hayden, Mercedes McCambridge, Scott Brady, Ward Bond, Ben Cooper, Ernest Borgnine, John Carradine, Royal Dano, Frank Ferguson, Paul Fix, Rhys Williams, Ian MacDonald.

MEN OF THE FIGHTING LADY
(Metro-Goldwyn-Mayer)

Produced by Henry Berman. Directed by Andrew Marton. Written by Art Cohn. Technicolor. Cast: Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy, Robert Horton, Bert Freed, Lewis Martin.

RIVER OF NO RETURN
(Twentieth Century-Fox)

(CinemaScope)

Produced by Stanley Rubin. Directed by Otto Preminger. Written by Frank Fenton (from a story by Louis Lantz). Technicolor. Cast: Robert Mitchum, Marilyn Monroe, Rory Calhoun, Tommy Rettig, Murvyn Vye, Douglas Spencer, Ed Hinton, Claire Andre. ***(Champion for the second month.)***

THREE COINS IN THE FOUNTAIN
(Twentieth Century-Fox)

(CinemaScope)

Produced by Sol C. Siegel. Directed by Jean Negulesco. Written by John Patrick (from a novel by John H. Secondari). DeLuxe color. Cast: Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara, Rossano Brazzi, Howard St. John, Kathryn Givney, Cathleen Nesbitt, Vicente Padula, Mario Siletti.

Exchange Screenings Set By MGM on "Seven Brides"

MGM will hold "all industry" screenings in each territory for "Seven Brides for Seven Brothers," color by Technicolor musical starring Howard Keel and Jane Powell. Arrangements are now being made by the company's branch managers for specific theatres in each exchange area to show the CinemaScope production. All exhibitor association leaders, circuit heads, buyers and bookers will be contacted to attend the trade and press showings. Likewise to be invited will be civic and state personalities as well as officials from women's clubs, parents associations and educational, music and affiliated groups.

Reserve Decision in Ohio Censor Case

COLUMBUS: Common Pleas Judge Ralph Bartlett last week took under advisement following oral argument the anti-censorship injunction suit seeking to have the Ohio censorship law declared unconstitutional. The action was brought by RKO Radio Pictures, Independent Theatre Owners of Ohio, Martin Smith of Toledo and Horace Adams of Cleveland. The plaintiffs were represented by Harry Wright, attorney, who enlarged upon points contained in briefs previously filed in the case for his clients. The state was represented by Assistant Attorney General Gwynne Myers, who defended the constitutionality of the law.

Selznick to Reissue "Duel in the Sun"

Following the reception given the fifth release of his "Gone With the Wind," and in keeping with the exhibitor demand for top product, David O. Selznick has announced he has scheduled "Duel in the Sun" for early re-release. It will be released through the state rights market, the first franchise granted to Harold Schwartz, Tower Pictures Co., of Dallas, covering the Texas and Oklahoma territory.

Will Mark Eastman's 100th Year

The 100th anniversary of George Eastman, who died in 1932, will be marked July 12. To commemorate the occasion, his birthplace will be opened as a musuem in Rochester, N. Y. Also a postage stamp will be issued in commemoration of the anniversary.

In the July issue of "Fortune" there is a nine-page article titled "Eastman Kodak Enlarged" tracing the history, background and story of the company.

The article in part says: "New widescreen color systems, such as Cinerama, CinemaScope, and Paramount's VistaVision, put a premium on lack of graininess of film. CinemaScope pictures have been largely in Eastman Color."

The article points out that "during all its life the movie industry has leaned heavily on Eastman Kodak for its supply of raw film. The estimate is that Kodak supplies something like 85 or 90 per cent of the something like two billion feet of film that movies consume every year, and a hefty part of the footage used in television (altogether, $60,000,000 worth last year).

"Edward P. Curtis, Kodak vice-president in charge of professional motion picture sales, says that the recent distress in the movie business has had little effect on Kodak's sale of raw film. Producers have made fewer pictures, but they make more prints of each and hustle them out to the theatres for a fast return on investment. . . ." The article declares that "last year 80 per cent of all Hollywood feature pictures were in color." The article also cites the agreements Eastman signed with Technicolor in the mid-thirties, and the litigation that followed, charging that "Eastman and Technicolor were trying to monopolize the color-movie business."

Induct Seventeen Members Into Paramount Club

Seventeen distribution employees in Paramount's five divisions have been inducted into the company's "100 Per Cent Club." The club was established 29 years ago for the purpose of recognizing accomplishment. The new members are: eastern-southern division: Gordon W. Bugie, Albany; Joseph Cutrell, Charlotte; John Huff, Atlanta; Anthony Mercurio, Buffalo. Mid-eastern division: Betty R. Fussner, Detroit; Harold Henderson, Pittsburgh; Anthony Lomonaco, Philadelphia. Central: Howard DeTamble, Chicago; James F. Ondracek, Chicago; Lindford Pitts, Omaha. South-central: Henry T. Bahner, St. Louis; Thomas S. Donahue, Memphis; Lillard C. Wayland, Dallas. Western: Milton S. Anderson, San Francisco; Harlan Brunt, Los Angeles; Francis Doty, Portland; Robert Blair, Los Angeles.

The National Spotlight

ALBANY

S. H. Fabian, Harry Brandt, Spyros Skouras, Jr. and Herman Gelbert (of Local 306) comprised an industry delegation who, with Charles A. Smakwitz, Albany zone manager for Stanley Warner, visited Governor Thomas E. Dewey here the week before the joint telegram protesting the imposition by New York City of a five per cent amusement tax was sent to Mr. Dewey. . . . Donald G. Schine, of Schine Circuit, and Mrs. Schine and Donald's mother, Mrs. Louis W. Schine, were among those attending the state dinner in the Armory as part of Albany's "Cradle of the Union" celebration. Charles A. Smakwitz was co-chairman of the climactic Colonial Ball. . . . Bob Friedman is new Universal salesman here. Promoted from booker in Philadelphia, he succeeded Harry Alexander, who resigned to assume operation of Middletown drive-in. . . . Seymour L. Morris, Schine director of publicity and exploitation, is convalescing at his home following five weeks' treatment in Littauer Hospital, Gloversville, for a mild heart attack.

ATLANTA

The stork passed over the home of Mr. and Mrs. Charles Mincey, (he is head booker for 20th Century-Fox, Charlotte, N. C.) and left a little baby girl. . . . The Flamingo drive-in, Myrtle Beach, S. C., has a new owner. It is B. B. Hucks, W. W. Hucks and James Ladd. . . . The Carolina Booking Service, Charlotte, N. C., will handle the booking and buying. . . . J. W. Martin, owner of the Salisburg drive-in, Salisbury, N. C., has installed CinemaScope. . . . The Do drive-in theatre, Mobile, Ala., celebrated its fourth anniversary by giving its patrons cakes and soft drinks. . . . Loew's Grand theatre has started its sixth week with "Gone With the Wind.". . . Mrs. Virginia Lawson, Allied, is back at her desk after a vacation trip to Florida. Also back is Mrs. Shirley Baker of Astor Pictures. . . . Added to the force at Lippert and Realart Pictures are Mrs. Polly Puckett, Miss Jewel Campbell and Mrs. Carolina Rainwater. . . . The Atlanta Better Films Council met at the Atlanta Women's Club, with Ira Stone, branch manager of RKO, as guest speaker.

BOSTON

John J. Dervin of Stratford Pictures, N. Y., was unanimously elected an honorary Life Trustee of the Childrens Cancer Research Foundation at the annual meeting. Former chief barker of the Variety Club of New England, he was the first president of the Foundation. . . . The Redstone Drive-in Circuit is enlarging two of its Massachusetts theatres. The Revere, Revere, is adding six full ramps, a huge wide screen and a new concession building. The Neponset, Boston, is adding four full ramps. . . . Doris Johnson, secretary to Philip Smith of Smith Management Company, is marrying Walter Bamberg of Dorchester in September. . . . Smith Management Company has installed tilted and curved wide screens in all of its 22 drive-ins. . . . Ernest Warren, Paramount, Needham and Strand, Canton, and Mrs. Warren spent their 28th wedding anniversary at the home of their married daughter in Georgia. . . . Ben Domingo, managing director of the Keith Memorial, is on his vacation with his family on Cape Cod.

BUFFALO

Edward L. Hyman, vice president, American Broadcasting-Paramount Theatres, was in Buffalo last Monday for conferences with Arthur Krolick, district manager, in which Francis Anderson, city manager, Rochester, joined. . . . Charlie Kosco, manager of the 20th Century-Fox Film exchange, invited a special group of exhibitors, radio and newspaper folk to attend a special showing of "The Royal Tour of Queen Elizabeth and Philip," in CinemaScope, in the Center theatre on Thursday. . . . Councilman Thaddeis J. Dulski has asked the Common Council to reject any plan to curb VHF television service. The Walden District Democrat sponsored the resolution at a Council meeting. Charles B. Taylor, UPT is vacationing with his wife on a motor trip through the Poconos to Atlantic City and back via Hershey, Pa. . . . Bill Brereton, Basil circuit advertising director, is taking his vacation in chunks at estate on the Canadian lake shore.

CHICAGO

Eight drive-in theatres in the Chicago area were in full swing June 25—the hottest day of the year with the temperature at 100, a new record for June 25. The prolonged heat wave, with more than two weeks of above 90 temperatures, however, proved to be a boon to neighborhood houses on normally slow week days. . . . First runs were solid. . . . "Student Prince" leaves State Lake June 30, with above average gross, to make way for "Caine Mutiny" with Navy participation in the film's promotion. . . . Film row still has no projection room equipped to handle wide screen productions, which poses a problem for exhibitors who like to see the pictures in that way. . . . Harding theatre manager, Louis Calamari, is vacationing. So is Roger Singer, assistant manager of Riviera.

CINCINNATI

The opening of Cinerama at the Capitol theatre recently appears to have provided a box office stimulus for other theatres, where grosses for the week were, in most cases, somewhat improved as compared with the immediate past. . . . The Hollywood opening at the Capitol, which underwent a $250,000 remodeling job, with seating capacity reduced from the original approximate 2,000 to 1,375, was highlighted by Ohio's Governor Frank J. Lausche and high-ranking state dignitaries from Indiana and Kentucky and local civic leaders. . . . Arrangements are rapidly progressing for the IATSE convention to be held here August 9-13. William Lynn, business agent of Projectionists' Local 327, heads the executive committee making the plans. . . . Gus Babalis and associates, new owners of the Salem theatre, in Dayton, Ohio, closed for the past six months, have installed CinemaScope and made extensive changes in the house, which they expect to reopen early in July. . . . The erstwhile nickelodeon, which subsequently developed into the Grand theatre, in Newark, Ohio, the oldest house there, has closed, with no plans announced for the future.

CLEVELAND

Jules Livingston, Republic branch manager, suffered a heart attack and is in Mt. Sinai Hospital. . . . Word comes that Nat Lefton, retired local distributor who was taken ill on vacation in Hawaii, is in Wilcox Memorial Hospital, Lihue, Kauai, Hawaii, getting in shape for an operation. . . . Sandra Coffee, daughter of the Carl Coffees, owners of Kenton, O. theatres, was married to Marvin Geider. . . . Paul Vogel, Wellsville exhibitor, goes to Fort Knox July 25 for two weeks' reserve training with the 83rd Division. . . . James E. Scoville, former member of the firm of Scoville, Essivk and Reif, is here from his present home in Tucson for his annual visit to check up on his theatre interests. . . . Gary Greive is managing the Variety theatre. . . . Jerry McGowam, MGM salesman, was named chairman of the Salesmen's Club membership committee. . . . Judy Wright, daughter of Warner theatre district manager, is studying music, voice and drama at Interlaaken, Mich., and Mrs. Wright is taking courses at Western Reserve University working for her master degree in education.

COLUMBUS

Judge Ralph Bartlett of Franklin County Common Pleas Court took under advisement the injunction sought against the Ohio censor board by RKO Radio Pictures, Independent Theatre Owners of Ohio, Martin Smith of Toledo and Horace Adams, Cleveland. The judge's action followed oral arguments in the case presented by Harry Wright, plaintiffs' attorney and Asst. Atty. Gen. Gwynne Myers. The judge said it might be some time before a decision is reached. . . . Roy Brewer and Richard Walsh, opponents in the race for IATSE president, addressed the 48 delegates at the Ohio IATSE convention here. . . . In a current tiff over an old city "blue law" which forbids selling groceries on Sunday, it was discovered that another such law forbids "theatrical performances, circuses and exhibitions" on the Sabbath. There was no indication that the law would be enforced. . . . John Brobst, 69, retired Loew's Ohio electrician, died. . . . Church of God has taken over the shuttered Dixie, West Side neighborhood, for a church assembly hall.

DENVER

Cornell Jordan Duer, 52, branch manager for Allied Artists for the past five years,

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died in a Denver hospital where he had gone for a checkup and observation. Duer was with Paramount 26 years, working up to branch manager. He was also branch manager for Selznik Releasing organization. He is survived by his wife and one daughter. Funeral and cremation were in Denver. . . . The Sunset drive-in, Canon City, was robbed of about $100 by thieves who broke in after hours. They did more damage than that to the place, however. . . . Gene Gerbase, Republic branch manager, in Albuquerque, N. M., on a sales trip, thought to escape the heat there by returning to Denver, but ran into a record 102 when he returned. . . . Lester Zucker, Universal branch manager, was in for conferences with Mayer Monsky, branch manager.

DES MOINES

Vacations are in full swing along Film Row. Myrtle Bechtel, Mary Lou Vaughn and Cloyd Street, all of Warners, are away. Universal vacationers include Bill Waters and Kathryn Volk. Gone from Paramount were Phillis Charter, Waunita Goddard and Ilene Perin. . . . Sidney Smith and Dave Halsey of NSS are both attending reserve training camps. . . . Dick Dizon, son of Oscar Dizon, former NSS branch manager, was a visitor last week. . . . Bernice Rudston, branch manager's secretary at Fox, was a member of the committee which presented Ruth Kobart, of the NBC television opera theatre, in a concert here last week. The concert was a benefit for the Hadassah medical center building fund. Miss Kobart, the daughter of Mr. and Mrs. Morris L. Kohn of Des Moines, appeared in tribute to her late grandmother, Mrs. Anna B. Finkelstein. . . . The Corral drive-in theatre at Perry observed its sixth year of operation last week. . . . A drive-in theatre is now in operation at Walnut.

DETROIT

"Johnny Guitar's" success at the UDT Madison may be due in part to the series on the life of Joan Crawford running in a local paper. . . . Bill Gaoward, Flint, driver for Film Truck Service joined the ranks of the heroes when he helped in the roadside delivery of a baby. . . . The Film Bowling league's annual outing will be held at Bonnie Brook Country Club August 9th, according to Stan Baran, AA booker. . . . The Capac at Capac and the Dixie in Flint are changing over to Mexican films during the annual influx of Mexican farm labor. . . . Bob Graham has taken over the Wisper & Westman Calvin replacing Clifford White. . . ."Water Wonderland" a 27-minute state tourist film, was previewed at Blaney Park in the state capitol, Lansing. . . . James Gagleard will marry Vickie Keko of the United Artists office.

HARTFORD

Atty. Bernard E. Francis, of Hartford, and associates, building the East Hartford drive-in theatre, have postponed opening from July 1 to July 15. . . . The Stamford Amusement Co., Stamford, a new corporation, has filed a certificate of incorporation. Incorporators are Louise Kelleher, Carolyn Vossler, Stamford; and Matthew E. Hanna, Darien, Conn. . . . Ray McNamara, Allyn theatre, Hartford, is vacationing on Cape Cod, Mass. . . . Ted Harris, partner, State theatre, Hartford, returns from Miami, July 15. . . . Al Schuman, retired general manager, Hartford Theatre Circuit, and Mrs. Schuman have returned to their home at Daytona Beach, Fla. . . . Barney Pitkin, Connecticut exchange manager for RKO-Radio Pictures, and Mrs. Pitkin are marking their 29th wedding anniversary. . . . Joseph S. Borenstein, manager of the Stanley Warner Strand, New Britain, Conn., and Mrs. Borenstein are observing their 25th wedding anniversary.

INDIANAPOLIS

Mrs. Herbert Witherspoon of the Metropolitan Opera Guild will be here Tuesday to set up plans for the Met's theatre-TV premiere next fall. The Indiana will show it, with the Matinee Musicale sponsoring. . . . Helen Bohn is running the Realart office while her husband, Joe Bohn, is recuperating at home from a serious illness. He isn't expected back at work for several weeks. . . . Roy Kalver, president of the Allied Theatre Owners of Indiana, has appointed every member to the membership committee for a drive getting under way. Associate memberships have been authorized for the first time this year. . . . The Town and Country tent theatre, first professional summer dramatic stock outfit here in years, will open a 10-week season July 13. . . . First run business is steady here despite a sizzling heat wave that has sent the thermometer above 90 every day for a week.

JACKSONVILLE

Exhibitors of the area were invited to a regional demonstration of the new Bausch & Lomb lenses for CinemaScope at the Florida Theatre on July 1. . . . 20th-Fox's "The Royal Tour" was sneak previewed at a local first run house as a "bonus night" attraction. . . . Douglas Walker is a new Paramount booker, replacing George Bradley. . . . Sara Warren, Metro staffer, was touring California. . . . Seen at the Southern Wholesale Confectioners Association annual four-day meeting, held in the George Washington Hotel, were Louise Bramlett, Wil-Kin Theatre Supply, Atlanta, and Bob Harris, concessions manager, Florida State Theatres. . . . Paul Hargett, Columbia branch manager, was doing special promotion work in Tampa. . . . Visiting exhibitors included Mrs. Lucy Shapiro, Homerville, Ga.; Les Sipes, Gainesville; Jim Partlow, Orlando; and Harold Poppell, West Palm Beach.

KANSAS CITY

Temperatures exceeding 100 on several days, encouraged theatre-going for comfort, preventing a sharp slump, according to local observers. . . . The Starlight theatre, outdoors in Swope Park, has been drawing near-capacity audiences of 7,000-8,000. . . . Three weeks of "Gone With the Wind" at the Midland had attendance comparable with that of previous showings—and many telephone calls came to Maurice Druker, theatre manager, asking when it will be shown here again, as the callers had been unable to attend during this engagement. . . . Approximately 100 attended the annual summer party sponsored by the Motion Picture Association of Greater Kansas City. There was a buffet supper, games, and dancing in the pavilion of the Wyandotte County Park. . . . There has been a marked increase in CinemaScope installations here, at both drive-in and conventional theatres.

LOS ANGELES

Frank A. Rice and Mr. and Mrs. Albert Block departed for Colorado Springs to attend the Standard Talking Film Convention. . . . The Warner Club held its annual summer outing at Crystal Springs in Griffith Park. Highlights of the picnic were a ballgame and sack races. . . . Due to the phenomenal grosses rolled up by "The High and the Mighty" at the Egyptian theatre, Hollywood, the production has been held over for an indefinite run. . . . George Tripp, Warner Bros. salesman, checked out for Arizona on company business. . . . Elaborate plans for the world premiere of "Ring of Fear" at the Fox theatre, Phoenix, are being formulated, with both the Chamber of Commerce and the City of Phoenix pledging complete co-operation. Many of the scenes of the production were shot in and around Phoenix. . . . Vacationing in Desert Hot Springs was Janet Roth, Warner Bros. secretary, and also Gloria Barlow, of the same office.

MEMPHIS

Oral and written reports and rumors that various film exchanges in Memphis may be closed for economy reasons have bobbed up again during the past week. Memphis managers of exchanges say they have had no official word that any such move is being considered. . . . Russell Baxter, owner of Turn Oaks drive-in, Monticello, Ark., was killed last weekend in an automobile accident. . . . 20th-Fox will hold a showing of "The Advancing Techniques of CinemaScope" at the Malco theatre July 6. . . . Dixie theatre, Charleston, Miss., owned and operated by N. A. Boclair and T. K. Wilbourn, has been reopened after being closed for nearly two years. . . . Savannah theatre, Savannah, Tenn., forced to close after an extensive fire some weeks ago, is being rebuilt and is planning a formal opening around Aug. 1. . . . Mr. and Mrs. R. L. Bostick and Mr. and Mrs. C. E. Sumner have returned from the Mississippi Theatre Owners convention in Biloxi, Miss.

MIAMI

The Sonny Shepherds and their three children have again heard the "call of the Keys" and are spending their summer at Islamorada. . . . The Edward N. Claughtons, of the Claughton Theatre circuit, recently became innkeepers when they purchased the 140 room Urmey Hotel, for a figure in excess of a million. . . . Tom Rayfield, manager of the Carib, reported a visit from movie actor-vaudevillian Pat Henning recently. . . . Mexican Consul Ruben Gaxiola was honored with a private screening of "Garden of Evil" at the Carib. . . . Don Tilzer, public relations, worked in some free publicity when the Harlem Globetrotters were in town during the run of their picture, "Go, Man, Go.". . . Normandy manager Wayne Rogers returned from a pleasant holiday. . . . Olympia manager James Barnett planned on spending his vacation at our neighbor island of Nassau. . . . David Payne, assistant at the Paramount, has a full load on his shoulders with manager Charlie Whitaker on vacation in the Keys.

MILWAUKEE

The specially prepared CinemaScope demonstration subject was shown at the Fox-

(*Continued on opposite page*)

(*Continued from opposite page*)

Wisconsin theatre June 30 by 20th Century-Fox Film Corp. . . . Ben Marcus was in Washington, D. C. June 29 to attend a luncheon and to meet the President of the United States. . . . Ben Fish was in town here in the interest of Sam Goldwyn products. He was over to National Screen, also, to visit his old friend John Mednikow. . . . The Birch theatre at Suring, Wis., has a new name, the Suring theatre, operated by A. H. Moede. . . . Mert Miller's theatre at Maville is closed mid-week for the summer.

MINNEAPOLIS

Ben Berger, president of Berger Amusement Co. and North Central Allied, was one of 40 members of the film industry who attended a luncheon at the White House at the invitation of President Eisenhower. . . . Maitland Frosch, president of Frosch Theatre Supply Co., was written up in the Town Toppers series in the Minneapolis "Star." . . . Bill Crouse, operator of the State and Regent theatres at Eveleth, Minn., passed away recently. . . . The Columbia exchange had its largest number of shipments in 25 years this past week marking the end of its "cleanup" drive and the end of its fiscal year. . . . Harry Weiss, RKO Theatres district manager, was in Denver and Kansas City. . . . A corporation headed by George Hanson, a member of the board of county commissioners, has applied for a license for a drive-in theatre at 78th and Normandale road in suburban Bloominton. North Central Allied is undecided as to whether it will oppose the license application. . . . Ben Marcus, Columbia Midwest district manager, was in for the cocktail party in honor of the 25th year that Gennevieve Dunovan, cashier, has been with the company.

NEW ORLEANS

Harry Willard of the Jim Handy Company, Detroit, Mich. was a business caller. . . . J. G. Broggi Exhibitor's Service has taken over the buying and booking for Chas. Morel's indoor Star and Starlite and Rebel drive-in, Natchez, Miss. The Rebel, a new project is slated to open on July 3. . . . Mr. & Mrs. Lawrence Lampo, Sr., Jeanerette, La., theatre owners were in town to see their granddaughter Linda Lampo off on a summer camp trip to Asheville, N. C. . . . Mercedes Blanchard, formerly with Dixie in the inspection department, now holds the same job with Allied Artists. . . . George C. Hoover, Miami, Fla., International chief barker of Variety Clubs, while here to confer with the newly organized New Orleans Tent No. 45, suggested at a luncheon meet at Arnauds that the group get itself a personal charity. Page M. Baker, chief barker of the local tent, presided. . . . Fire badly damaged the screen tower at the Joy drive-in, Shreveport, La. . . . Eric Sayers and Joe Herman, MPA representatives, were Filmrow visitors.

OKLAHOMA CITY

The Criterion was to open July 2 after a complete remodeling and improvement program. For the last month or more, the big Main Street playhouse has been undergoing a through transformation. A lot of technical improvements have been made. Opening picture bill was "Demetrius and the Gladiators." Gordon Leonard is manager of the theatre. . . . Mr. and Mrs. Pat McGee, Denver, Colo., arrived in Oklahoma City June 22 to be on hand for the Criterion opening. Mr. McGee is general manager of Cooper Foundation Theatres. . . . "Princess of the Nile" opened at the Harber theatre Thursday. . . . Bob Hope, Jerry Colonna and Betsy Duncan were to be in Oklahoma City July 4 to appear at the Municipal Auditorium.

OMAHA

Several Omaha exhibitors told of decided drops in audiences following reports over radio and television that tornado warnings were issued for the vicinity. The warnings came on weekend nights. None struck near Omaha but about 16 farms were damaged some 100 miles north and one person was fatally injured. . . . Mrs. Louis Epstein, widow of a long-time suburban theatre owner and mother of Sidney Epstein, local theatre man, died at her home in Omaha at the age of 66. . . . Jack Andrews, Paramount salesman about eight years, has resigned, as has Bill Haarmann, office manager and Paramount staff member 27 years. . . . Jack Shwidelson has left Allied Artists as salesman and Connie Rose of Salt Lake City has replaced him. . . . The annual Iowa-Nebraska Lakes meeting will be held July 21 at Arnolds Park, Ia., at the Methodist Church. . . . Ralph Blank and William Miskell, co-owners of the new 1,100-seat drive-in being built in northwest Omaha, have named it the Sky View and plan to have it in operation next month.

PHILADELPHIA

Herman Comer, who had been with the Stanley Warner Theatres for 30 years, comes in as manager of the Viking, formerly the Warner's Aldine, which reopened this week with "The Student Prince." William Manning is general manager of the independently-operated house. . . . William Kanefsky, manager of William Goldberg's Studio, back from a Hollywood vacation. . . . Anthony Lincoln Forte, son of Joe Forte, manager of the Stanley Warner Waverly in suburban Drexel Hill, Pa., and Joseph Leo Abbott, son of Harry J. Abbott, third international vice-president of the IATSE and president of Local 307 here, both graduated from Jefferson Medical College here. . . . Reese Harrington closing his Reese, Harrington, Del., to redecorate the house. . . . Superior Theatre Equipment Co. here is now the distributor for Lorraine carbons. . . . Borough officials in Wernersville, Pa., which has no theatre, enacted an ordinance calling for a 10 per cent tax on amusement admissions. . . . The Lancaster Drive-In Church and Christian Cinema has been set up at the Lancaster, Pa., Airport to become the first open-air church to present motion picture films. . . . Fabian Theatres closed its Penn, West Reading, Pa., at the same time subleasing the house to John Ivanitch, who will reopen it in the fall. . . . Edward Arn, district representative of the American Seating Company, became the father of a baby boy born last week in suburban Delaware County Hospital.

PITTSBURGH

The Penn which gets "Gone With the Wind" as its next attraction, will follow it with "Living It Up" and "Prisoner of War." . . . Everett Thorner, spending his two weeks' vacation off from his March of Dimes publicity duties, plugging "Apache" now in Loew's Penn. . . . "The French Line" delayed again at the Fulton, with that house bringing in "Garden of Evil" instead. . . . "Hell Below Zero" scheduled into the Harris after the current "Demetrius and the Gladiators." . . . Ralph Pielow, MGM's veteran branch manager here, due to go back into Saint Clair Memorial Hospital for more surgery. . . . "Top Banana," kicked around by the downtown houses, finally ended up first run in several drive-ins on same bill with "The Lone Gun." . . . This Is Cinerama" in its seventh month at the Warner aided by Mayor Lawrence declaring a "Cinerama Week" with various nearby communities singled out for McKeesport, Greensburg and Butler nights.

PORTLAND

M. M. Mesher, president of Portland-Paramount Theater Corp. has returned from a two-day VistaVision session in Seattle put on Paramount. . . . Al Forman, boss of United Theatres. also attended. . . . Al Oxtoby, Warner Brothers branch manager is on vacation. . . . Lou Amacher, MGM branch manager, is back in town after a long business trip out of the city. . . . Al Meyers has the Count Bassie Orchestra and Variety show set for one night for his Bagdad theatre. No picture, just two stage shows a night. . . . Dick Newton, Paramount theatre manager, had such a good week with the Louis Armstrong stage show that he has another big stage show set for July. . . . Thornton Sargeant, Public Relations director for the National Theaters in town to discuss July 29th opening of Fox Theater with Russ Brown, William Thedford, and Evergreen prexy Newman. Clyde Beatty Circus press agent Don Haymen has the advance advanced showing of "Ring Of Fear" pending for the personnel of the circus at the Colonial Theater when the tent show arrives here this weekend.

PROVIDENCE

Joseph Castro, assistant manager at the RKO Albee, was recently united in marriage to Sharon Cole, Nooseneck Hill girl. Mr. and Mrs. Castro are honeymoon-vacationing at a quiet spot "unknown" to closest friends. . . . Molly Picon, noted Jewish stage and screen star, recently made a special personal appearance, locally, as the headline artist on an all-star Zionist Fete program at Temple Emanu- El. . . . Jim Anderson and Duke Duperron shared the pitcher's mound as the E. M. Loew's drive-in theatre baseball team racked up its sixth straight victory. Upsetting the Tutalo A.C., last year's champions of the speedy Providence Amateur League, top sandlot circuit, Loew's have now defeated every team in the league. . . . Tallulah Bankhead, and Steve Cochran, are the latest stars to be signed for personal appearances to be made at the Newport Casino theatre.

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ST. LOUIS

Miss Ellen Baron of University City won the $1,000 prize in the Ed Bonner-Marco Teenage Essay Contest. She and other winners were introduced at the Fox theatre in St. Louis. . . . The Uptown Theatre at Alton, Ill., nearby to St. Louis, introduced a summer show bargain when it slashed prices fifty per cent on adult tickets. The bargain lasted for three nights. . . . The management of the State theatre, Springfield, Ill., said the motion pictures of the Marciano-Charles fight caused the most favorable comment than any such previous film presentations. . . . The Coral theatre in Farmington, Mo., arranged for the largest fireworks display ever shown in that city for Friday, July 2. That night they also presented a double feature. . . . Fred W. Kassler, 81 years old, of Richmond Heights, a suburb of St. Louis and a former movie projectionist in St. Louis, died June 21. He was a charter member of the AFL Moving Picture Operators' Local 143.

TORONTO

Famous Players Canadian Corp. held their annual picnic at St. Andrew's Golf Course. Dinner and dancing was preceded by golf and the running of various obstacle races. . . . In Odeon's Big Show Contest, Al Jenkins, manager, Vogue, Vancouver, was winner in the ninth week, while Ron Gaboury, manager, Villeray, Montreal, was the winner in the tenth week. There are just three more weeks to go in the contest. Ahead in the cumulative total is the Odeon, Fort William, with the Odeon, Trail, not far behind. . . . John R. Stocks, formerly an advertising manager, has been appointed to the sales staff of the local branch of Crawley Films Ltd., while Christopher Chapman has joined the organization as a producer of outdoor films. . . . Superscope lenses made by the Tushinsky Brothers will be handled in Canada by Murray Sweigman, Theatre Poster Service Ltd. . . . A "Pinocchio Day" promotion in co-operation with the Toronto Telegram and Loblaw's was arranged by RKO and Famous Players in connection with the showing of the picture day-and-date at 10 local houses.

VANCOUVER

Two British pictures, "Kidnappers" and "The Maggie," are the brightest spots in town, playing their 7th and 4th weeks, respectively. . . . Two FPC suburban houses in Vancouver, the Stanley and Broadway, have installed CinemaScope. . . . Len Keen has replaced John Hamill as student manager at the Odeon-Vogue. Hamill was transferred to the new Odeon theatre at Edmonton. . . . Here from Toronto were Hilly Cass, MGM general manager, and Murray Briskin, sales manager of Audio Pictures. . . . Clarence Dowsley, veteran projectionist at the Odeon, North Vancouver, suffered a stroke. . . . Jack Donnelly, of the Strand, is recuperating from surgery in the upcountry Cariboo Lakes. . . . Victor Toombe, of the Capitol, added a musical revue for the opening of "Johnny Guitar" and dressed his female staff in "Johnny Guitar" britches a week before his opening. . . . Betty Wynne, Odeon secretary, was elected treasurer of the Con Amores Club. The club supports the Loyal Protestant home in New Westminster. . . . New members of the Famous Player 25-year club are Eddie Marshall of the Capitol, Vancouver; Horace Lackey, Strand, Calgary, and Ralph Mitcheltree, manager of the Capitol, Calgary.

WASHINGTON

Herbert Barnett, executive vice-president of Cinerama, Inc., and president of the Society of Motion Picture and Television Engineers, was a speaker at the annual luncheon of the Motion Picture and Television Council of the District. . . . The Colony theatre has inaugurated a first run policy with "Tomorrow Is Too Late" . . . . Universal head booker Bert Freedman has been transferred to the Buffalo office as salesman. Robert Miller replaces him. . . . J. B. Brecheen, RKO branch manager, has had his office redecorated. . . . Dorothy Kolinsky, Variety Club secretary, spent a week at Fire Island. . . . Sidney Cooper, United Artists branch manager, has transferred his Variety Club membership from Tent No. 31 to Tent No. 11. . . . Frank M. Boucher, Variety Club ways and means committee, has been setting up meetings to line up the prizes for the 1954 Welfare Awards Drive.

Atlantic City Opening For Martin-Lewis Film

"Living It Up," Paramount Technicolor musical with Dean Martin and Jerry Lewis, will have a world premiere at the Warner Theatre, Atlantic City, Thursday, July 15. The opening will highlight a two-day celebration, July 15-16, with the comedians as hosts. A large press delegation will be invited to "live it up" with them. The film was produced by Paul Jones and directed by Norman Taurog.

"Victory" Opens July 13

"Victory at Sea," the NBC Film Division production which pictures the history of the United States Navy in World War II, will have its New York premiere at the Trans-Lux 60th St. theatre July 13, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution.

People in The News

Ernest Turnbull, managing director of Hoyt's Theatres, Ltd., of Australia was given a testimonial dinner in New York Monday by industry officials and 20th Century - Fox executives. Spyros P. Skouras, 20th-Fox president, was host.

Sig Muskat, for many years New York office manager for the Society of Motion Picture and Television Engineers, will leave that post this month to establish a new film industry connection.

Leslie E. Thompson has been appointed acting secretary of Columbia Pictures Corp., Ltd. Since 1953 he has been administrator of Columbia in England.

Herbert Barnett has announced his resignation as executive vice-president of Cinerama, Inc.

John C. Doerfer has been confirmed by the Senate for a seven-year term as a member of the Federal Communications Commission, starting July 1.

Charles Einfeld, 20th Century-Fox vice-president, left New York for Europe Wednesday.

David A. Lipton, Universal Pictures vice-president, was to arrive in New York from Europe Wednesday.

John R. Osborne, 63, Dipson Executive, Dies

John Roland Osborne, 63, an executive of Dipson Theatres, died June 26 at the Ohio Valley General Hospital, Wheeling, W. Va., after an illness of four months. Mr. Osborne, who was in charge of all Dipson theatres in West Virginia, Ohio and Pennsylvania, entered the theatre business in 1920. In 1922 he became vice-president of Genesee Theatrical Enterprises in which Nikitas D. Dipson was an officer. In 1937 he moved to Wheeling for Dipson Theatres. He also was an officer of numerous other theatrical enterprises. He is survived by his wife, Ruth, a son, John Griswold Osborne, an executive in the theatre organization, and two grandchildren.

Legion Approves Four of Five New Productions

The National Legion of Decency this week reviewed five new films, putting two in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class C, condemned. In Section I are "The Immortal City" and "The Vanishing Prairie." In Section II are "Pushover" and "Return to Treasure Island." In Class C is "One Summer of Happiness," because "this film, in the story it tells, condones immoral motives and actions. It contains elements which are offensive and disrespectful to religion, and moreover, contains suggestive sequences."

Close Yonkers Plant

The Alexander Smith Carpet Co., widely known as a supplier of theatre carpeting, is closing its oldest and largest plant in Yonkers, N. Y. and removing operations to a new plant in Greenville, Miss. The move is primarily a consequence of a strike of Textile Workers Union members which closed the plant June 15.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"We Also Strive for Perfection... In Showmanship"

DARRYL ZANUCK, telling the story of the new CinemaScope from the screen of the Roxy Theatre last week, to introduce his company's new film schedule, which will cost $55,000,000, and to explain technical differences and refinements accomplished in the last nine months, said "We realize that no technical improvement will create a box-office miracle by itself. Unfortunately, no one has invented a device to turn an ordinary picture into a great one. Therefore, while we strive for even greater technical perfection, we also strive for perfection in entertainment, and showmanship."

The line-up of new product which so impressed 2,300 exhibitors at the Roxy, will be shown to similar groups of showmen in 32 exchange cities before July 9th, and following, in Canada. Then it will be cut to two shorter film issues, for the public, one of which will be devoted to excerpts from new pictures and the other to a selling approach for CinemaScope and Stereophonic Sound, as the materials for future showmanship. There was no question, to this observer, but that substantial progress has been made in both departments. The concensus of exhibitor opinion was that the hour-long program was "Tremendous and highly impressive. Revolutionary compared with what we have seen before."

All this, coming from "the showmanship company" is good news for Round Table members at this regular meeting. 20th Century-Fox announce that there are now 8,816 CinemaScope installations throughout the world, and that new installations are going forward at the rate of 400 per week. But what Mr. Zanuck has said is the essence of our weekly lesson in showmanship. You can't expect, or perfect, a mechanical device to provide what it takes a good showman to do, even with the improvements that are so obvious in sight and sound. It takes a new kind of showmanship to properly sell the depth of focus, the true and brilliant color, the wide scope of vision, the fullness of sound, the sharp and perfect photography in new dimensions.

THE LADIES—BLESS 'EM

WOMPI—"The Women of the Motion Picture Industry" are meeting this week in New Orleans, and they had a successful luncheon meeting a week ago in Dallas. WOMPI's purpose is to promote good will within the industry, to develop friendship and encourage cultural relations, to inculcate the ideal of a woman's service to worthy enterprise. They plan a National Convention in Dallas, September 18-19, and delegates from all other chapters will attend. It's a grand idea.

As a matter of fact, the Round Table has many members on the distaff side, and has had these members for many years. It's nothing new, and twice as welcome now, in the new status of WOMPI. Consider such as Olga Sharabura, in Canada; Lily Watt, in Scotland; Elaine George, in Heppner, Oregon; Pearl Bryant, in Federalsburg, Maryland. We are proud of them, and with good reason. And we can welcome Mrs. Sally Engel, manager of the Chieftain Theatre, Crosbyton, Texas, who is a new member of the Round Table.

The other day, we had a long letter from Lim Keng Hor, head of the Associated Theatres, Ltd. in Singapore. He read and misunderstood our story of Olga Sharabura, whom we said was the only woman manager in the Famous Players-Canadian circuit. But far from being the only woman manager in our membership. So, Mr. Lim proposed for membership, Miss Chung Lit-lan, who is the only woman manager in his circuit, far across the western seas.

The point is, we now have something that nobody else has in any competitive field of entertainment. New product makes the schedules of other years look pale and weak in comparison. It is no flash in the pan—no desert mirage. We are approaching the best days of showmanship that have ever been, and don't let the weepers or the criers tell you differently.

¶ SO LONG as this is a free country and the Republic which our founding fathers created on this continent, nobody can compel an industry or an individual to turn over private property, by confiscation or without proper compensation. The industry has been badgered and beleaguered with hundreds of millions of dollars in damage suits (more responsible for our product shortage and industry ills than any other factor!) but nobody can compel any producer to make a picture.

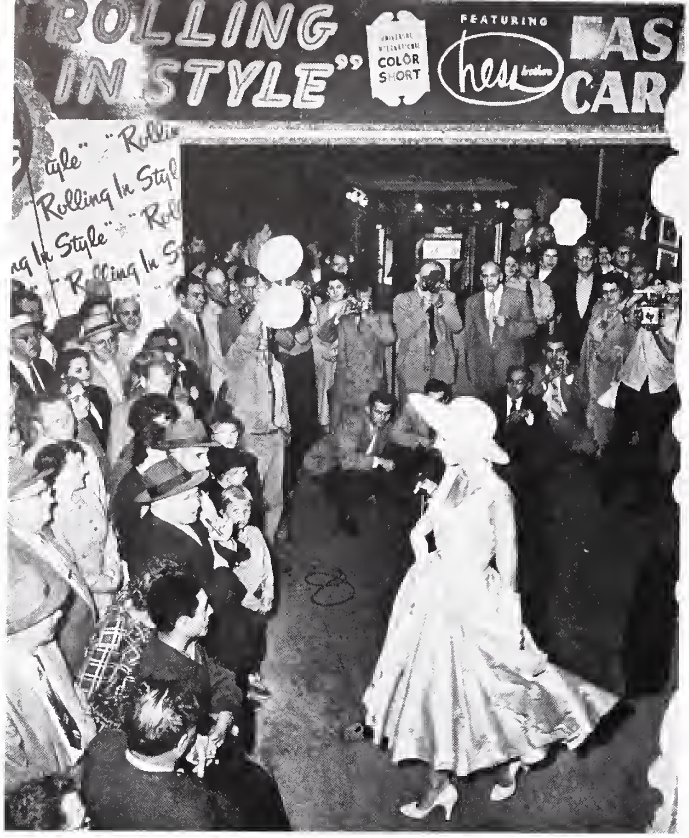
Currently, there is still talk that the Government will grant relief to television stations, by compelling motion picture producers to give their old product to these free outlets on the air, in some strained belief of the public interest, convenience and benefit. And TV sources talk hopefully of "tax relief" for motion picture sources if they voluntarily relinquish film rights to television (this from an industry that escapes most of the thirteen different kinds of taxes that motion pictures have to pay!).

Television requires vastly more product in any year than film industry—the difference is enormous. That is, TV uses up more subject matter in a month than film industry needs for a year of theatre operation. Now, they are scraping the bottom of the barrel for enough material.

* * *

¶ THIRTY-TWO exchange centers are set for the "all industry" previews of MGM's CinemaScope and color production of "Seven Brides for Seven Brothers"—and rumors are that this list will be extended to 100 cities, including key and chart towns to be specifically outlined by the sales publicity and exploitation departments. A sneak preview plan for inviting newspaper representatives, radio and TV commentators, disc jockeys, record distributors and other opinion makers will prevail. Civic and state executives and all identified with music will also receive invitations. MGM's field men are now setting up the original dates and the auxiliary group of 68 towns which have been added. —*Walter Brooks*

Rolling In Style-For a Short Film



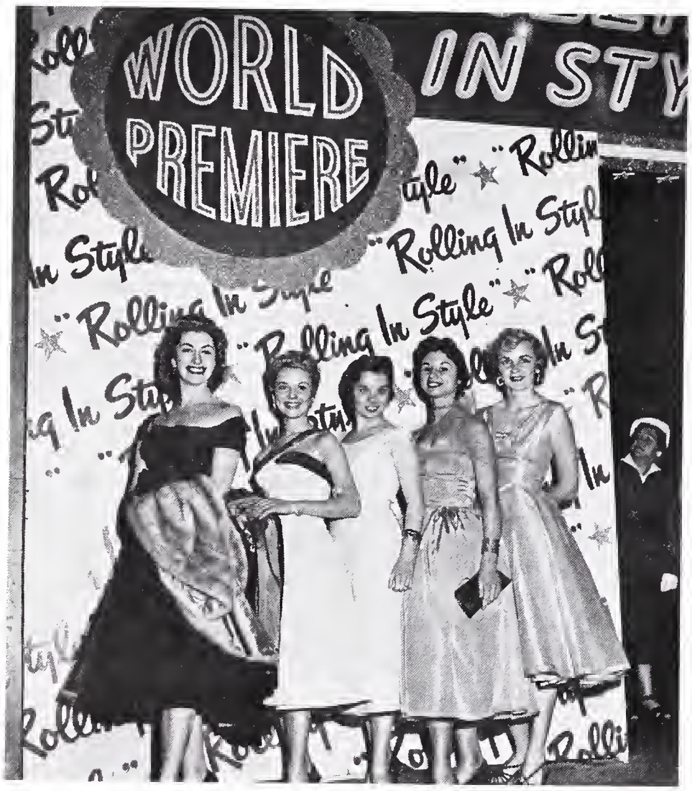
The fashion show, modeled by beautiful visitors, was conducted right in the theatre lobby, for news pictures and ballyhoo benefits. Nothing attracts a crowd quicker than a photographer making pictures of a pretty model.

What is considered to be the first world premiere for a short subject, with a visiting delegation from Hollywood, was given the new Universal-International color film, "Rolling in Style" which had its first showings in three Pennsylvania cities simultaneously, Allentown, Bethlehem and Easton, with the local cooperation of the fabulous Hess Brothers department store "Fashion Caravan" staging mobile fashion shows throughout the Lehigh Valley.

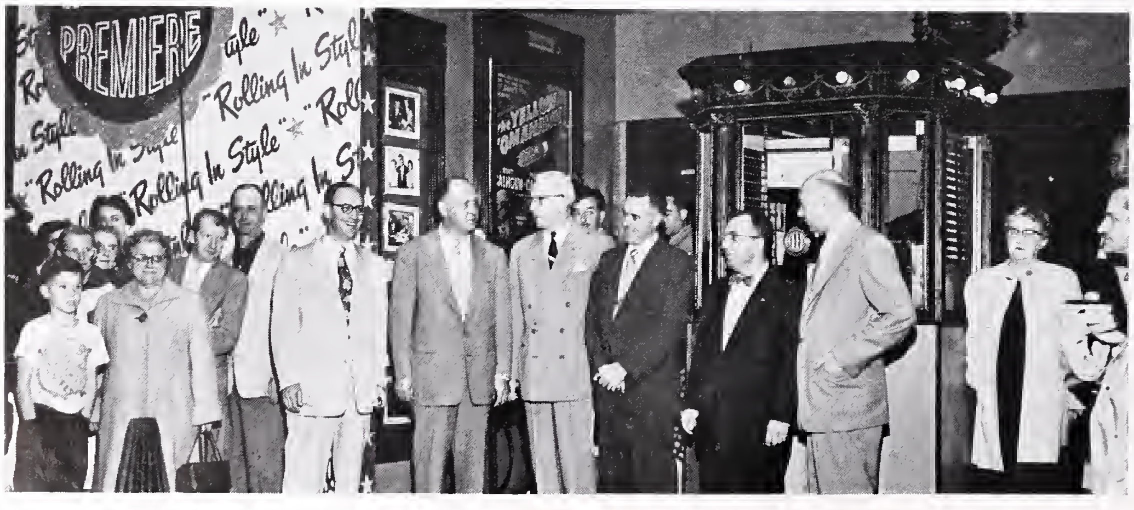
The typical Hollywood premiere took place in each of the three cities on the same date, first at the State theatre, Easton, then at the Nile theatre, Bethlehem, and finally, at the Earle theatre in Allentown. There were Klieg lights and all the trimmings of a Hollywood opening to greet the bevy of beautiful girls, and the producer and director of the picture. Catherine Stanley, star of the film, and Arthur Cohen, director, were present.

The film, photographed in Eastman color, traces a typical tour of the Hess Brothers Fashion Caravan. The visiting celebrities from New York and Hollywood were transported in the very same "Fashion Caravan" bus that is used in the picture. At each of the theatres, circuit officials and the managers of the several houses, greeted the Mayor and other officials in front of the theatre marquee.

The lesson for this week's Round Table is that short subjects, too, are premiere material; and that department stores, in the Lehigh Valley and elsewhere, may be on your side for cooperative advertising, exploitation and promotion, in the top-bracket as well as the local level.



Pretty girls appearing in the picture, including Catherine Stanley, star of the short, journeyed to Pennsylvania for the premiere, and made personal appearances in both theatres and department stores with the four other starlets.



In front of the Earle theatre in Allentown, for the ceremonies, Max M. Korr, head of the theatre circuit; Paul H. Greaser, director of Hess Brothers store; Mayor Brighton C. Diefender, of Allentown; Irving Sochin, short subjects manager for Universal; Nat Silvers, manager of the Earle theatre, and Arthur Cohen, director of the picture, from Hollywood.

M. A. Silver Winners Are Announced

Sixteen theatre managers, enrolled under the leadership of Sid Jacobs, district manager, have just been named winners in a Stanley-Warner, three-month drive to honor M. A. Silver, zone manager in the Pittsburgh area. The competition, based on increased profits over the same period of a year ago, was called "Silver's Dollar Drive" and offered extra weeks of vacation in addition to other prizes. The resulting winners are as follows:

Lou Fordan, manager of the Memorial theatre, McKeesport, Pa.; Bill Decker, manager of the Butler theatre, Butler, Pa.; Earl Gordon, manager of the Squirrel Hill theatre, Pittsburgh; James Laux, manager of the Hollywood theatre, Pittsburgh; and Bob Neilson, manager of the Nittany theatre, State College, Pa. During the three-month period, those managers who did consistently outstanding selling of their attractions were singled out and presented with "Silver Merit" certificates, with added personal mementos of silver dollars. Among those cited were Jules Curley, Haven theatre, Olean, N. Y.; Anthony Collicini, Manos theatre, Greensburg, Pa.; Howard Higley, Allen theatre, Cleveland; Paul Jacobs, Laroy theatre, Portsmouth, Ohio, and Al Goddard, Rowland, Wilkinsburg, Pa.

Also, Gus Nestle, Wintergarden, Jamestown, N. Y.; Dick Kline, Liberty, New Kensington, Pa.; Julius Lamm, Colony, Cleveland, Ohio; Bill Wyatt, Virginian, Charleston, W. Va., and George Sarvis, Library, Warren, Pa.; Henry Rastetter, Warner, Erie, Pa.; Lora Ainger, Wilson, Tyrone, Pa.; "Doc" Elliott, Ohio, Lima, Ohio; Max Silverman, Manor, Pittsburgh; Harold James, Lyric, Portsmouth, Ohio and Frank Brown, Penn, Titusville, Pa.

The overall drive was under the supervision of Henry Burger, advertising manager for the zone, and Phil Katz, publicity assistant. Jules Curley's art breaks for CinemaScope, and Gus Nestle's handling of "Julius Caesar" were especially praised in early despatches.

Lou Cohen reports that he sent his assistant, Norm Levinson, over to station WCCC to dicker for a deal on "Student Prince"—and Norm came back with 12 spot announcements of 70 words each, which is good wangling in the promotion pitch.

▼

Arnold Gary, manager of the College theatre, Birmingham, Ala., had nice front display for "The Robe" using 24-sheet cutouts of colossal size. He also landed a terrific co-op page in the Birmingham News for the opening of the CinemaScope picture in his suburban theatre. The page cost $639 of which $625 was promoted from sponsors.

CONTENDERS FOR QUIGLEY AWARDS

PAUL R. ANDERSON
Gibraltar
Rocky Ford, Colo.

R. D. BARTLETT
Odeon, Sarnia, Can.

F. J. BICKLER
Fox, Oshkosh, Wis.

SAM BINDER
Rialto, Edmonton, Can.

NOEL BRIGGS
Lyric
Wellingborough, Eng.

GEORGE BROWN
Norshor, Duluth, Minn.

BILL BURKE
Capitol, Brantford, Can.

R. CASAMASSINE
Franklin, New York

ART CAULEY
Paramount
Peterboro, Can.

RICHARD E. CLARK
Castle Hill, New York

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

LOU COHEN
Poli, Hartford, Conn.

GERRY COLLINS
Loew's, Toronto, Can.

TIFF COOK
Famous Players
Toronto, Canada

BOB CORCORAN
Blue Mouse
Tacoma, Wash.

D. E. DANIEL
Gregory, Oakville, Can.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

RICHARD DAVIS
Drive-In, Dubuque, Ia.

RICHARD DE BOW
Trans-Lux, New York

ROBERT E. DIEM
Colonial, Reading, Pa.

GERRY DILLON
College, Toronto, Can.

R. N. DOUGLAS
Waverly
Shawlands, Eng.

MAURICE DRUKER,
Midland
Kansas City, Mo.

TOM EDWARDS, JR.
Edwards & Plumlee
Farmington, Mo.

RICHARD D. EMPEY
Granada, Duluth, Minn.

GORDON EVANS
Ritz, Tiffin, Ohio

CARL J. FERRAZZA
Keith's, Cincinnati, O.

GEORGE FORHAN
Belle, Belleville, Can.

BOYD FRY
Grand, Atlanta, Ga.

ARNOLD GARY
College
Birmingham, Ala.

ARNOLD GATES
State, Cleveland, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

BEN GEARY
Athens, Athens, Ohio

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount, Ashland, Ky.

LEN J. GOUIN
Capitol, Peterboro, Can.

S. W. GOULD
Penn, New Castle, Pa.

NORMAN GRAY
Algoma
Sault Ste. Marie, Can.

JOHN L. HART
Savoy, Andover, Eng.

E. HATFIELD
Capitol, Yarmouth, Can.

HERB HEINTZ
Keith's, Flushing, N. Y.

BOB HELM
United Artists
San Jose, Calif.

EMIL HOLLENSTEIN
Studio 4
Zurich, Switzerland

BILL HUPP
Roxy, Tacoma, Wash.

HAROLD C. JENKINS
Coosa
Childersburg, Ala.

HELEN JOHNSON
State
Statesville, N. C.

WENDELL JONES
Lee, Bristol, Va.

PHIL KATZ
Stanley-Warner
Pittsburgh, Pa.

R. A. KEETEN
Littleton
Littleton, N. C.

MICHAEL KING
Alhambra, Toronto, Can.

ARNOLD KIRSCH
De Luxe, New York

I. KLEIN
Tower, Peckham, Eng.

SID KLEPER
College
New Haven, Conn.

CLIFF KNOLL
Dakota
Grand Forks, N. Dak.

D. E. LACEY
Savoy
South Shields, Eng.

DAVID LACKIE
Fox, Riverside, Cal. ...

E. C. LAMOUREUX
Palace, Windsor, Can.

FRANK LAWSON
Danforth, Toronto, Can.

J. J. LEFAVE
Capitol, Windsor, Can.

G. LENNOX
Regal, Hamilton, Scot.

M. LEVINE
Dycker, Brooklyn, N. Y.

VINCENT LIGUERI
Regent, New York

ALFRED LOEWENTHAL
David Marcus, New York

DON LOFTUS
Grand, Estherville, Ia.

J. NORMAN LONGLEY
Imperial, Walsall, Eng.

ABE LUDACER
Valentine, Toledo, O.

BOB McCONNELL
Music Box, Tacoma, Wash.

JOHN McKIM
Odeon, Ladysmith, Can.

RAY MALONE
Alden, Jamaica, N. Y.

GEORGE MANN
Eureka, Eureka, Cal.

B. M. MANNING
Proctor's, Newark, N. J.

F. MARSHALL
Lux, Vancouver, Can.

LIN MARTYN
Capitol
Niagara Falls, Can.

FRANKLIN MAURY
Miracle
Coral Gables, Fla.

JOE MELCHER
Grand, Evansville, Ind.

WILLIAM P. MILLER
State, Elkhart, Ind.

A. J. MITCHENER
Trocadero
Leicester, Eng.

SEYMOUR MORRIS
Schine
Gloversville, N. Y.

RICHARD C. MUIR
Bucklen, Elkhart, Ind.

BOB NELSON
Broadway, Timmins, Can.

P. NEMIROW
Chester, New York

TOM PAPPAS
Indiana
E. Chicago, Ill.

C. A. PURVES
Astra, Hemswell, Eng.

JOE REAL
Midwest
Oklahoma City, Okla.

M. L. RHEINFELD
Tilyou
Coney Island, N. Y.

T. ROBINSON
Playhouse
Wakefield, Eng.

MARTIN ROSEN
Fordham, New York

ROBERT E. ROSEN
Bismarck
Bismarck, N. D.

HARRY SALISBURY
Chateau
Rochester, Minn.

ANTONIO SASTRE
Paramount Films
Mexico City, Mex.

EVERETT E. SEIBEL
Minneapolis Amusement
Minneapolis, Minn.

E. L. SHELMERDINE
Ritz, Hastings, Eng.

JACK SIDNEY
Century, Baltimore, Md.

C. SMITH
Ritz, Luton, Eng.

F. W. SMITH
Center, Monroe, N. C.

John L. SMITH
Palace, Arbroath, Eng.

JOE SOMMERS
Kingston
Kingston, N. Y.

A. W. STANISCH
Kentucky
Louisville, Ky.

JOHN G. THOMAS
Bushwick, Brooklyn

J. W. TURNER
Savoy, Sale, Eng.

L. WARD
Queens, Cardiff, Wales

LILY WATT
Odeon
Coatbridge, Scot.

PAUL W. WENZEL
Strand
Newburyport, Mass.

E. G. WOLLASTON
State, Harrisburg, Pa.

B. T. ZIALCITA
Republic, Manila, P. I.

Chinese Girl Is Manager

From far-away Singapore and Malaya comes the story of a Chinese girl, Miss Chung Kit-lan, who manages a major theatre in the Cathay Organization circuit.

Miss Chung Kit-lan

The Cathay Organization, with headquarters at Singapore, operates a chain of about 30 theatres throughout Singapore, Malaya, Sarawak and Brunei, including some of the finest halls ever to be seen in the whole of the Far East.

The Cathay Organization, incidentally, is the only chain of theatres in the Far East which has gone in for CinemaScope with stereophonic, in a big way, and to date five of its major theatres have been so equipped.

One of these "big five" is the Odeon theatre, at Ipoh, centre of the world's richest tin-bearing lands.

The Odeon, a near 900-seater, was recently renovated at great expense for CinemaScope, and its manager (or manageress) is Miss Chung Kit-Lan, a Chinese girl still on the right side of 30, whose pleasing demeanour and ready smile are so well-known to the thousands of patrons who live in Ipoh town.

Miss Chung, who comes of an extremely well-known and wealthy family, started her cinema career as a ticket seller in 1945 in the theatre she now manages.

By diligent and hard work, she rapidly earned promotion, and two years after starting work, she was promoted to be a general office assistant, in which post she quickly and readily learned and mastered all the intricacies and difficulties of managing a theatre.

Quickly she became a hall-manager and assistant manager, and last year was entrusted with the entire responsibility of running the theatre.

Her job, compared with American and Western standards, may be considered rather unique since at her theatre, in addition to pictures in CinemaScope, there are shown all types of films in all languages—English, Chinese, Malay and Indian, and she is quite a linguist, speaking nearly all these languages fluently.

LOOK TO
FILMACK
FOR THE FINEST
ANNOUNCEMENT
TRAILERS
ALWAYS GOOD!
ALWAYS ON TIME!
1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

Selling Approach

KNOCK ON WOOD—Paramount. In color by Technicolor. Danny Kaye, Mr. Fun himself, at his funniest. The happiest event of the year. The Technicolor is so lush, and so are the gals. The music is perfect, and so's the story. Danny sings, dances, clowns, and talks faster than a mile a minute. One of the most hilarious musicals ever. 24-sheet and all posters have huge Danny Kaye figures in action for cut-outs as lobby and marquee display. Special herald not illustrated in the pressbook, probably keys the campaign with all the best selling approach. Newspaper ads are many and varied, in large and small sizes, with a lot of 2-column teasers that sell the comedy and Kaye. The big economy mat, at 35c, contains thirteen ad mats and slugs, plus two publicity mats for extra good measure. Where else can you get so much showmanship for so little? Picture has been extensively pre-sold, in Life, Look and the Sunday papers. Record albums and music promotions are in order. Two free posters will identify this film with the approval and applause of Parents' Magazine and Seventeen Magazine—they both had the same good idea.

MEN OF THE FIGHTING LADY—MGM. Thrills in color—the heroic story of smashing through the sound barrier. Thundering drama that has all the fury, sweep and power of the Navy's greatest weapon of defense, the jet pilot. The most exciting air adventure ever filmed. No poster larger than the 6-sheet, but that has art materials for cut-out displays in lobby and marqee. Van Johnson, Walter Pidgeon, Louis Calhern, Keenan Wynn and all star cast. Newspaper ad mats in sufficient variety, with the big economy mat, for which thank Metro! with enough ad mats and slugs to supply any small situation, all for 35c—the price of a single mat. Coloring contest for kids. Set of MGM color stills will sell color in your lobby.

THE HIGH AND THE MIGHTY—Warner Brothers CinemaScope and Stereophonic Sound, in Warnercolor. The most bizarre group of people ever thrown together by fate, on the most exciting adventure that ever spanned the 2400 miles between Honolulu and San Francisco Bay. Sally, who lived in a world of whistles; Dan, who had used up his nine lives; Nell, burning with honeymoon fever; May, who could talk without saying a word; Sullivan, nerves of steel starting to rust, and Lydia, as low as high society can get. 24-sheet is splendid material for marquee and lobby display. Other accessories are in similar advertising style. New color prints for your lobby sell color with color. Pressbook shows you how to combine a 6-sheet cut-out with a set of six special star photos. Newspaper ad mats are in somewhat different size and shape from the usual run. You can use such a 5-column mat as No. 501, which has everything in rather small space. The special combination ad and publicity mat, selling for 35c at National Screen, has six ad mats and two publicity stills, which can be used to illustrate readers or reviews in free space. Book tieups are indicated, and there are free trailers for television. Also a special contest mat, to guess the identities of the eight stars, No. HM-501X, looks worth while and better than the usual.

To make your
WISH COME TRUE
TOSS A COIN
IN THE
FOUNTAIN
for the benefit of
...RAL PALSY

E. J. Wollaston, manager of Fabian's State theatre, Harrisburg, Pa., arranged this attractive lobby display for the mutual benefit of United Cerebral Palsy and "Three Coins in the Fountain"—at right, Julius LaRosa, starting a stage appearance at the Olympia theatre, Miami, boosts popcorn sales in the lobby with Harry Botwick, Florida State theatres executive.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

THEATRE CIRCUIT SUPERVISOR—GOOD OPportunity for executive type—experienced in all phases of motion picture theatre circuit. Some accounting experience necessary. Chicago area. Submit resume and salary desired to: H. SCHOENSTADT & SONS, 1118 South Michigan Ave., Chicago 5, Ill.

DRIVE-IN THEATRE MANAGER, UPSTATE New York, write for full details. BOX 2795, MOTION PICTURE HERALD.

POSITIONS WANTED

THEATRE MANAGER: INTERESTED IN FIRST-run situation; prefers New York or New England area, excellent references. Associated same chain 12 years. BOX 2794, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FITS WAGner, Adler, Bevelite Signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm. portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, $850 pair! Limited supply! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

YOU CAN'T BEAT OUR VALUES! SIMPLEX E-7 mechanisms, rebuilt, $750 pair; Ashcraft 70 ampere lamphouses, rebuilt, $489.50 pair; Simplex-Acme projectors, arc lamphouses, rectifiers, heavy bases, etc., rebuilt, $895 pair; top quality screens and lenses at rock bottom prices! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4″ cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50; 16″—$37.50; 18″—45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

FOR SALE: CITY ISLAND, NEW YORK, ONLY neighborhood theatre, 590 seats, population 7,000. BOX 2793, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SHOWMEN IN ACTION

Ned Glaser, manager of the State theatre, Harrisonburg, Va., utilized many angles employed in larger situations for the exploitation of "Johnny Guitar" in his town of 10,000. He used radio plugs, had a tieup with the Madison College paper, and another student newspaper at Bridgewater College, five miles away.

▼

If we haven't said so before, we say so again—that we greatly admire S. W. Gould, manager of the Penn theatre, New Castle, Pa., for his special screenings for the "Golden Age Group"—folks past 65, and the pictures he sent of nice looking old people who participated in his worthy exploit. You'll never find this "lost audience" —until you try.

▼

John DiBenedetto trying to make everybody jealous, posing with Ann Blyth, on her recent personal appearance tour of Loew's theatres in New England. He personally welcomed the star at Loew's Poli, Bridgeport, in the news pictures, but he's supposed to be in Worchester, Mass. It's gals like Ann that make managers leave home.

▼

Mike Adorno, assistant general manager for M & D Theatres, Middletown, Conn., is getting his public conscious of the upcoming VistaVision from Paramount, which will open soon at the Palace theatre.

▼

Oklahoma City Theatre Owners Association ran joint advertising for a "School's Out" matinee for children in all theatres, with a newspaper coupon for admission.

▼

Bill Trambukis, manager of Loew's State theatre, Providence, had very dignified but dandy displays for "Julius Caesar" which set the style for MGM's fall campaigns on the picture.

▼

E. J. Landsborough, manager of the Capitol theatre, Galt, Ontario, says he just can't let the other fellows in Dan Krendel's "B" district get all the credit, so he's submitting his own entries in the last moments of the second quarter for the Quigley Awards.

Wendell Jones, manager of the Cameo and Lee theatres, Bristol, Va.—whose letter is postmarked Bristol, Tenn., so the state line must run right up Main Street—sends samples of the state of his showmanship in this borderline situation.

▼

Emery Austin awarding very good looking winners in MGM's contest "Why I Want to Spend a Honeymoon in Jamaica" which was exploitation for "All the Brothers Were Valiant." The lucky couples go to Menego Bay, via Avianca Airlines.

▼

Gerry Collins, manager of Loew's Yonge Street theatre, Toronto, sends a fine newspaper break on "Executive Suite" in which the business-furniture people really put it on the line with cooperative advertising.

▼

Wallace Bruce, manager of the Fox theatre, Lyons, Kansas, is a new member of the Round Table, in an old association of ours, where we thought we knew everybody. He once staged a local-talent show, but first organized a Rotary Club in Lyons to sponsor the event, so now it's an annual affair.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Plans Set for Popcorn Meet

MARTIN B. COOPERSMITH, president of the Marjack Company, Inc., Washington, D. C. has been appointed general convention chairman for the Popcorn and Concession Industries Convention and Exhibition set for October 31st through November 4th at the Conrad Hilton Hotel, according to an announcement by J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, Ontario, president of the International Popcorn Association. The annual event sponsored by IPA, is being held this year in conjunction with the Tesma Trade Show and concurrent conventions of Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association, and Theatre Equipment Dealers Association.

The IPA's exhibits will be in the North Exhibition Hall, to be designated the "Popcorn-Candy and Concession Hall" and will include 50 displays of suppliers serving the popcorn, theatre and concession industries. The exhibits will include popcorn, candy, soft drinks, ice cream, concession food items, bags, boxes, popping oils, salt, cello and polyethylene packing, packaging equipment, popcorn popping equipment, drive-in concession equipment and supplies, vending machines, display racks, popcorn processing equipment, metal and glass containers, cheese flavorings and moisture and volume testing equipment.

An attendance of 5,000 has been predicted by Chairman Coopersmith.

•

Nickel Bar Still A Strong Seller

The five-cent candy bar is not being pushed off the market by high manufacturing costs and increasing demand for a dime bar, I. T. Brewer, president of the Southern Wholesale Confectioners Association, told members of that organization at its recent convention in Jacksonville, Fla. And manufacturers, he asserted, were finding new ways to keep the nickel bar on the market by substituting cocoa oils and powders for chocolate. He said that the cost of the latter had reached an all-time high with the price going to 96 cents a pound.

The nickel bar has held its own pretty much in the South during the last year or two when the dime bar was overtaking it in the North. Mr. Brewer said that while the 10 cent bar was now accounting for 35 per cent of the business in some northern markets, it represented only 10% in the South.

C. M. McMillan of Washington, D. C., president of the National Candy Wholesalers Association, told the meeting that the rise in cocoa bean prices was principally due to increased candy consumption in Europe. He said that England leads the world with per capita consumption of 24 pounds per year. The United States is second with a rate of 20 pounds per person.

•

Named to Head Sales

Rollin K. Stonebrook

ROLLIN K. STONEBROOK, former theatre manager, has been appointed national manager of theatre sales for the Cole Products Corporation, Chicago, manufacturers of beverage dispensing equipment. During his many years of association with theatre operation, Mr. Stonebrook was connected with Paramount, Loew's and Arthur M. Wirtz. Prior to joining Cole, he was at the Northcenter and the Palace in Chicago, both of which have "ColeSpa" equipment, which includes a six-drink dispenser combining carbonated and non-carbonated beverages.

CHARLES H. BRINKMANN has been named vice-president in charge of sales of the Rowe Manufacturing Company, New York, makers of coin-operated equipment for the vending of a great variety of products. Mr. Brinkmann was formerly assistant sales manager, his post since 1950.

Bill Trudell's Own Contest

Bill Trudell, who is now a district manager for Famous Players-Canadian at London, Ontario, is running his own "Lucky Seven" publicity contest in the "C" district—as distinguished from Dan Krendel's "B" district—with Buzz Blondell, Hammy Bowes, Bill Burke, Tom McKnight, Les Preston, Earl Scandrett and Harry Wilson as the contenders. What this contest lacks in quantity, it makes up in quality. The contest runs for 13 weeks and will end July 31st. Jimmie Nairn and Tiff Cook of the home office are named as judges, and the idea is to show Toronto that good goods come in small packages. One satisfaction noted by Bill Trudell in his letters is the fact that these contenders are playing in a close field.

First prize of $100, a second prize of $50 and a third prize of $25 will be given, in addition to special awards each month for the best campaign submitted as an entry, based on the showmanship style in which this presentation is made. Co-op ads, newspaper pictures, street stunts, away from theatre results, radio co-ops, etc., are solicited as examples of special effort. Harry Wilson, manager of the Capitol theatre, Chatham, was leading in the first four weeks, with Bill Burke, manager of the Capitol, Brantford, and Les Preston, of the Capitol, St. Thomas, as runners-up.

SHOWMEN IN ACTION

Sol Sorkin, manager of the RKO Keith's theatre, Syracuse, maneuvered a tieup for "Them" with WHEN, which is keeping this report in four letter words, including good and fine TV promotion for Warners' scary picture.

▼

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., puts out pay envelopes, on Kiddie's Pay Day, to reward youngsters who win prizes given by a local dairy.

▼

Sam Cornish, marking his 43rd year in show business, is mighty proud of his CinemaScope installation at the Niantic theatre, Niantic, Conn., and is saying so in his ads.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, had a sandwich board on the street advertising "$1,000 Reward for Bert Laish, U. S. Army deserter"—as advertising for "Arrow In the Dust"—Allied Artists film.

▼

Tony Masella, manager of Low's Poli Palace theatre, Meriden, Conn., planted a full-page co-op ad on "Executive Suite".

▼

Harry Wilson, manager of the Capitol theatre, Chatham, getting under the deadline at the end of the second quarter, June 30th, with his entries for the Quigley Awards.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 6,281 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	12	10
Alaska Seas (Para.)	–	–	7	15	10
Back to God's Country (U-I)	1	27	53	19	6
Bad for Each Other (Col.)	–	1	4	15	7
Bait (Col.)	–	–	–	4	4
Battle of Rogue River (Col.)	–	–	3	8	4
Beachhead (UA)	–	11	19	16	4
Beat the Devil (UA)	18	–	3	10	11
Beneath the 12-Mile Reef (20th-Fox)	28	23	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	1	6	19	13
Bigamist, The (Filmakers)	–	2	8	1	7
Border River (U-I)	1	11	33	14	4
Boy from Oklahoma (WB)	20	20	35	25	10
Calamity Jane (WB)	6	75	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	6	7	11	5	–
Casanova's Big Night (Para.)	–	–	8	13	21
Cease Fire! (Para.)	–	7	13	18	8
Charge of the Lancers (Col.)	–	6	–	2	4
Command, The (WB)	14	24	21	8	5
Conquest of Mt. Everest (UA)	1	1	–	4	–
Crazylegs (Rep.)	–	2	8	6	3
Creature from the Black Lagoon (U-I)	5	24	21	8	3
Crime Wave (WB)	–	–	5	7	6
Dangerous Mission (RKO)	–	1	10	11	4
Dial M for Murder (WB)	–	24	3	11	1
Dragonfly Squadron (AA)	1	2	5	6	1
†Drive a Crooked Road (Col.)	–	2	–	4	2
Drums Across the River (U-I)	–	6	3	3	–
Drums of Tahiti (Col.)	–	–	10	3	5
Duffy of San Quentin (WB)	–	–	1	4	3
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	43	46	14	20
El Alamein (Col.)	–	2	6	1	–
Elephant Walk (Para.)	9	19	7	–	–
Escape from Fort Bravo (MGM)	–	5	41	49	24
Executive Suite (MGM)	9	25	26	10	4
Fireman, Save My Child (U-I)	–	–	2	6	6
Flame and the Flesh (MGM)	–	4	8	9	2
Flight Nurse (Rep.)	1	11	22	13	5
Forbidden (U-I)	–	2	27	21	9
Forever Female (Para.)	8	3	14	22	30
French Line (RKO)	8	14	4	–	–
From Here to Eternity (Col.)	74	53	9	2	5
Genevieve (U-I)	4	6	4	4	–
Geraldine (Rep.)	–	–	–	2	10
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	112	46	7	3	–
Go, Man, Go (UA)	9	20	10	4	2
Great Diamond Robbery (MGM)	–	9	12	19	6
Gun Fury (Col.)	–	5	23	15	3
Gypsy Colt (MGM)	1	13	11	4	2
Hell and High Water (20th-Fox)	29	18	7	–	1
Hell's Half Acre (Rep.)	–	1	10	3	4
Here Come the Girls (Para.)	2	8	38	58	26
His Majesty O'Keefe (WB)	14	24	34	44	19
Hondo (WB)	83	48	18	2	3
How to Marry a Millionaire (20th-Fox)	71	17	2	2	–
It Should Happen to You (Col.)	2	3	21	9	17
Jesse James vs. the Daltons (Col.)	4	13	10	9	2
Jivaro (Para.)	–	5	11	21	6
Johnny Guitar (Rep.)	13	2	3	–	1
Jubilee Trail (Rep.)	–	4	20	19	11
Julius Caesar (MGM)	9	12	3	–	–
King of the Khyber Rifles (20th-Fox)	24	10	11	–	3
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	11	2
Living Desert, The (Disney)	26	6	2	–	1
Long, Long Trailer, The (MGM)	100	81	9	1	1
Lucky Me (WB)	–	7	11	23	5
Ma and Pa Kettle at Home (U-I)	39	53	21	3	6
Mad Magician, The (Col.)	–	1	3	2	1
Man Between, The (UA)	–	3	5	4	3
Man Crazy (20th-Fox)	–	5	6	2	1
Man in the Attic (20th-Fox)	–	–	13	7	5
Martin Luther (de Rochemont)	21	16	5	4	1
*Men of the Fighting Lady (MGM)	1	1	2	1	–
Miami Story, The (Col.)	–	5	11	–	2
Miss Sadie Thompson (Col.)	15	37	20	15	–
Money from Home (Para.)	8	53	17	5	2
Naked Jungle, The (Para.)	–	26	15	13	5
Nebraskan, The (Col.)	–	2	12	14	6
New Faces (20th-Fox)	7	–	2	7	3
Night People (20th-Fox)	22	4	21	2	1
Paratrooper (Col.)	2	29	45	25	5
Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	6	14	9	3
Pinocchio (RKO) (Reissue)	25	4	6	6	1
Playgirl (U-I)	–	–	3	5	8
Prince Valiant (20th-Fox)	14	4	8	3	7
Prisoner of War (MGM)	–	1	6	–	–
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	10	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Rails Into Laramie (U-I)	–	1	16	14	3
Red Garters (Para.)	1	7	18	22	14
Rhapsody (MGM)	1	19	10	20	10
Ride Clear of Diablo (U-I)	4	27	31	7	2
Riders to the Stars (UA)	–	1	6	11	3
Riding Shotgun (WB)	–	3	15	15	1
Riot in Cell Block 11 (AA)	–	9	39	17	1
River of No Return (20th-Fox)	29	5	4	–	1
Rob Roy (Disney-RKO)	–	2	15	12	9
Robe, The (20th-Fox)	87	16	7	–	2
Rose Marie (MGM)	3	8	8	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (U-I)	21	55	56	7	6
*Secret of the Incas (Para.)	1	–	1	5	–
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	3	16	23	9
Siege at Red River (20th-Fox)	–	4	12	9	1
Southwest Passage (UA)	–	–	3	5	–
*Student Prince, The (MGM)	–	3	2	2	–
Taza, Son of Cochise (U-I)	2	7	23	10	5
Tennessee Champ (MGM)	–	–	5	21	21
*Them (WB)	1	3	2	–	–
Three Coins in the Fountain (20th-Fox)	8	14	2	1	–
Three Sailors and a Girl (WB)	1	7	51	31	18
Three Young Texans (20th-Fox)	–	7	12	12	8
Thunder Over the Plains (WB)	1	19	28	28	7
Top Banana (UA)	–	2	7	11	18
Tumbleweed (U-I)	3	29	33	10	7
Walking My Baby Back Home (U-I)	–	36	55	31	9
War Arrow (U-I)	–	33	40	16	6
Wicked Woman (UA)	–	1	4	1	1
Wild One (Col.)	–	21	13	6	4
Witness to Murder (UA)	–	4	2	2	2
Yankee Pasha (U-I)	–	11	32	16	3

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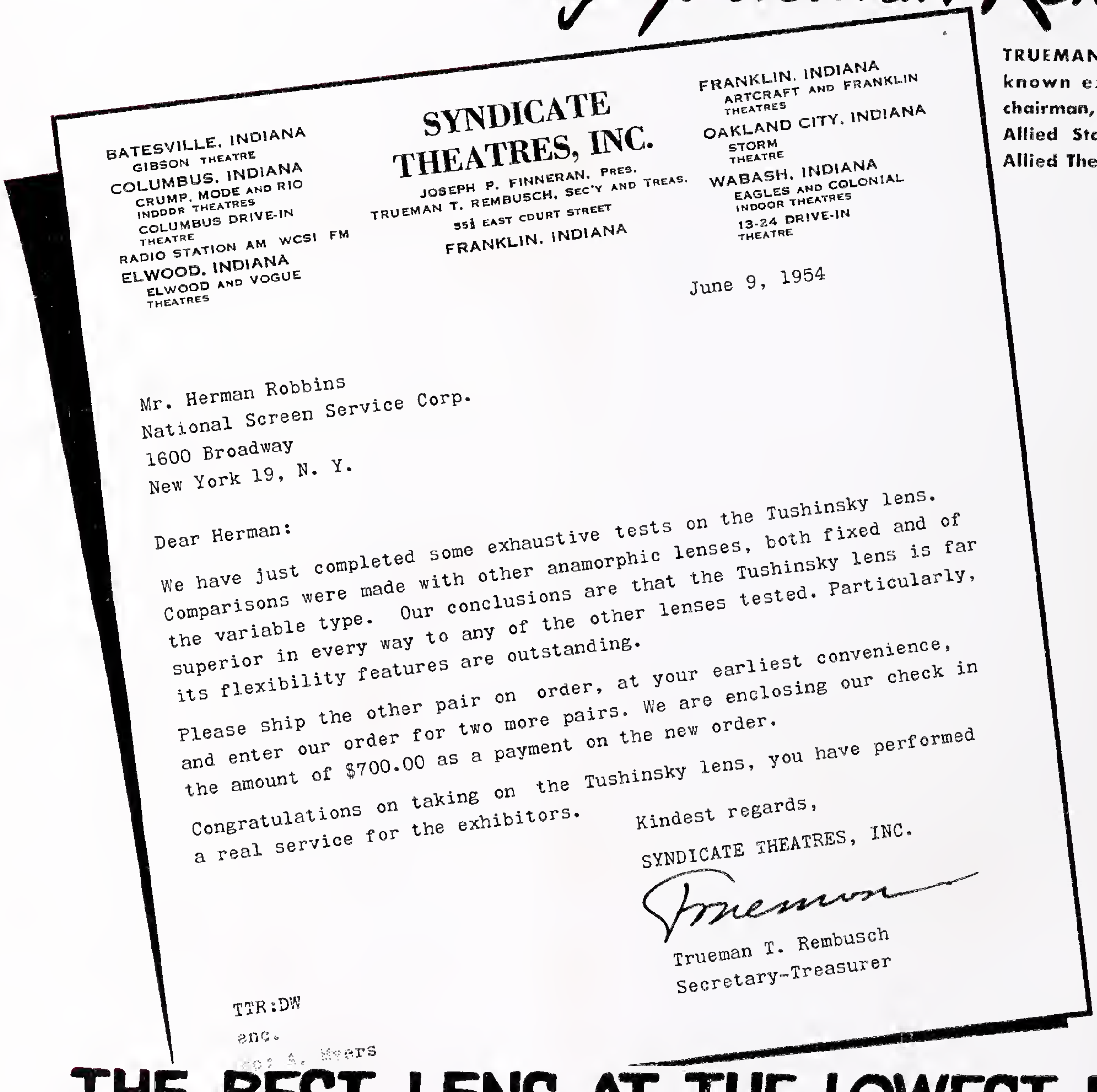
"is far superior"

says Trueman Rembusch

TRUEMAN T. REMBUSCH, nationally-known exhibitor leader, former co-chairman, COMPO; former president; Allied States Assn.; former president, Allied Theatre Owners of Indiana.



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June 9, 1954

Mr. Herman Robbins
National Screen Service Corp.
1600 Broadway
New York 19, N. Y.

Dear Herman:

We have just completed some exhaustive tests on the Tushinsky lens. Comparisons were made with other anamorphic lenses, both fixed and of the variable type. Our conclusions are that the Tushinsky lens is far superior in every way to any of the other lenses tested. Particularly, its flexibility features are outstanding.

Please ship the other pair on order, at your earliest convenience, and enter our order for two more pairs. We are enclosing our check in the amount of $700.00 as a payment on the new order.

Congratulations on taking on the Tushinsky lens, you have performed a real service for the exhibitors.

Kindest regards,

SYNDICATE THEATRES, INC.

Trueman

Trueman T. Rembusch
Secretary-Treasurer

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enc.
cc: A. Myers

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EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Seating the Auditorium for the Wider Picture

and picturing the new Towne Theatre at Pennsylvania's Levittown

JULY ISSUE:

Section 2 of Motion Picture Herald of July 3, 1954

Why this is the *Proven Best* Variable Anamorphic Lens!

1 *SUPER PANATAR Invites Comparative Tests!*

In competitive photometric tests—Super Panatar passed *more* light and *whiter* light than any other anamorphic lens. Super Panatar—and only Super Panatar—showed no loss of light, no decrease in definition at any aspect ratio up to 2.66 to 1.

2 *The Choice of Leading Studios*

Leading studios who appraised these tests impartially selected SUPER PANATAR. Ask MGM Studios! Ask Columbia Picture Corporation! Ask Loew's International! Ask Technicolor Corporation! Ask Universal Pictures Corporation! These, and many more selected Super Panatar because it is the BEST LENS BUY.

3 *Nearly 400 Theatres Using It*

Super Panatar lenses are giving wonderful results—right now—in hundreds of theatres all over the world . . . and more are being installed every day.

4 *Handles All Present and Future Ratios*

The Super Panatar Variable Anamorphic Lens eliminates all chance of your getting stuck with an obsolete lens. It handles all aspect ratios up to 2.66 to 1—and permits instant switching at the turn of a knob. Fits all projectors. Can be mounted or removed easily and quickly.

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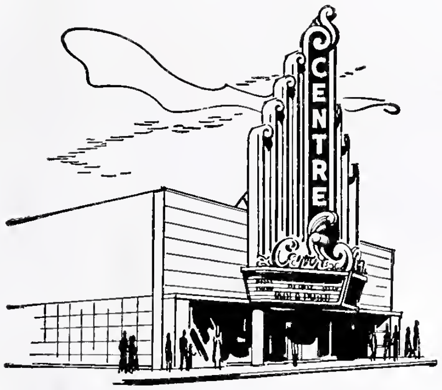
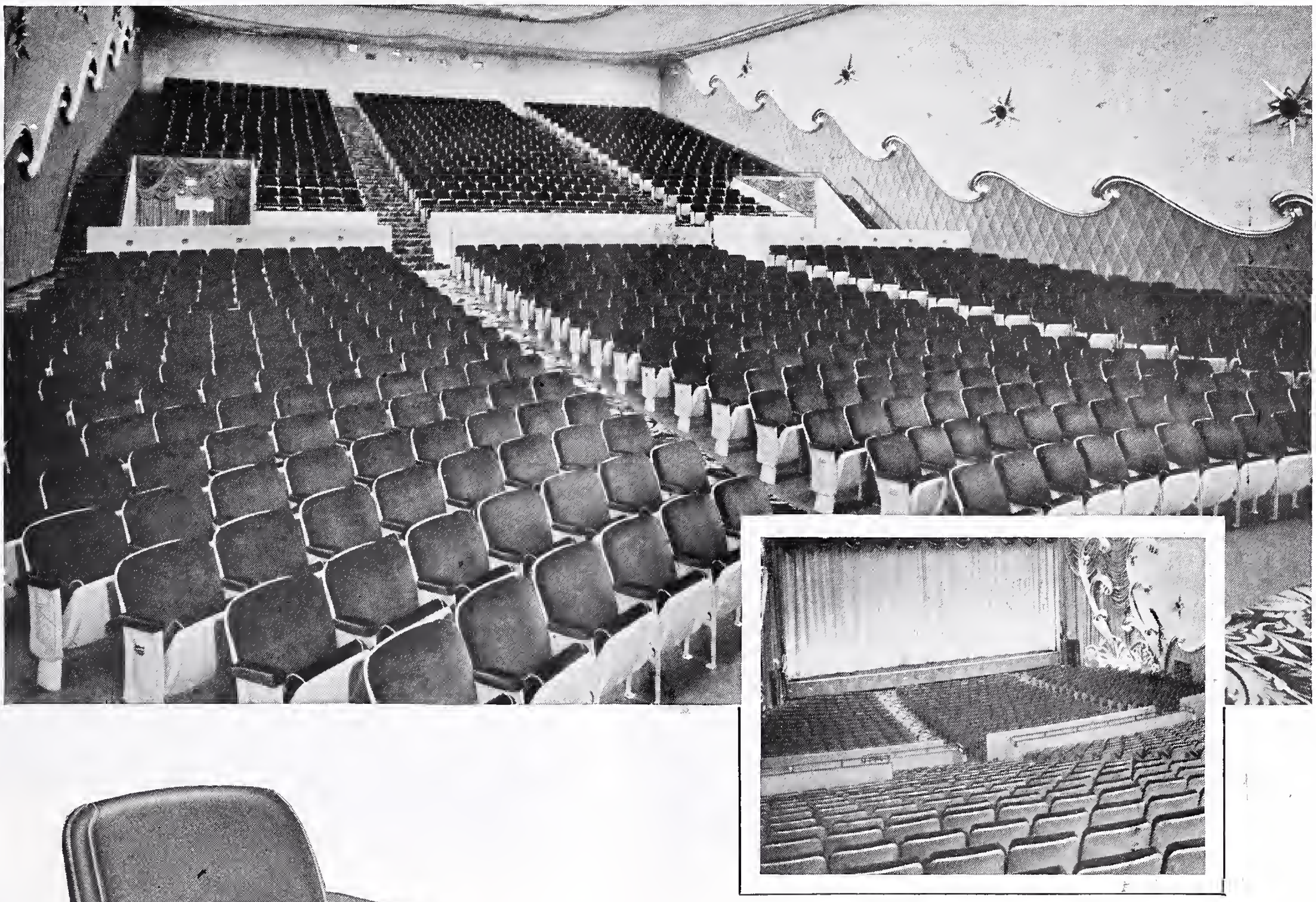
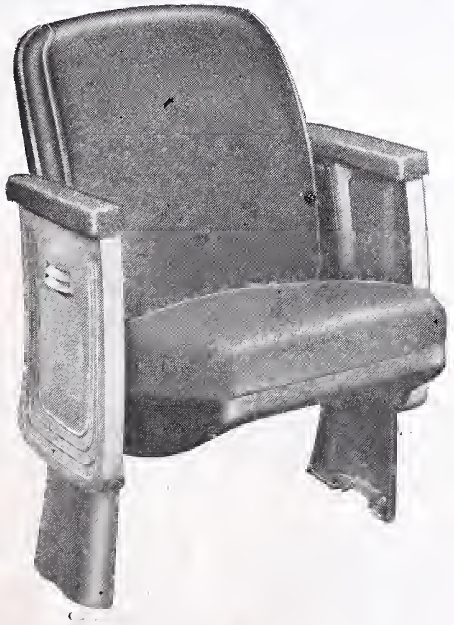


American Bodiform® Chairs provide luxurious comfort in Denver's new Centre Theatre





In keeping with its policy of utmost modern comfort and beauty throughout, Fox Intermountain Theatres selected American Bodiform spring-back chairs for their new Centre Theatre in Denver. Foam-rubber padded seats and rubber-padded upholstered arms offer the ultimate in luxurious comfort, and the red long-pile mohair upholstery contributes the final touch of rich beauty to distinguished modern decor.

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WORLD'S LEADER IN PUBLIC SEATING
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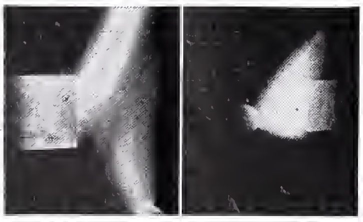
Whatever projection techniques you use, the present line of "National" carbons is the finest ever offered — by ourselves or any other manufacturer.

Not only do they excel in brilliance, color-balance and uniformity, but they give you all these features at the lowest cost per unit of light and inch of carbon consumed!

Such a small part of operating expense . . . such a *big* part of picture quality —"National" carbons always do their part in giving *you* full value for every dollar . . . your *patrons* full value for each admission.



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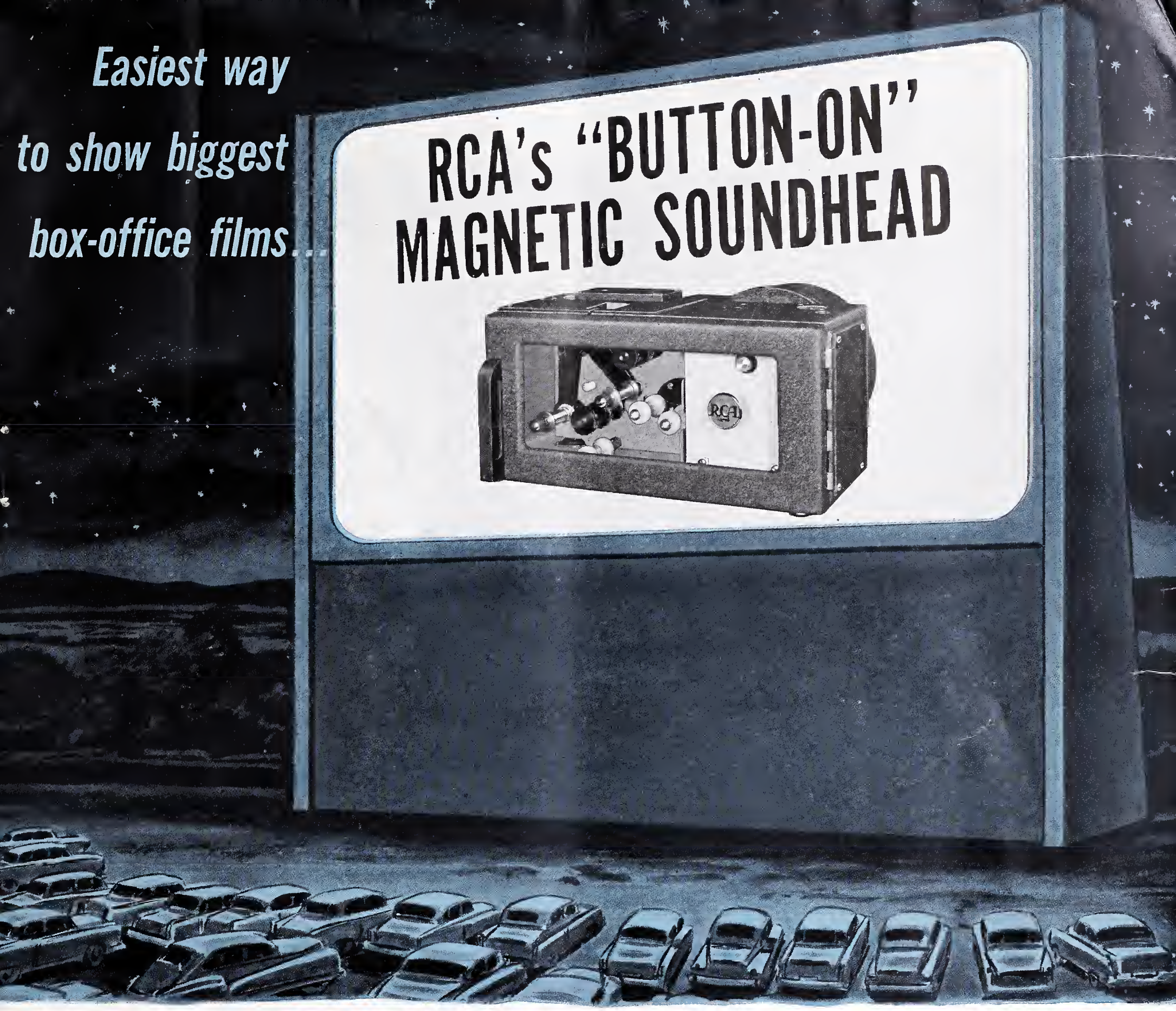
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Sound boomed box office
...in 1927, on discs
...in 1928, on optical track!

And now it's time to build up box office at your drive-in with all the cash-pulling attraction of wide screen and magnetic sound! Do it the easy inexpensive way... with the famous RCA "Button-On" Soundhead that handles single or multiple magnetic tracks.

Thanks to RCA's high engineering standards, the "Button-On" Soundhead reproduces magnetic sound as it was meant to be heard... catching even on single track the fidelity, the clarity, the naturalness that are typical of magnetic sound. RCA's exclusive soft-loop system means flutter-free sound, with irregularities filtered out. Actual performance has proved the MU-metal shield keeps out extraneous noises, assures exact soundtrack reproduction.

Every day you put off conversion, your drive-in or your house is missing out on showing the biggest, most profitable feature attractions you can book. That's why it's just plain good business sense to call your RCA Theatre Supply Dealer today... about your RCA "Button-On" Soundhead!

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You can install maintenance-free interiors quickly and easily without business interruption. Planks (16 inches by 8 feet) and Blocks (16 inches square) go up fast over old or new walls. Exclusive tongue and groove joint speeds installation; conceals all fastening.

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Marlite's soilproof baked finish never needs painting. Resists scuffs and stains. Cleans effortlessly with a damp cloth. For beauty, permanence and lower maintenance, install Marlite Plank and Block in entrances, lobbies, lounges, rest rooms, offices, and other service areas. See your building materials dealer or write Marsh Wall Products, Inc., Dept 769, Dover, Ohio. Subsidiary of Masonite Corporation.

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ONE Projection Lens For ALL Aspect Ratios

New Xpansa lens gives continuous focal length variation. Added to your regular projection lens, it lets you show all standard (non-anamorphic) release prints regardless of aspect ratio. It also provides rapid and perfect matching for 3D projection. This eliminates the need for several lenses and gives you wider program variety. The Xpansa lens gives picture quality equal to your present system, is easily installed, and requires no booth modification. See your local theatre equipment distributor or write for *free* literature. Distributor inquiries invited.

PACIFIC OPTICAL CORPORATION
5965 West 98th Street
Los Angeles 45, California

5-4500

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

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Plans to construct a new drive-in on Highway 50 near Orlando, Fla., to be called the Colonial, have been reported by *Miss Julia Tamney.* The theatre will be equipped to show CinemaScope on a screen 100 feet wide. A children's playground is included in the plans.

D. W. Fuquay has been appointed manager of the Coral theatre, Coral Gables, Fla., replacing *Bill Watts,* who resigned.

A new Raytone wide-screen has been installed in the Cherokee theatre in Gaffney, S. C.

The Community theatre in Solvay, N. Y., owned by *Jack Zurich,* was heavily damaged in a fire recently.

The new Sky Top drive-in has been opened at Sebrea, Ky., by *Mr. and Mrs. Orien Smith.*

Joseph Quattrocca has been named manager of the E. M. Loew's Lynn drive-in at Lynn, Mass.

The new Three-Way drive-in at Clifton, Ariz., was opened last month by owner *C E. Davis.* It has a capacity of 500 cars.

Tom Braun has been named as assistant manager under *Robert Williamson* at the Dade theatre in Miami, Fla.

Sherbie Gutokoff has announced plans for remodeling the Selwood theatre in Portland, which he recently purchased from the Tommy Moyer circuit.

Jimmy Wilson has been transferred from the Memphis branch of the Manley Popcorn Company to the Atlanta branch.

Leslie D. Swaeba, manager of the Montgomery drive-in, Savannah, Ga., has announced plans to install equipment for CinemaScope.

The Liberty theatre at Pikeville, Ky., shuttered for the past two years, has been reopened (although summer operation will be for only one night a week) by *Robert Tarbeck,* city manager for Elmart Theatres, which also has the Weddington theatre in that city.

Plans for rebuilding the Rex theatre in Brighton, Colo., which was recently destroyed by fire, have been announced by Atlas Theatres, Denver. The fire is believed to have been caused by defective wiring in the air conditioning unit.

Bob Anderson has assigned *H. S. Stewart* to assist *Marshall Fling* in managing the new Southside drive-in at Jacksonville, Fla., a 600-car theatre which will be equipped for CinemaScope.

The majority interest in the Starlite and Sky-Vue drive-in theatres at Waterloo, Iowa, has been sold by *Philip E. Winslow* to the Central

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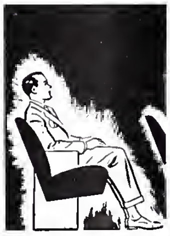
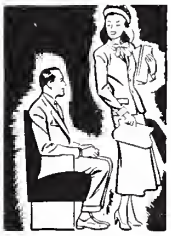


1—Here's the normal comfortable position of the Push-Back Theatre Seat.



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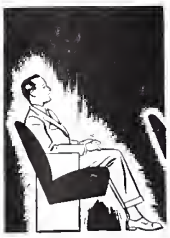

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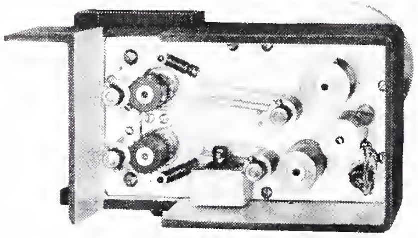

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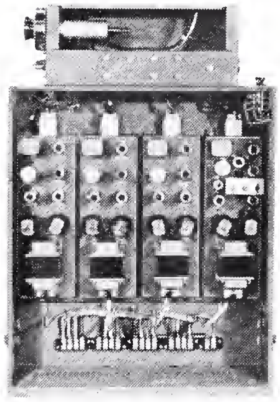

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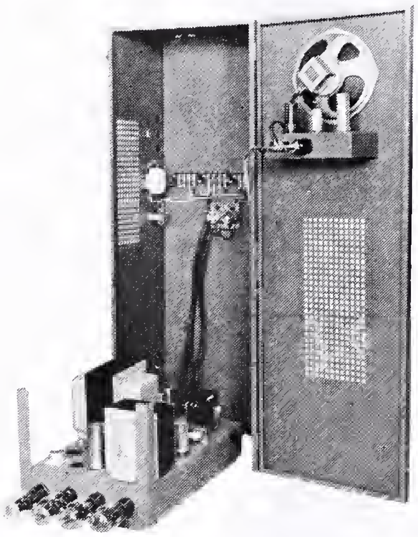
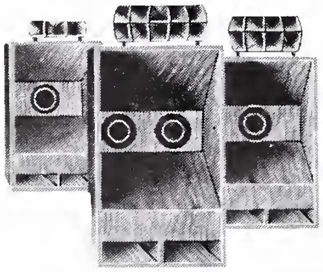


SX-527 Power Supply
including
1 SX-522 Power Supply
1 SX-526 Monitor amplifier and speaker



Speaker Systems
No. 10, No. 14, No. 20, No. 30, as needed for seating capacity. Systems include necessary high and low frequency speakers, baffles, horns, and dividing network.

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States Theatre Corporation. *S. A. Oelerich,* of Waterloo, retains his interest in the two theatres and will continue to be active in their management.

Carl Herman has resigned as manager of the Hollywood theatre, Pottsville, Pa., to take over ownership and management of the Little theatre, Littleton, Pa.

Guy Parks has been appointed manager of the Star theatre in Portland, Oreg.

The new Riverside drive-in theatre at Brunsville, N. C., has been opened by *Frank, John* and *Jess Cooper.*

E. C. Sanderson and *R. D. McGowan* are the new owners of the Gatesville theatre, Gatesville, N. C.

The new North Park drive-in at Rochester, N. Y., is being readied for an opening shortly. *Sam Salone* will be the manager and *Anthony Sulkowski* his assistant.

Duke Shumow has reopened the De Luxe theatre in Chicago, following a refurbishing job which took two months.

W. B. and *Elizabeth Eckrod* have acquired the Cozy theatre at Cedarville, Ohio, formerly operated by *A. D. Curfman.*

Alex Kling plans to open his new drive-in theatre four miles east of Fourche, S. D., this month.

Ralph Roe, formerly city manager for Fox Inter-Mountain Theatres at Nampa, Idaho, has been promoted to a similar post at Pocatello, Idaho, succeeding *Robert Sweeten,* who is now the manager of the new Centre theatre in Denver. The post at Nampa went to *Robert Vanderpool,* formerly assistant city manager at Pocatello.

Harry Finger has been named general manager of the Mansfield (Connecticut) drive-in theatre.

The Lake theatre in Lake Bronson, Minn., which has been closed for about a year, is to be reopened by the local American Legion post, which will operate it as a community project.

The lobby of the Colonial theatre in Harrisburg, Pa., has been redecorated under the direction of house manager *Jack O'Rear.*

Charles E. Mason, one of the first projectionists in Rochester, N. Y., died recently in that city. He started his career in the industry in 1940 as a member of Local 253 and served as a projectionist at the Temple theatre for 20 years. After it closed he moved to the Regent.

Joe Turner's Austin drive-in theatre at Lawton, Okla., has been equipped for CinemaScope by the W. R. Howell Theatre Supply Company of Oklahoma City. The new equipment includes Motiograph in-car speakers (two for each car) and Motiograph projectors and sound. The drive-in's screen is 90 feet wide.

William Brown has been promoted by Stanley Warner Theatres to the post of city manager in Manchester, Conn. He was formerly manager of the Palace theatre in Norwalk, Conn.

Elton Christensen has been named assistant manager to *Robert Brower* at the Capitol theatre, Miami, Fla.

A. & M. Karagheusian, Inc., New York, manufacturers of Gulistan carpets, held a special showing for the trade of their new Fall carpeting line last month in New York City. The demonstration took place in the company's newly furnished show rooms. The hosts for the occasion were *Charles Konselman,* advertising manager, and *Rudy Grofsick,* contract sales manager. Cocktails and other refreshments were served. The company is introducing in its Fall line a 100% wool, tufted carpet for the first time, it was reported.

Rudy Grofsick

Robert Titus has been named assistant manager of the Gopher theatre in Minneapolis, Minnesota.

Extensive damages resulted from a two-alarm fire at the Walton theatre, a neighborhood house in Philadelphia, last month. The fire started just before the evening opening hour.

Clyde Barnett, formerly assistant manager at the downtown Paramount theatre, Los Angeles, has been transferred to the Paramount, San Francisco, in the same position, replacing *John Trigonis,* who resigned.

R. A. Feliziani, for the past 22 years with the Golden State Theatre circuit, of San Francisco, was recently named "Manager of the Year" by his colleague managers. Mr. Feliziani is currently manager of the Strand theatre, San Francisco.

Jim Stansel has been appointed manager of the Ranch Drive-in theatre, Hartselle, Ala. He was formerly with the Independent Theatres, Chattanooga, Tenn.

The Sundown Drive-in, Columbia, Tenn., has been purchased by *R. P. Davis* from *S. S. Fleming, Sidney Johnson* and *Jack Chappell. H. P. Vinson,* formerly with Mid-Tennessee Amusement Corporation, McMinnville, Tenn., has been named manager.

T. E. Lally has sold the Pontiac drive-in, Pontiac, Ill., to *L. Hewitt* of Manito, Ill.

A new 300-car drive-in has been opened at Princeton, Ill., by Alger Theatres of La Salle, Ill.

Allen Armstrong has been transferred from the management of the Howell theatre, Palatka, Fla., to the San Marco, Jacksonville "art" house, replacing *Mabel Leventhal,* who has retired. Replacing Mr. Armstrong at the Howell is *H. A. "Red" Tedder,* formerly manager of the Victoria, New Smyrna Beach.

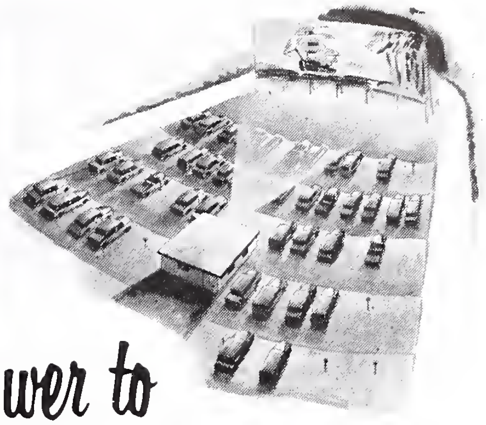
Ira and Claude May have purchased the Airway theatre in Little Rock, Ark.

J. L. Welsh, owner, has opened his new Star theatre in El Dorado, Ark.

W. G. Pullon has purchased the Richmond theatre at Cardwell, Mo.

Richard Kelly, manager of the Badger theatre, Reedsburg, Wisc. and owner of the No. 33 drive-in theatre, has planted about 2,000 pine trees at his drive-in.

New Ballantyne 4452 Series Package



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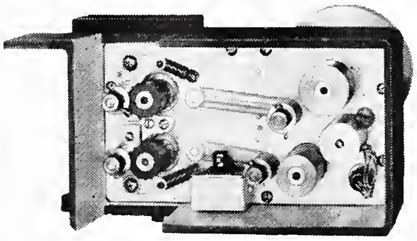

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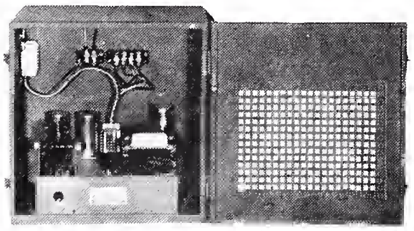

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(Above) SX 453 Power Supply for the pre-amplifier can be mounted any place in the projection room for convenience.

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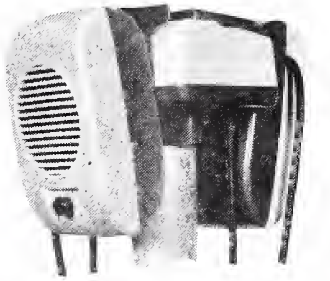

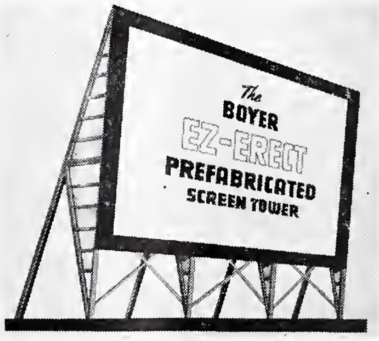

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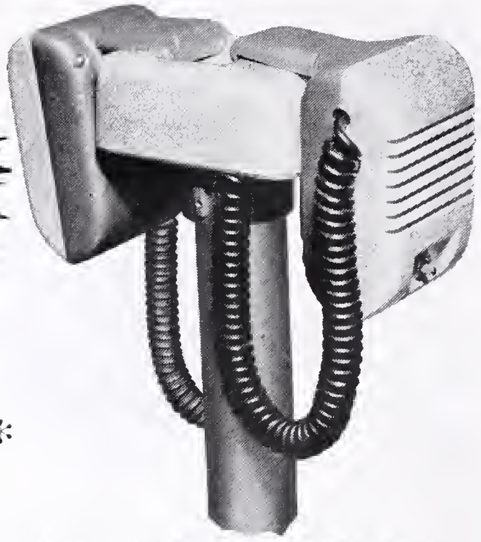

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D.	Set of 2 speakers with aluminum junction box and Koiled Kords....$17.75	$15.98
E.	Set of 2 speakers with aluminum junction box plus down light and Koiled Kords $18.55	$16.70

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Absolutely nothing finer in tone quality, appearance, component materials and workmanship . . . and with exclusive features that make it a stand-out over others at far higher prices! Beautifully-finished cast aluminum housings, with superior volume control and many other advantages. Get the full specifications and compare. ORDER ONE! See It . . . Try It! It will prove its superior value to you!

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Ramp Identification Sign, 8"×7" each face, pictured at right, any numerals or letters plus independently lighted FULL panel, $13.95, less 10%.......... $12.56

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Better Theatres

for JULY 1954

GEORGE SCHUTZ, Editor

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Theatre Seating Is for Seeing —Comfortably

THE EFFECT of wide-screen technique on existing seating plans is a variable quantity as conditions differ from theatre to theatre. There never were any grounds, however, for assertions that this or that wide-screen system had no impact whatever upon seating as installed for pictures of traditional production and presentation. An assembly of auditorium chairs is part of the theatre exhibition machine.

Each chair is individually important functionally. It is also mighty important as just a chair, a device of repose for the human body. Manufacturers have been working on that function consistently for a long time; the trick has been to build in comfort at a cost that most theatres can afford. The better auditorium chairs of today don't need to apologize, in point of comfort for their purpose, to their competitors in front of a home television set.

Economic limitations of some operations may compel settling for less. But today, as never before in show business, the factor of sitting comfort is not anything to fool with. The most compelling fact of theatre seating is that the public pays to see the whole performance—and to see it comfortably!

•

At midsummer, reservations for exhibit space at the 1954 Tesma Trade Show are around a hundred. Booths for about half again as many are available in the expanded area of Chicago's immense Conrad Hilton Hotel which has been assigned to the theatre equipment exposition.

Unquestionably, in view of the accelerated rate of reservation, all the booths will be taken, continuing the consistent growth of interest since the Theatre Equipment and Supply Manufacturers Association undertook to provide an annual comprehensive display of products for theatre operators and technical consultants.

As last year, TOA will hold its annual convention during the trade show, which will open on October 31st and run through November 4th. Then, besides Tesma and the Theatre Supply Dealers Association, the International Popcorn Association will meet at the Conrad Hilton at the same time.

Obviously an event to be calendared now. And remember, to theatre people the trade shows themselves are free. —G.S.

Seating the Auditorium for the Wider Picture

To all the considerations of comfort and fresh appearance urged by the industry's new competitive effort, the technical changes which are basic to that effort make their own demand for renovation of theatre seating. An assembly of auditorium chairs is also a system of sightlines, and widening the picture can change them radically.

THE current transition from a highly centralized, squarish picture to one spreading across most of the width of the auditorium introduces new considerations of seating. Changes in the seating plan naturally issue from a substantial change in the relationship of the performance area to the audience area.

Radical change in the dimensions of either picture or seating plan affects the other. As set forth in these pages some months ago, screen width should be based on the center of audience mass. But most motion picture theatres, designed as they are for a relatively small screen and more or less patterned after the stage theatre, are likely to give proscenium and platform structures decisive weight in a calculation of picture size for wide-screen presentation. Probably most such calculations thus far have considered little else than stage and proscenium conditions, plus the factor of balcony interference in two-floor houses.

But even working out the problem purely as a matter of proscenium and stage allowances, exhibitors installing a wider picture promptly note that the value of several rows nearest the screen are reduced practically to the vanishing point, thereby recognizing the relationship between picture width and viewing distance. This minimum distance at the front now asserts itself as never before (there hardly seemed to be such a factor with the tiny picture of the industry's early years).

The *maximum* viewing distance (to the last row) has now become, on the other hand, less significant than it was when a relatively small picture made it a factor of acuity, or detail-perception. Few theatres with wide-screen presentation are likely to have a maximum viewing distance of more than three times the picture width (3W), which is less than half that found in most theatres with conventional projection.

As to the minimum viewing distance, operators of existing theatres can reasonably let the public deal with that factor as it will, if other conditions do not advise reseating. There is no *need* to remove rows which a wider picture make too close to the screen. There will be patrons, of course, who get into them when no others are available, and who will complain that the management should not have seats that near the performance; but most of them will probably appreciate that their is no law compelling them to sit there, and that there is at least the remedy of a refund.

It is in laying out a new seating plan, for either a new or an existing theatre, that this minimum distance requires consideration. What should be the basis of it?

For many years now it has been authoritatively recommended that the distance between the screen and first row should be not less than approximately the width of the picture. Obviously, that value (1W) cannot be practicably applied to wide-screen seating. Whereas it may have amounted to 20 feet, it may now become, say, 34 feet, with the screen itself probably several feet closer to the stage apron than the smaller one. And there would be theatres in which the value of 1W would go to 50 feet and more.

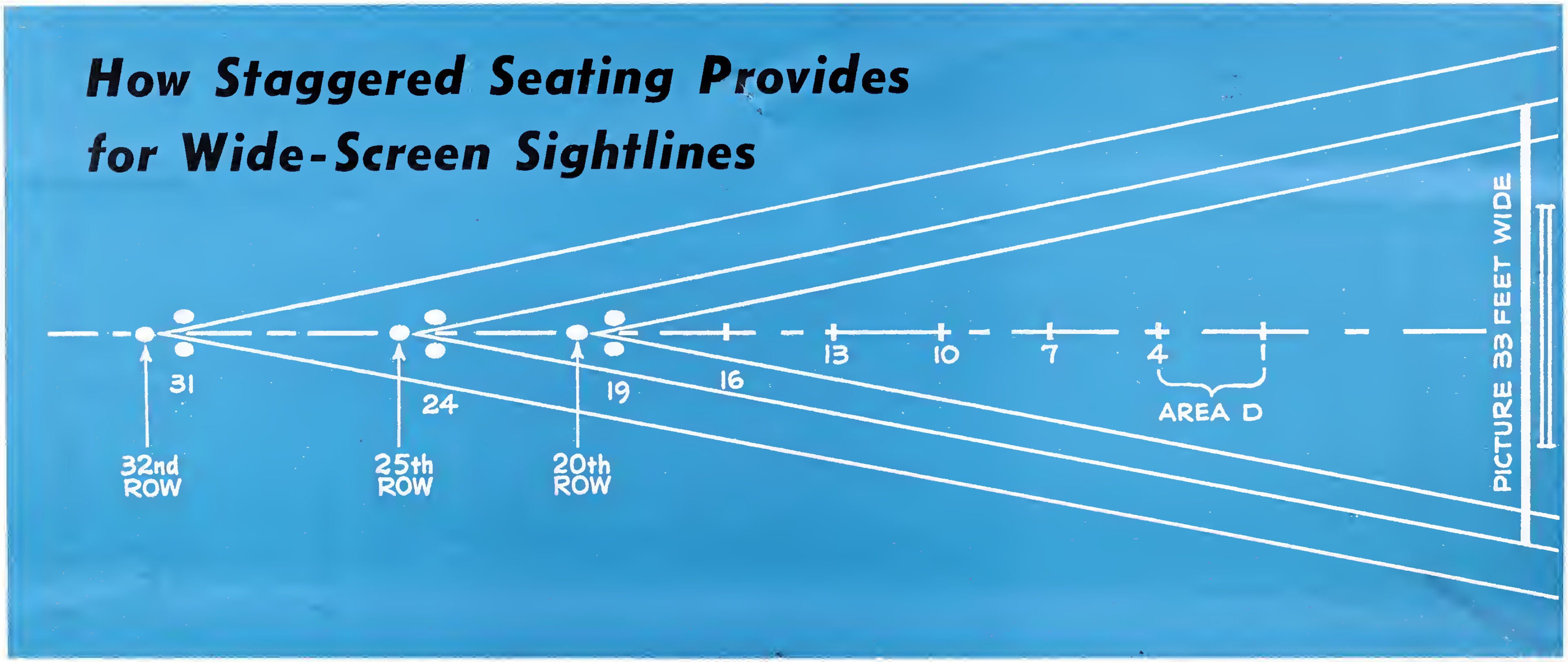
In wide-screen technique, however, we have a new evaluation of available screen area which may well make it unnecessary to consider the *entire* width of the picture in determining what the minimum viewing distance should be. Former practice in the 1.33/1 ratio dictated close-ups and comparable blown-up detail shots to the extremities of the film photograph. The wider picture can achieve equal clarity and dramatic impact without critical material occupying the entire screen image; indeed, an advantage of the new technique is the

(*Continued on Page* 14)

Use of Double Arm Blocks for Extra Inter-Head Spacing

In the discussion on the opposite page, referring to the stagger scheme diagrammed, between-head distances greater than widths of auditorium chairs regularly available are given for rows 1 to 18. This extra spacing can be inserted by use of double arm blocks. Under ordinary conditions represented in the diagram, the extra distance between heads would not be more than 7 inches more than maximum chair width (22 inches), and such a space may not be too much for uniform spacing of chairs with double arm blocks. In some theatres, however, dimensions of the seating area and width of the picture may advise use of double arm blocks in rows farther back, with sightlines requiring a random layout. Below is pictured such an installation, with extra spacing introduced between groups of chairs in order to adjust viewing position precisely to the picture area.

How Staggered Seating Provides for Wide-Screen Sightlines



By BEN SCHLANGER, Theatre Architect and Consultant

For capacities in the middle ranges, that have been characterized by picture widths in the neighborhood of 18 to 20 feet, a stagger system of seating properly laid out with variation of chair widths as available from principal lines of seating, is effective beginning at about the 19th row, counted from the front row. In the remainder of the rows (1 to 18) it becomes necessary, for the most part, to increase the distance between heads beyond regularly available chair widths. The space between heads in these forward rows must be increasingly wider as the distance from any given row to the screen decreases. These distances between heads are as follows:

Rows 18 and 17—21 inches; rows 16 and 15—22 inches; rows 14 and 13—23 inches; rows 12 and 11—24 inches; rows 10 and 9—25 inches; rows 8 and 7—26 inches; rows 6 and 5—27 inches; rows 4 and 3—28 inches; second row—29 inches.

The diagram above indicates the feasible objective of a stagger system on the basis of a 32-row seating plan and a 33-foot picture. Note that from the 32nd row an unobstructed view is possible between heads in the row immediately in front for a picture width even greater than 33 feet. At the 25th row the sightline clearance is narrowed to the width of the picture, 33 feet. At the 20th row clearance between heads in front takes in a sufficient amount of picture width.

If the new picture is wider than 33 feet, the full horizontal sightline clearance will begin at a point farther back than the 20th row. Conversely, if the wider picture is narrower than 33 feet, sightline clearance begins nearer the screen than the 20th row.

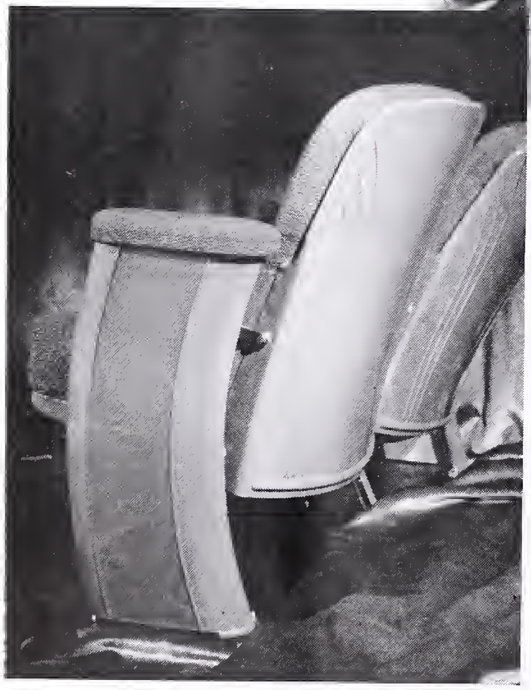
Rows 1 to 4 (Area D in the diagram) are too close to the wider picture to serve for other than the seating of children, or adults waiting there for seats farther back. The distance of Row 1 from the screen is equal to the width of an 18-foot picture, here indicated as the former one (double outline behind new picture). Row 4 is at a distance approximately equal to 80% of the width of the new picture, which is probably a practicable portion of the total width upon which to base the location of first row.

Theatres having seating plans developed in more recent years according to principles of staggered seating which achieved unobstructed vision of the conventional picture, may very well find spacing in at least toward the rear quite acceptable for a wide-screen presentation. Tests should be made for other areas.

Auditorium Chairs for New Era Renovation

. . . Picturing leading models from current lines of theatre seating meeting today's standards of comfort and beauty.

One of the chairs in Heywood-Wakefield's "Encore" series for standard theatre seating is shown at right (Model TC 700) as equipped with the company's new "Contour" cushion. Of foam rubber construction, the "Contour" is designed to conform to the contours of the occupant's body as he moves about. It has approximately 3 inches of formed rubber over helical construction, attached to an all-steel frame. The company also has a new "Sit-in" cushion of coil spring construction and a flat top. The "Encore" line has steel construction throughout.

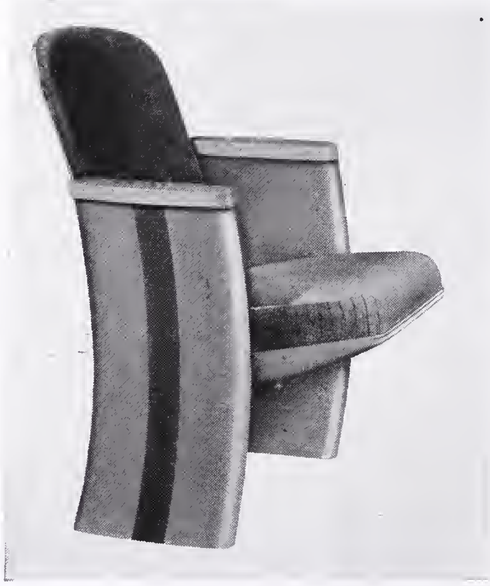


Newest feature to be added to the Heywood-Wakefield "Encore" chairs (TC 700 and TC 701) is the "Relax/Recliner" back design shown at left, whereby the chair back shifts automatically as the occupant moves his body from any upright position to any degree of slouch. The picture shows the maximum recline possible with the new design, but the chair is engineered in such a way that lesser angles of recline are possible as the body is shifted. In addition to the "Encore" series, Heywood-Wakefield offers a luxury-type chair known as "Airflo." It features a spring base mechanism which allows change of seat-to-back ratio, according to the occupant's change of position, in a "rocking" effect.

The "Universal" chair in the line of the Ideal Seating Company, pictured above, is available in models of 32 variations, including styles with self-rising or retracting seats or both. All models are of steel construction throughout and have cushions that are locked in place without use of a tool. Seat cushions are of coil spring construction, and backs are of full length to protect the seat fabric.

●

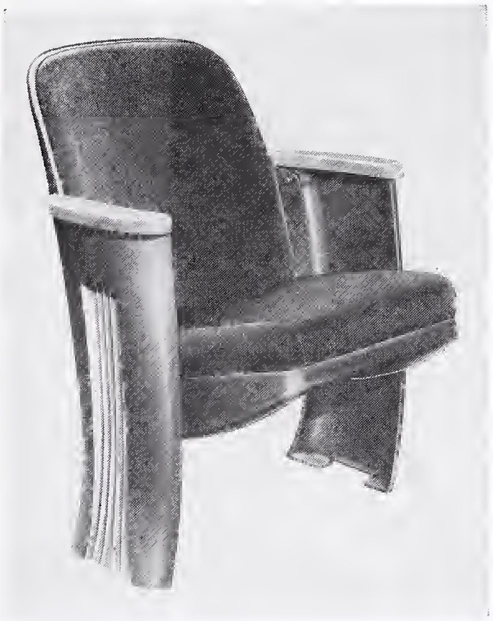
Included in the line of the Irwin Seating Company are the "Comet" (illustrated below) and a "Standard" chair. The "Comet" has a seat that automatically rises to a three-quarters position, and, like the company's other chairs, features seat cushions of coil spring construction, a full-length back with rolled edges, and steel construction.



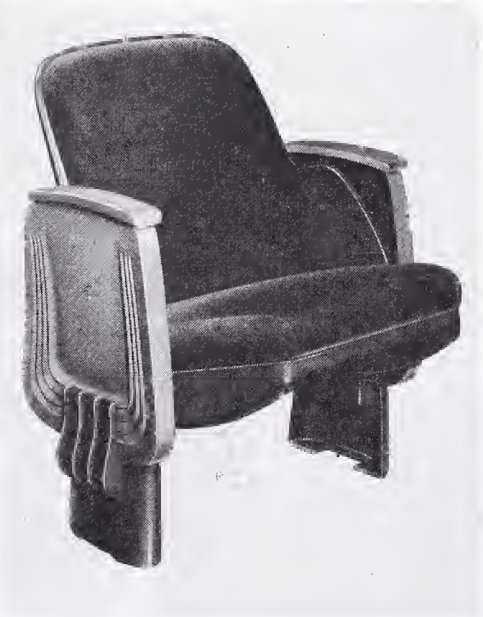
(*Continued from page* 12)

consistent inclusion of environmental information without loss of critical and dramatic detail. Presumably—and this supposition is suggested by references to "peripheral vision" in discussions of wide-screen technique—the extreme sides of the picture will often be occupied by environmental material while critical action tends to be drawn toward the middle.

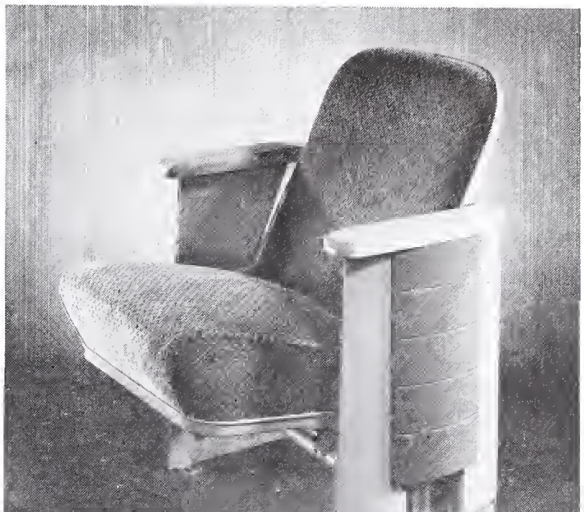
It should not be expected that the expanded performance area be marked off into environmental sides and a narrational middle—the fewer stage-like artifices the better (having got rid of the devices imposed by the dinky screen, let's not turn to another kind). But if the new technique is to be new and not just a blow-up of the old, critical action will not require the full frame of the picture as consistently as it has. And the upshot of this may be that

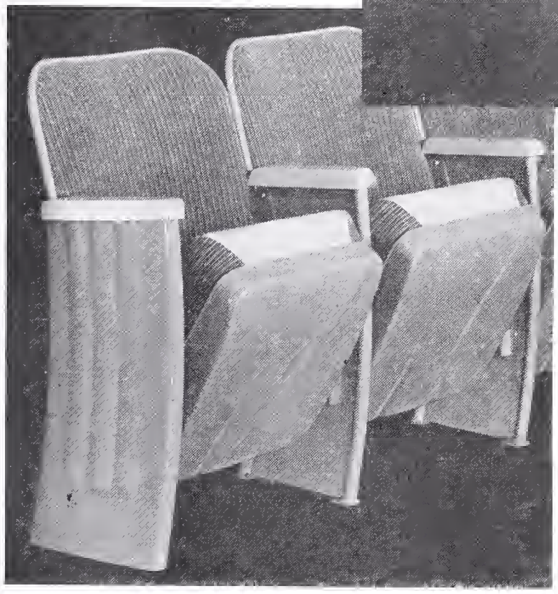


Auditorium seating of the American Seating Company features the "Bodiform" (shown above) and the "Retractor" (pictured below). In "Bodiform," so-called because of posture-back design, the seat rises automatically in line with standards by a mechanism within the seat structure. The seat of the "Retractor" is so suspended as to cause retraction by shifting of the body weight. Both models have spring-arch seat construction and an all-steel back, including the inner upholstery panel. "Bodiform" aisle standards have the feet turned in. They are streamlined with closely trimmed arm rests. In addition the company offers a "Deluxe Loge" series which features a full spring, padded back; a spring-arch "Bodiform" seat equipped with foam-rubber padding; rubber-padded upholstered arm rests. Various color schemes available.



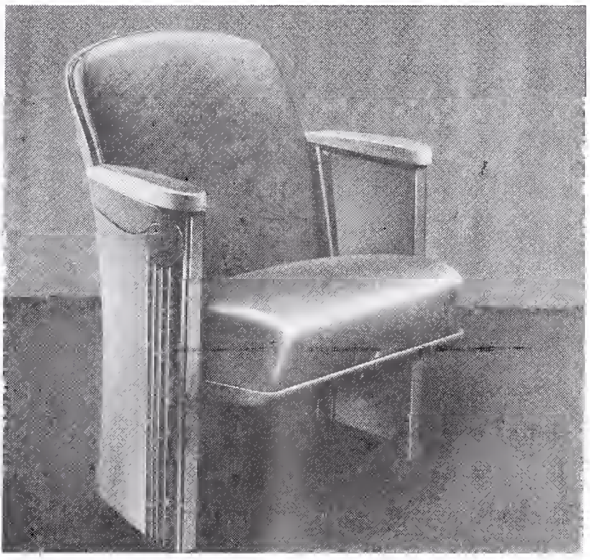
A recent addition to the line of Griggs Equipment Company is the "push-back" chair shown at right. (This is the original Kroehler chair design with push-back type retracting seats, the patents for which were purchased by Griggs.) All models of this chair are fully upholstered with a wide variety of fabrics available. A low aisle light overlay (as shown) is provided for main floor location, while a higher one is available for balcony seats. A simplified wiring hookup makes for easy installation. The middle as well as end standards are streamlined.





A basic model in the current line of the Griggs Equipment Company, the "Super Star" (Model 50 MBW) is pictured at left. Of steel construction, the chair is self-rising, coming to a three-quarter fold inside the standards. Seats are available in three choices—spring cushions with cotton padding or foam rubber padding and solid foam rubber cushions. The end and center standards are curved, and arm rests are of solid maple. All steel parts have baked-on enamel finish. The chair is available in a wide variety of upholstery fabrics from mohairs to DuPont Fabrilite plastics.

Representative of the RCA-International seating line is the fully upholstered chair at right, Model 2450, which has a spring insert back. Other models are available with padded backs of two thicknesses. Seats in all models are of automobile-type cone spring construction to the front edge, and pans are of steel, as are back panels, which are of fabric-protective design. Upholstery is applied by cementing and sewing to a steel rod in a recess of the back. The arm rests of the chair pictured are shaped of kiln-dryed hardwood. The back length is 24 inches and it is formed with a double curve for extra strength. Both spring and padded back models in the RCA line have the same dimensions throughout.



we can base a practicable distance to the first row on some percentage of the total picture width.

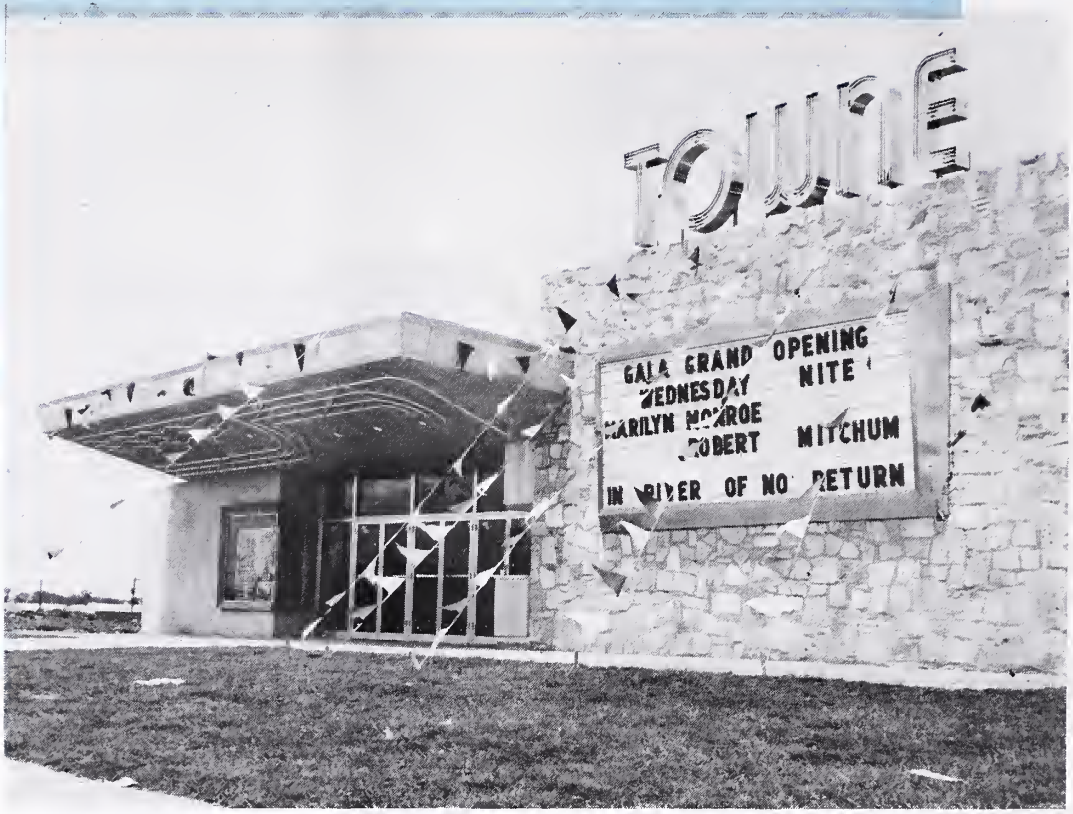
Should it be 80%? Could it be less? How production technique uses its larger performance area will determine this factor eventually. With cinematography contemplating a screen occupying from three-fifths to two-thirds of auditorium widths, it is not now unreasonable, however, to submit 80% of the total screen width as a practicable distance from the screen to the first row.

The major consideration, however, is that of sightlines generally—the adaptation, in the case of an existing theatre, of a seating plan laid out for the relatively small, square picture, to visual clearances required for a comprehensive view of a picture from 50% to 100% wider. New and serious

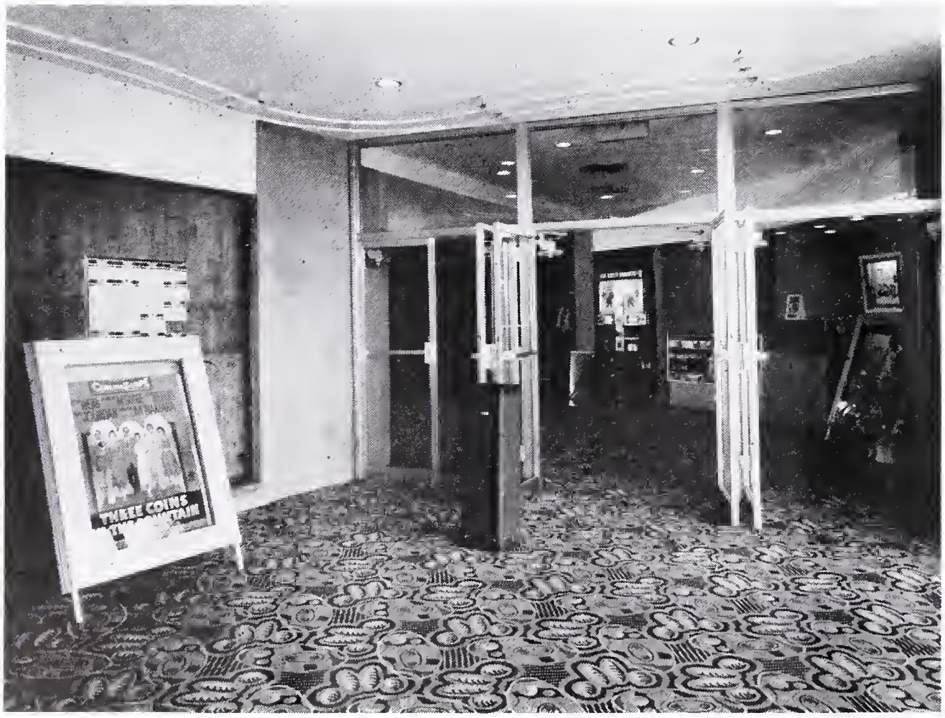
(*Continued on page* 24)

The Movies Come to Levittown

¶ Levittown, Pa., is a city of 30,000, built, like its counterpart on Long Island, on vacant acreage by Levitt & Sons, New York. Contrary to usual provisions in such developments, no plans for a motion picture theatre were made—on the theory, it has been said, that home television was making the theatre obsolete. Last month Fox Theatres, Inc., Philadelphia, opened the 1200-seat Towne theatre there. Lying between Philadelphia and Trenton, N. J., Levittown expects to add 10,000, to its population by the end of this year.



The front of the Towne is constructed of colored stone (the right wall) and has a canopy of stucco and stainless steel. The box-office is outside the entrance area on the right side.

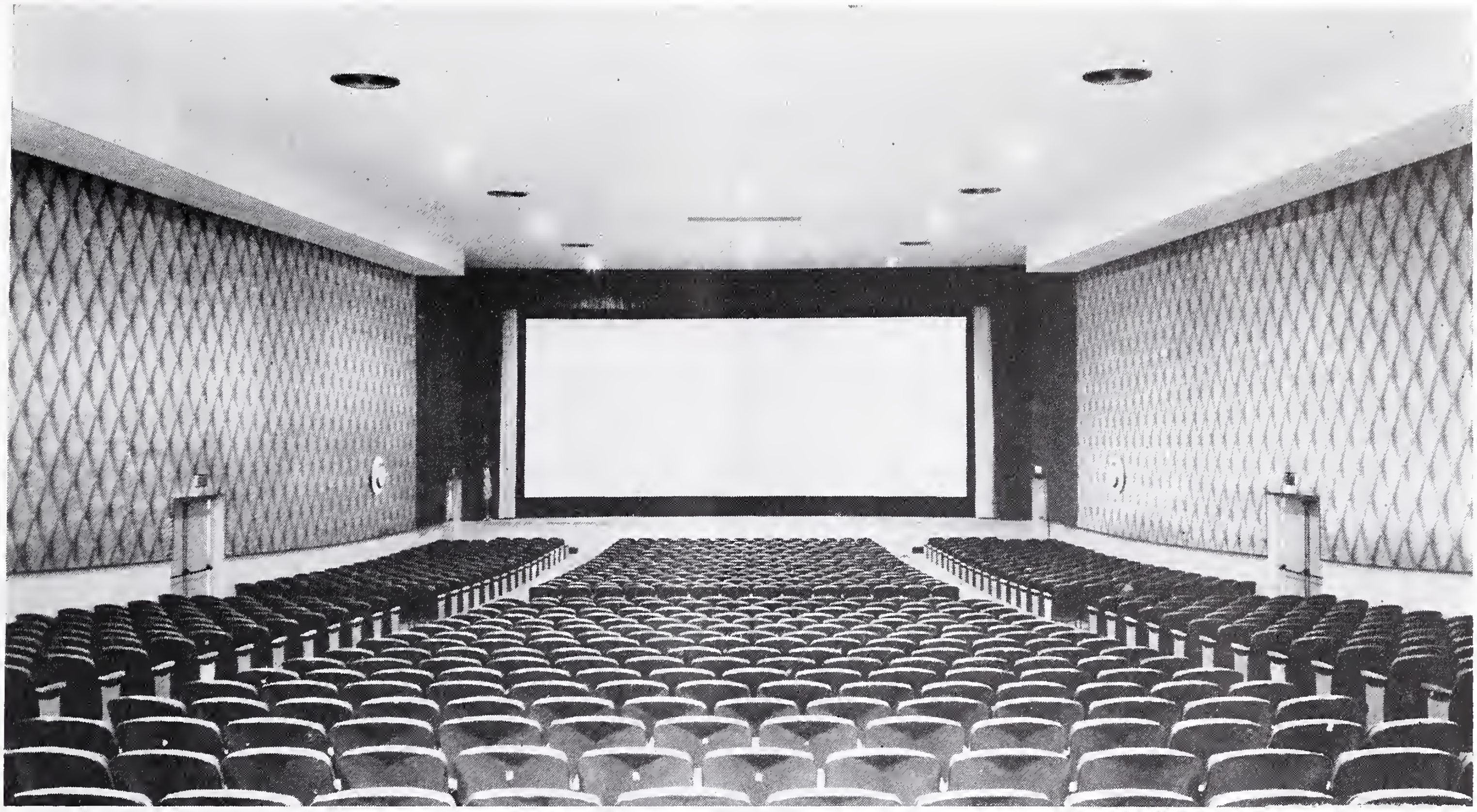


The entrance doors to the theatre lead directly into the lobby (above) beyond which another set of glass doors leads at a curve to the left into the lobby which is continuous with the standee section at the rear of the auditorium. The ceiling in the lobby is "Acoustone" and the side walls are stuccoed plaster. This area is carpeted with an RCA Leedom-loomed pattern in maroon and tan. At the snack bar (visible through doors) popcorn, candy, and ice cream are sold.

LEVITTOWN, Pa.'s first theatre, the Towne, is one of modern and functional design that has been equipped by its owners, Fox Theatres, Inc., for showing all the new film techniques as well as theatre television. Under the direction of Melvin J. Fox, the circuit operates some 16 other indoor and drive-in theatres in Philadelphia and New Jersey. Mr. Fox is a member of the Son's Club, which is composed of sons of men who pioneered in the motion picture industry.

Melvin J. Fox

The new theatre is approached by a concrete walk from the street which extends to the entrance doors and along the entire fornt of the building, providing a border for a grass lawn in front. Of concrete and masonry construction, the building is 188 by 100 feet. The entrance doors lead into a lobby beyond which are doors into a foyer which curves to the left and is continuous with the standee cross aisle at the



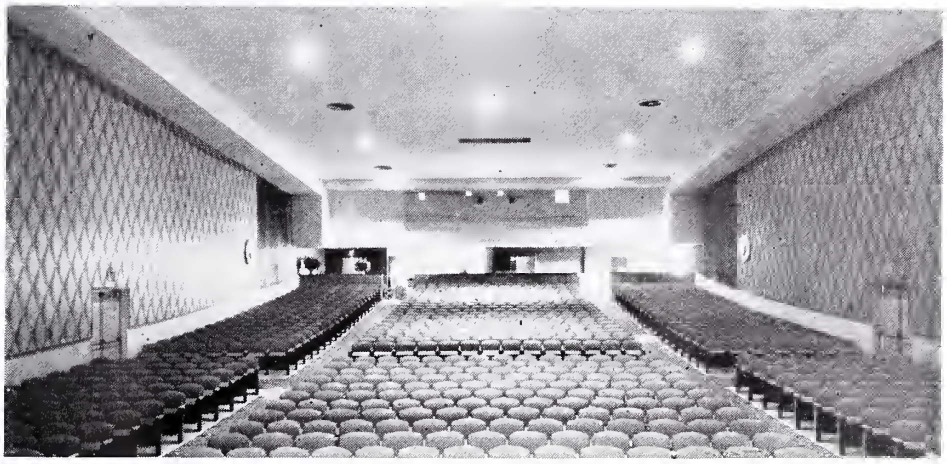
The auditorium of the Towne (see views above and below) seats 1,200 with all chairs RCA-International. The screen is an RCA "Dyna-Lite" 54 feet wide. The side walls here are covered with red damask, and the rear walls are "Acoustone." Illumination here is by downlights.

rear of the auditorium. The rest rooms are off the standee area on opposite sides.

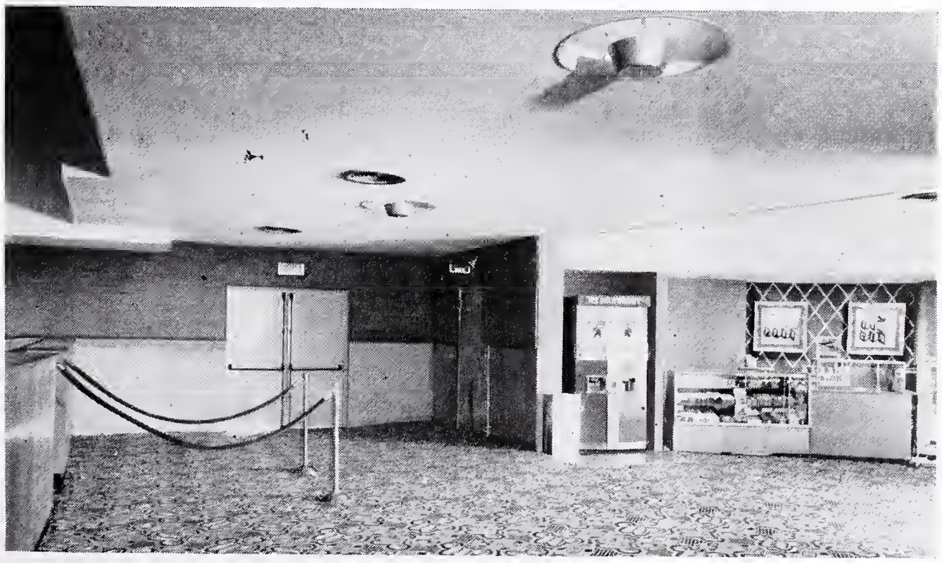
The front of the theatre is dominated by a large name sign mounted on the right side atop a wall of Pennsylvania colored stone. This name sign is of stainless steel and channeled neon. An attraction name panel of stainless steel has been mounted on the center of this wall. It is equipped with Bevelite letters.

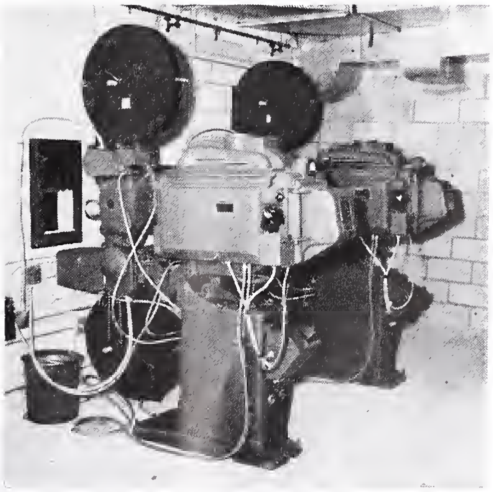
At the entrance area a canopy of stucco

(*Continued on page* 18)



The theatre's foyer is continuous with the standee cross aisle at the rear of the auditorium (below). The rest rooms are located off this standee area.





Projectors are RCA as is the sound, including both magnetic and optical. The lamps are "Brite-Arc."

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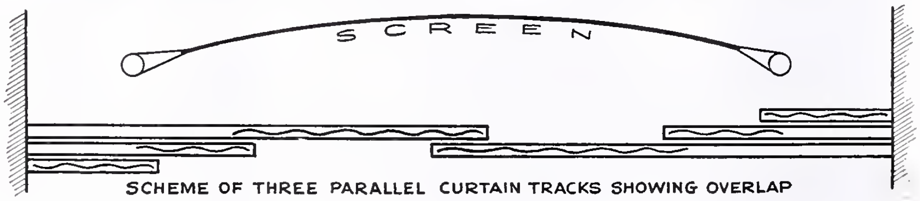

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The problem encountered in most theatres when a wide screen is installed—that of space between frame and wall in which to fold the curtain—has been solved by the Vallen By-Pass Curtain Track System. The drawing indicates how three sections of curtain for each side are operated on parallel tracks. Yet the operating line is same as for standard draw curtains.

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CURTAIN CONTROLS AND TRACKS

VALLEN, Inc., Akron 4, Ohio, U. S. A.

The Movies Come To Levittown

(*Continued from page* 17)

and stainless steel extends out 10 feet to provide protection over the box-office, which is outside to the right of the entrance doors. To the left of this entrance area is a poster display case of glass trimmed in walnut and also equipped with cathode lighting.

THE LOBBY AREA

Four pairs of glass doors give access to the lobby where the ceiling is "Acoustone" and the side walls are stuccoed plaster in Spanish red. This area and the foyer and standee section are completely carpeted with an RCA Leedom-loomed pattern woven especially for the theatre in maroon and tan. The ticket box is immediately in front of the second set of doors leading on into the foyer.

In the foyer the refreshment stand is directly beyond these doors and constructed on a curved angle to the right. At its far end an automatic beverage coin dispenser has been placed. The ceiling in this area is also "Acoustone" and the walls are stuccoed plaster in Spanish red. Illumination of the standee area is by pan lights suspended from a metal disc reflector.

In the auditorium seating is in a three-bank, two-aisle plan with banks broken by a cross-aisle in the center. Staggering is carried out in the center bank from the first to last row. The chairs are RCA-International spring-back models upholstered in a rose fabric with side panels in maroon to blend with the aisle carpeting, which is the same pattern as in other areas of the theatre. The chairs are spaced 36 inches back to back.

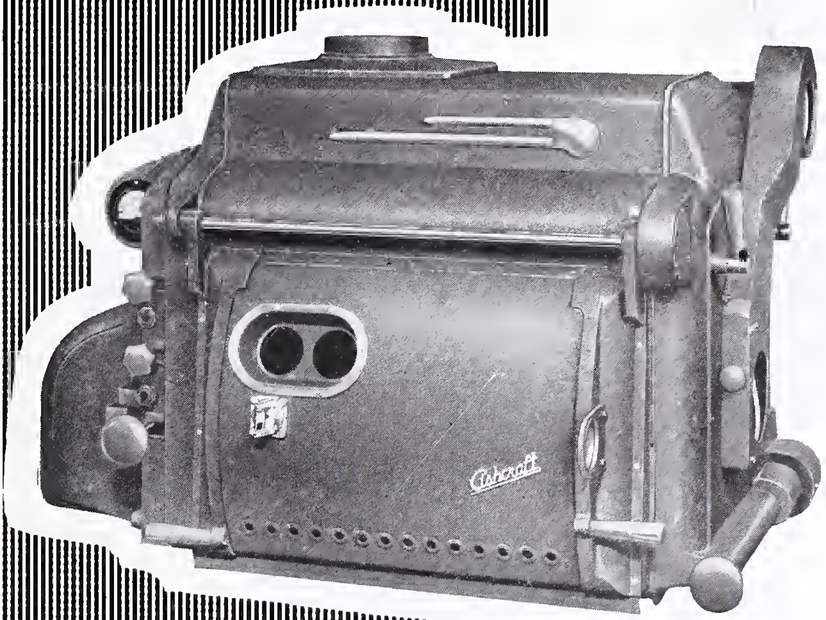
THE AUDITORIUM WALLS

The side walls of the auditorium are covered with red damask in a diamond pattern except for a section near the standee rails which has solid maroon damask. The side wainscot is painted country block. The rear auditorium walls are "Acoustone," and the ceiling is plaster off-white. Illumination is by three lines of downlights, which are alternated with Anemostat diffusers.

The picture presented at the Towne is 54 feet wide on an RCA "Dyna-Lite" screen. The distance from the screen to the first row is 28 feet and 115 to the last, giving a maximal viewing factor of 2W. Projectors are RCA with lighting by "Brite-Arc" lamps. The sound system is also RCA, including magnetic as well as optical.

ASHCRAFT

SUPER POWER



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70-120 FEET WIDE*

Recent tests have definitely proved that the Ashcraft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power range is 85 to 135 amperes).

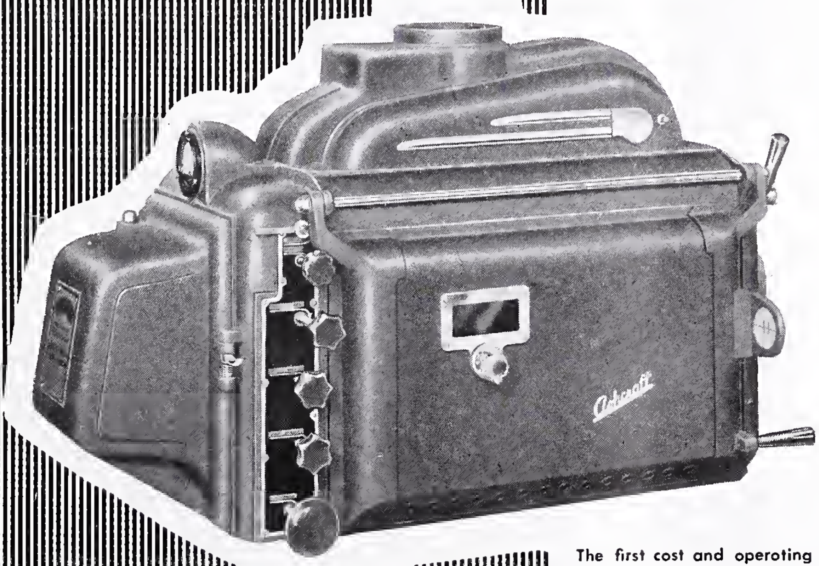
There is no film buckle with the Super-Power—equipped with the Ashcraft Air-Cooled Heat Deflector.

The Super-Power is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for Indoor or Drive-In projection.

The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 120 ft. screens, are in year around operation using the Super-Power.

ASHCRAFT HYDRO-ARC© 75-85 AMPS



The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

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The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

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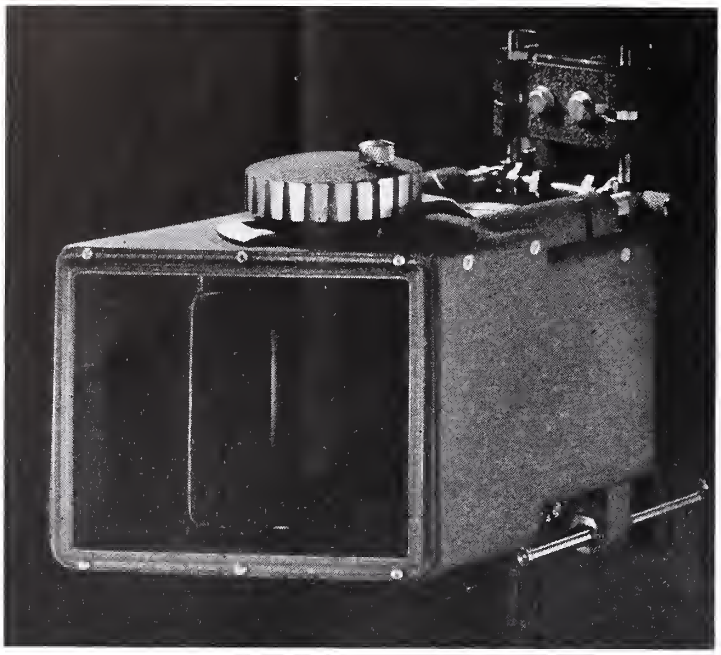
The Super Panatar Variable Type Anamorphic Lens

Operating and installation characteristics of the prismatic optical system developed by Panavision, Inc.

By **ROBERT GOTTSCHALK**
President, PanaVision, Inc., Hollywood, Calif.



The Super Panatar prismatic projection lens for expansion of squeeze prints is pictured above as mounted on a projector, seen from the port side. The Super Panatar is not attached to the lens mount, but to the mechanism frame. For this, an acceptance bracket is supplied, consisting in a pad which is first bolted to the projector, and the lens bracket itself. This type of mounting has been designed to control lateral tilt of the lens so that the lens is in a level position regardless of the angle of the projector, thus to make horizontal lines of the picture, when projected on a curved screen, appear straight from the main floor.

By means of pivot pins, the lens is mounted on the bracket and aligned exactly with the projector optical system, finally checking this alignment (before locking the lens firmly in position) by projecting a picture or target film on the screen.

The knob pictured on top of the lens, near the front, is an "aspect ratio control" knob. By means of it, the proportions of a squeeze picture projected at full aperture can be changed from the aspect ratio for which the print was made. This procedure, producing expansion at a different rate from that of compression, is said to be allowable if it causes distortion no greater than 5%. In projecting cartoons, and title material, some believe that distortion may be practically ignored altogether.

Prism surfaces of the Super Panatar may be cleaned by removing screws which hold the lens housing to the chassis and removing the chassis from the housing. The prism can then be cleaned without being detached from the chassis, which the manufacturer warns, must never be done.

THE ARRIVAL of the variable anamorphic attachments for projectors has been welcomed by exhibitors. Its arrival means competition among the processes now available. The exhibitor, therefore, has a choice. There is no monopoly on special attachments, or wide-screen processes, which marries the exhibitor to any single method of screen presentation. Given that freedom of choice, he has the opportunity to compare processes, and after a careful, studied comparison, he has the opportunity to buy that attachment which suits him in performance, price and availability.

It is important to distinguish between the two basic types of anamorphic lenses. The first type to appear on the market was the *cylindrical* lens with an expansion power of two, to complement the camera lenses used in CinemaScope production. Naturally, it is absolutely essential that the projection lens "unsqueeze" the picture in the same degree that the taking lens "squeezed" it in photography. It will be seen therefore that since the optics of a "cylindrical" lens are designed for a fixed power, or magnification, of two, its use is restricted solely to the projection of CinemaScope film.

There is disagreement among the studios as to which anamorphic ratio is the most desirable. This could be a most unhealthy situation for the exhibitor if it were not for the introduction of the variable *prismatic* anamorphic lens, which is the other basic lens type.

The exhibitor who purchases Super Panatar variable anamorphic lenses can show the present CinemaScope product, and by simply turning a knob on the lens, show any other practicable anamorphic ratio which might come out of Hollywood.

I feel that a word or two about comparison tests should be said at this time. Comparison tests conducted in an unscientific manner can be extremely misleading. Experience has shown that in order to conduct a fair comparison test it is imperative that the following conditions exist: (1) Same objective lens be used with all anamorphic lenses being tested, (2) arc powered by generator, not rectifier, and amperage and trim carefully checked, (3) screen brightness meter held in rigid mount and not moved between tests, (4) same reel of film on each test, (5) proper mounting of anamorphic lens, and (6) proper squeeze ratio set on variable anamorphic lenses.

The writer has been present at many comparison tests and has found few to be conducted scientifically. I recall one in particular where two different makes of cylindrical lenses were compared. One was rated as having a much greater light transmission than the other. Knowing this to be an optical impossibility, I objected to the findings, even though the Super Panatar was not involved. A second test with more rigid control indicated *equal* transmission.

As far as the quality of projected image is concerned I strongly recommend the exhibitor to pay particular notice to the sides of the picture. It is here that the exhibitor will notice a definite difference both in respect to sharpness and amount of distortion of image.

The Super Panatar uses what is called thermo-setting plastic for cementing lens elements, as opposed to the less durable and less expensive balsam cement. And installation of the Super Panatar lens is very simtion of the Super Panatar lens is simple.

The fact that various anamorphic processes are in the field is itself one of the healthiest things that has happened to exhibition. Exhibitors would be wise to avail themselves of every opportunity to make comparisons of attachments available.

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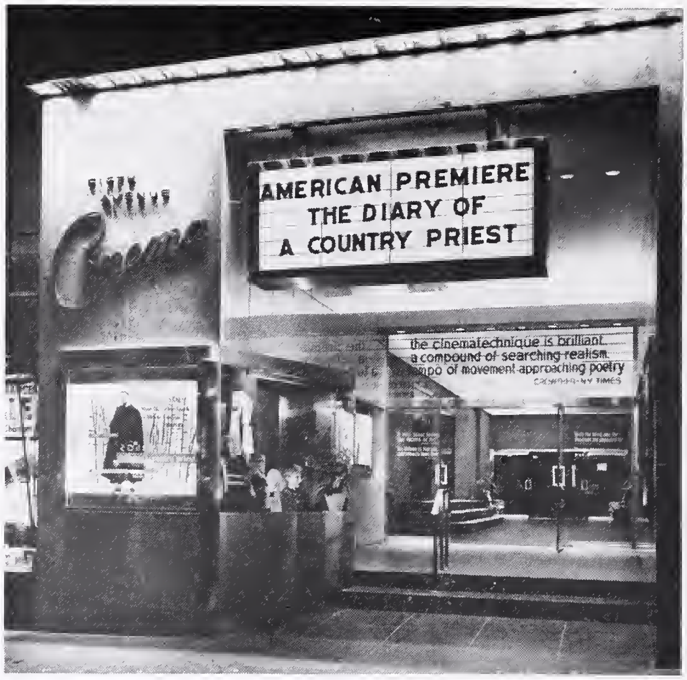
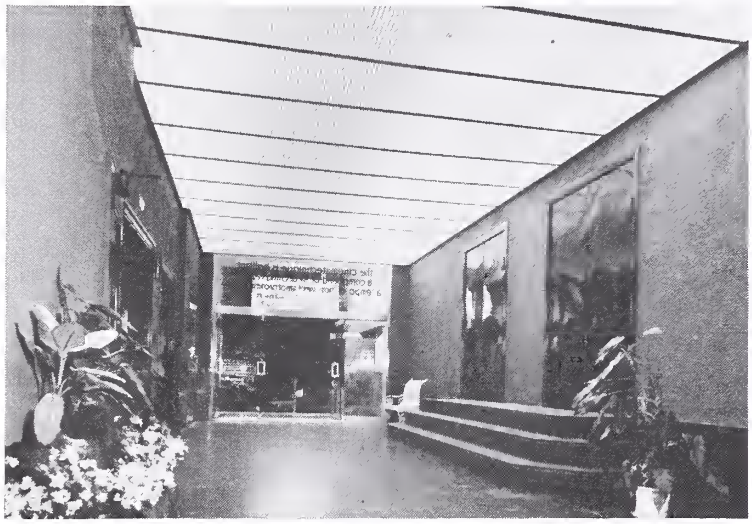
"THERE'S A BRANCH NEAR YOU"

Pioneer Art Film Theatre Remodeled

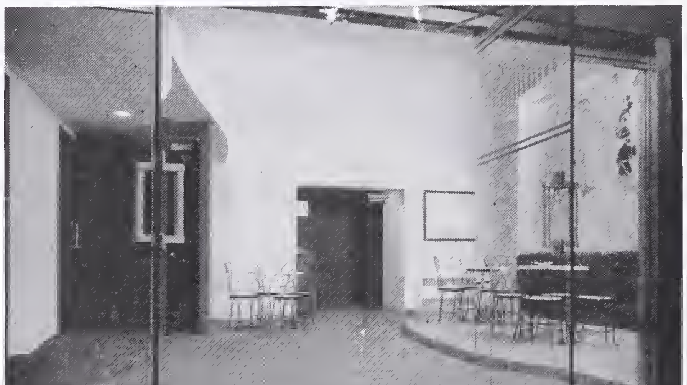
First opened as an art theatre back in 1926, the Fifth Avenue Playhouse, on lower Fifth Avenue in New York, was recently purchased and remodeled by Pathe Cinema, which also owns and operates the Paris, on upper Fifth. Along with its modernized appearance, the theatre has acquired a new name—the Fifth Avenue Cinema.


Cinema
AMERICAN PREMIERE
THE DIARY OF
A COUNTRY PRIEST
the cinematechnique is brilliant
a compound of searching realism
tempo of movement approaching poetry

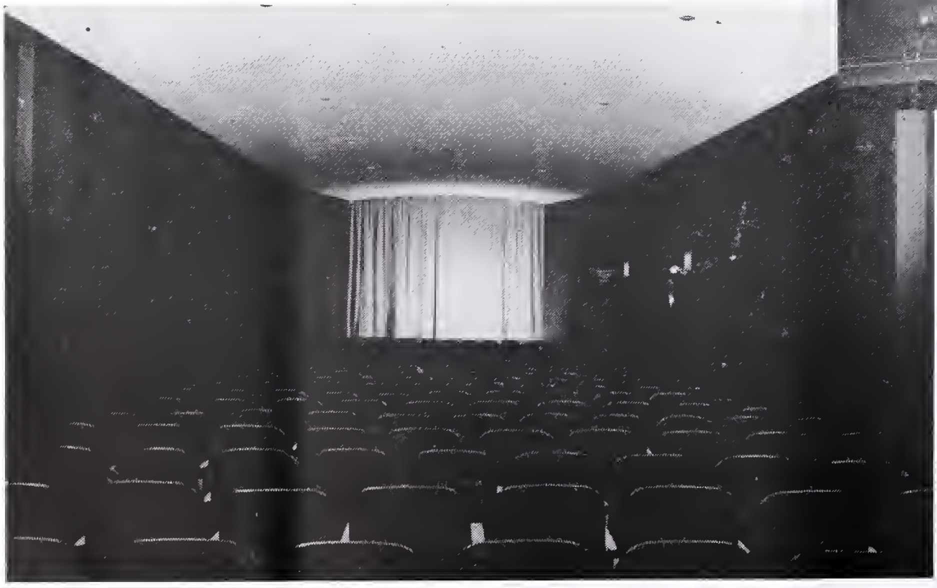
The exterior of the Fifth Avenue has been completely redesigned with grey marble for the upper facade and side walls and stainless steel and glass for the box-office. Three Herculite glass doors provide a full view of the lobby from the street. The display cases are trimmed in stainless steel.



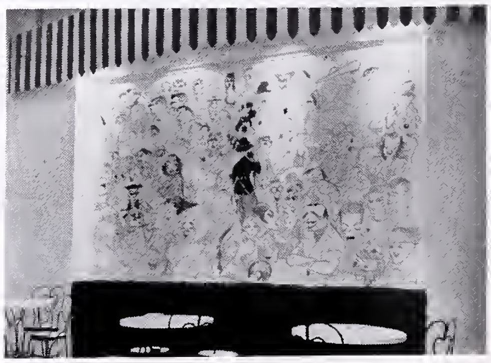
In the lobby (above) the new ceiling is translucent plastic backed by fluorescent lighting. The walls were repainted in charcoal gray.



In the lounge area (above) the walls were painted white and the ceiling replastered and painted charcoal gray. The terrace on the right equipped with tables and chairs, has a raised floor of red brick and an overhead asbestos awning. The mural background (below) depicts film personalities.



The auditorium (above) is entered from doors on the left of the lounge (see right above) and exit is by doors on the side into the lobby (see lobby photo). In the auditorium a new RCA "Dyna-Lite" screen was installed; it is 24 feet wide. The side walls here were repainted in a deep charcoal gray and the ceiling was painted white. Other additions include new aisle carpeting and a new screen curtain.



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& RED BALL EXPRESS
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IN VIOLENT JAIL BREAK
PLUS "HIGHWAY
DRAGNET"

That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy—letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features.

Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Sidney Lust Hillside Drive-In, Hillside, Maryland, made by Whiteway Neon Sign Co., New York, N. Y., and another for the B & K Roosevelt, Chicago, made by White Way Electric Sign Co., Chicago.

A LOW COST PANEL FOR DRIVE-INS

Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali resistant, and salt spray-resistant, baked enamel. Shown is an installation by White Way Electric Sign Co., Chicago, Ill.

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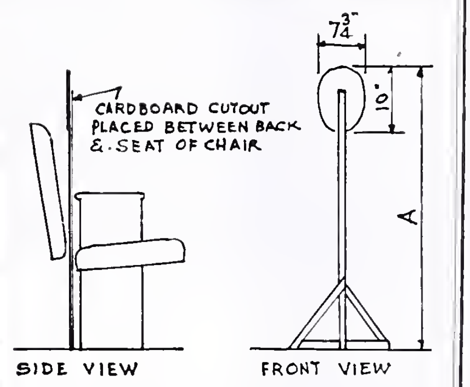
Theatre Seating For Wide-Screen

(*Continued from Page* 15)

conditions of obstruction will be found, of course, principally in the middle banks of main floor seats.

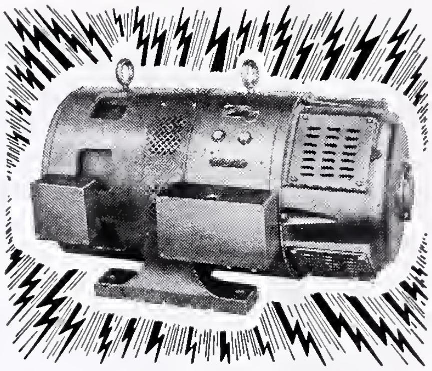
As has been pointed out consistently in recent years, staggering of auditorium chairs reduces the problem of gaining adequate visual clearance without resorting to undesirable high floor pitches. Staggering already has come into wide usage. With variation of chair widths according to a sightline plan, uneven aisle lines may often be avoided; however, in later years row indentations along the aisles have been accepted as quite unobjectionable, and they obviously simplify the system. Indentations may vary from about an inch to as much as half a chair width.

For guidance in analyzing and arranging a seating assembly for the wider picture, a stagger system is charted in a drawing accompanying this article. This contemplates 34-inch row space (back-to-back), and between-head clearances to practically all of the picture, except for the usual toleration of the bottom edge and lower corners.



In analyzing an existing seating plan for wide-screen presentation, one person may easily check sightlines by the simple mechanical method indicated in the adjoining drawing (above). This shows how a piece of cardboard cut to the height and width of an average human head can be mounted on a wood slat structure to be stood on a seat (full height—dimension "A"—4 feet, 1 inch). This represents an average seated person, with practical tolerance for obstruction of bottom edge of picture. In checking clearance, the viewer sits in chair immediately behind chair in which the cardboard head is placed.

Sightlines from several viewing positions in a certain area may occasionally demand chair positions that would call for a chair of greater width than 22 inches. Inasmuch as auditorium seating is not regularly made in a larger width, double arm blocks (with the necessary extra standard) have come into use to make it feasible to insert extra space between chairs within a row.



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Wide-Screen Presentation At the Drive-In Theatre

—WITH A "WHITE" SCREEN SURFACE

By GIO GAGLIARDI

GIO GAGLIARDI

WITH THE releasing of one-track anamorphic prints, the drive-in theatre operator needs only to increase his d.c. power supply, boost his lamphouse output a feasible maximum, purchase anamorphic lenses, and enlarge and resurface his screen to project a huge picture of a brightness which, in most cases, seems to be acceptable to drive-in clientele.

It seems only a few months ago that most of us were remarking on the low level of illumination of 50 foot drive-in pictures compared with the 25- and 30-foot indoor screens. However, we should admit that the psychology, perhaps even the physiology, of drive-in picture viewing must be considerably different from conditions affecting vision of a motion picture in a conventional theatre. The customer's requirements seem to be much less critical. At any rate, drive-in patrons apparently do not often complain about picture clarity.

Today we have raised our picture sizes of indoor theatres to 40 feet and more. We

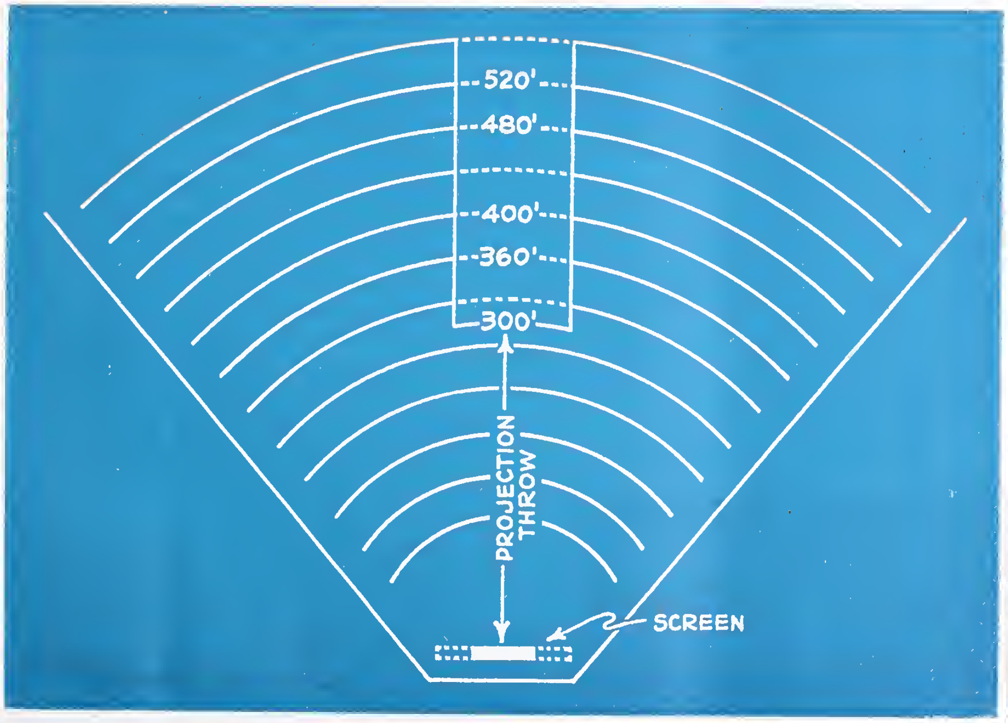

FIGURE 1—Medium sized drive-in scheme showing projection distances with respect to the screen. Solid screen is 60 feet, dotted screen is 120 feet wide.

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40-50	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
65-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-80	9x14	544C	8x9	545C
75-95	9x10	552-09	5/16x9	557C
100-115	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-170	13.6x22	523	1/2x9	555C
170-190	13.6x22	583-08	1/2x9	555CN

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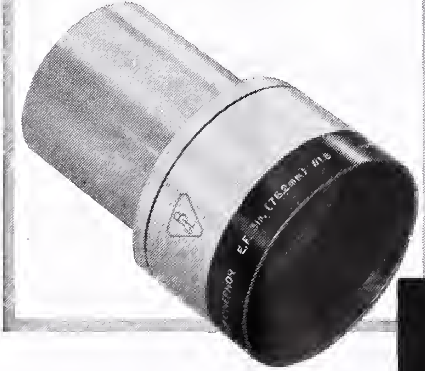

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have managed to increase picture brightness also, maintaining standard levels, and we are beginning to accept this new order of things. The drive-in theatre operator, perhaps reasoning from previous experience and desiring to benefit to the utmost from the new product, is now trying to increase his picture size to 80 and even up to 120 feet. Reports on the results of these pioneering attempts, although not too numerous, seem to be rather enthusiastic, often with surprise that they work so well.

In the February issue of BETTER THEATRES, we discussed increase in picture size at drive-ins, but at that time, which was before wide-screen presentation had got underway, we based our consideration of its problems on the availability of an outdoor specular screen. We submitted what seemed to us a practical standard of screen brightness for drive-in exhibition, and this urged use of a metallic screen surface.

But extension of drive-in screens in order to present a much larger picture in the new aspect ratios has been going on for several months now with screen surfaces painted as they normally were when drive-in picture widths were usually in the neighborhood of 50 feet. This is a fact of practical consideration which gives the horse quite a different color.

It is a fact which does not allow one to set up any "standard" of picture brightness at all, even in terms of apparent drive-in requirements. What, then, can be a reasonable objective with "white," or diffusive, screens, and with the most powerful of light sources that may be applied today?

FIELD CONDITIONS

First let us consider some practical examples, using average conditions as might be encountered in the field, both before and after increasing the width of the screen.

Let us take, for example, a drive-in of about 600 cars which has had a screen 60 feet wide (see *Figure* 1). There are twelve ramps, and the projection room is located so that the lenses are about 300 feet away from the screen. This theatre operated with 4.5-inch lenses, therefore projected a picture 54.5 feet wide by 40 feet high, in the 1.33 aspect ratio.

Using a 16-inch reflector lamp, 10mm high-intensity carbons operating at 95 amperes, an *f*/1.9 lens, and a projector with shutters having 56% transmission, it was estimated that by not using any projection port glasses and no heat filters, the light intensity at the center of this screen was between 6 and 7 foot-candles.

Now let us see what will happen when we try to go to a picture about 70 feet wide and 42 feet high (aspect ratio of 1.66). By looking at *Figure* 2, you may see that for the 300-foot throw, a lens of 3.5-inch focal length will be required to give a picture about 70.5 feet wide. Now since

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the light at the center will vary inversely as the square of the picture width,

$$\text{Center light} = \frac{54 \times 54}{70 \times 70} \times 6.8 = 4 \text{ foot-candles.}$$

If we assume that the total light produced by the lamp remains the same, then by increasing the picture width from 54 to 70 feet, the center light was decreased from 6.8 foot-candles to about 4 foot-candles.

CINEMASCOPE BRIGHTNESS

Now let us assume that we want to project a CinemaScope picture, using a single optical track print; and we want a picture 100 feet wide by 43 feet high. It can be seen from the same table that a projection lens having a 5-inch focal length must be used in conjunction with an anamorphic lens with a lateral magnification of 2 to 1. If a good anamorphic lens is used, it will have only about 10% loss (especially if the large size is used). Then calculating the light given by a 5-inch lens and converting this value for the CinemaScope size, we will be able to project 3.8 foot-candles to the center of the 100-foot picture. Please note that the light intensity for the center of the 100-foot CinemaScope picture is approximately the same as the light for a 70-foot non-squeeze picture.

Now suppose we want to project a non-squeeze picture 80 feet wide, and a CinemaScope picture 120 feet wide. If there is sufficient d.c. power available, it is possible to use a 11mm standard high-intensity carbon trim in a 16-inch reflector lamp at 122 amperes, to obtain approximately 23,000 to 24,000 screen Lumens through a standard aperture.

With this amount of light, heat makes it definitely necessary to use a dichroic infra-red heat deflector, which will introduce a loss of about 12% in light, but decrease the heat approximately 35%, keeping the radiant energy flux on the film within a safe limit.

Having made these changes in the lamp and power supply, it may be seen from the tables:

That a 3-inch lens will give us a picture 82 feet wide; and 4.5-inch lens, *plus* the anamorphic attachment, will give us a CinemaScope picture 118 feet wide by 50 feet high.

The light projected to the center of the non-squeeze picture will be 3.3 foot-candles; and the light projected to the CinemaScope picture will be 2.9 foot-candles.

The above values show us two definite facts which must be kept in mind by drive-in management. First, *the amount of light production in conjunction with normal safe operation seems to have reached a temporary peak.* Second, *the screen reflectivity factor for the drive-in has now become of superlative importance.*

With a possible maximum of 3 to 3.5

FIGURE 2—A chart of picture sizes for wide-screen presentation at drive-ins, in a range of projection booth distances from the screen, and for different aspect ratios with standard prints and for CinemaScope.

Lens F. L.	Ap. 825x600 Ratio 1.33	Ap. 825x497 Ratio 1.66	Ap. 825x445 Ratio 1.85	Op. Track Cin'Scope Ap. 839x715 (2.33)
At 300-foot Projection Throw—				
3.0″	82x60	82x49	82x44	......
3.5″	70x51	70x42	70x38	......
4.0″	62x46	62x37	62x34	125x53
4.25″	58x43	58x35	58x31	118x50
4.5″	54x40	54x32	54x29	111x47
5.0″	49x36	49x29	49x26	100x43
5.5″	.....	.....	.....	91x39
6.25″	.....	.....	.....	80x34
6.5″	.....	.....	.....	77x33
7.0″	.....	.....	.....	71x30
At 360-foot Projection Throw—				
3.5″	84x62	84x50	84x45	......
3.75″	79x58	79x47	79x43	......
4.25″	70x52	70x42	70x38	......
5.0″	59x43	59x35	59x32	......
5.25″	56x41	56x33	56x30	115x49
5.5″	54x40	54x32	54x29	109x47
4.75″	51x48	51x31	51x27	105x45
6.0″	49x56	49x30	49x26	100x43
6.25″	.....	.....	.....	96x41
6.50″	.....	.....	.....	92x39
6.75″	.....	.....	...	89x38
7.0″	.....	.....	.....	85x36
At 400-foot Projection Throw—				
4.0″	82x60	82x49	82x44	......
4.5″	73x54	73x44	73x39	......
5.0″	66x49	66x40	66x35	......
5.5″	60x44	60x36	60x32	121x52
6.0″	55x40	55x33	55x29	111x48
6.25″	52x38	52x31	52x28	106x45
6.5″	50x37	50x30	50x27	103x44
6.75″	.....	.....	.....	99x43
7.0″	.....	.....	.....	95x41
7.25″	.....	.....	.....	92x39
7.5″	.....	.....	.....	89x38
At 480-foot Projection Throw—				
4.5″	88x65	88x53	88x47	......
5.0″	79x58	79x47	79x42	......
5.5″	71x52	71x42	71x38	......
6.0″	65x48	65x39	65x35	133x57
6.25″	63x46	63x38	63x34	128x55
6.5″	60x44	60x36	60x32	123x53
6.75″	58x43	58x35	58x31	118x51
7.0″	56x42	56x34	56x30	114x49
7.25″	54x40	54x32	54x29	110x47
7.5″	52x38	52x31	52x28	106x45
8.0″	49x36	49x29	49x26	100x43
At 520-foot Projection Throw—				
5.0″	85x63	85x51	85x46	......
5.25″	81x60	81x49	81x43	......
5.5″	77x57	77x46	77x41	......
6.0″	71x52	71x43	71x38	......
6.5″	65x48	65x39	65x35	......
6.75″	63x46	63x38	63x34	128x55
7.0″	61x45	61x37	61x33	124x53
7.25″	59x44	59x35	59x32	119x51
7.5″	57x42	57x34	57x31	115x49
8.0″	53x39	53x32	53x29	108x46

foot-candles available from the best of projection light systems, specular screen surfaces must be developed on lines parallel to the progress of indoor theatre screens. Until these advancements are made, it seems wisest to limit picture sizes to 70 feet for non-squeeze projection, and 90 to 100 feet for the projection of CinemaScope productions.

LENS FOCAL LENGTHS

Now let us go back to *Figure* 1. So far we have considered a projection throw of 300 feet. This places the front of the projection building at about the sixth ramp. There has been some indication of a desire to locate the refreshment building, which usually houses the projection room, farther back from the screen, so as to develop the vending operation further without reduction of capacity. The tables in *Figure* 2 show the various picture sizes that may be obtained at projection distances of 300, 360, 400, 480, and 520 feet, respectively. At 520 feet we would be back approximately to the eleventh ramp, but here the lens sizes become too critical for proper operation.

Some time ago the lens manufacturers, realizing the need of the drive-in, and also of the indoor theatre with long projection throws, produced lenses from about 5-inch through 7-inch focal lengths in speeds of *f*/1.9, with barrels 4 inches in outside diameter. Only projectors of late model are capable of using these newly developed lenses.

Now when we attempt to project anamorphic pictures at the extremely long throws, we may be forced to go to lenses with focal lengths longer than 7 inches. Beyond this point lenses will have slower speeds and will not be able to deliver the full amount of light produced by the lamp. Especially now, when we are trying to deliver the last fraction of light to the screen, such a reduction would be serious. For this reason, *at drive-ins it is best to use lenses not in excess of 7-inch focal length.*

LONGER THROWS

As we have mentioned above, at a 300-foot projection throw, a 3.5-inch lens will produce a non-squeeze picture 70 feet wide; by "cropping" the aperture height, we may get a 1.66 or a 1.85 aspect ratio.

To obtain a 100-foot wide picture with CinemaScope, we should use a 5-inch lens; to obtain a 118-foot picture we should use a 4.25 lens.

For a projection throw of 360 feet, a 4.25-inch lens will produce a non-squeeze picture approximately 70 feet wide; and a 6-inch lens, plus the anamorphic attachment, will produce a CinemaScope picture 100 feet wide. A 5.5-inch lens will produce

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BY

STEP

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a CinemaScope picture 109 feet wide.

For a projection throw of 400 feet, a 4.5-inch lens will produce a non-squeeze picture 73 feet wide; and a 6.75-inch lens, plus the anamorphic lens will deliver a CinemaScope picture 99 feet wide.

For a projection throw of 480 feet, a 5.5-inch lens will produce a standard picture almost 72 feet wide—and here is where we begin to get into trouble. A 7-inch lens, with the anamorphic attachment, will produce a CinemaScope picture 114 feet wide. This means that our light intensity will be lower. For this size the best we can expect is about 3 foot-candles, instead of 4 foot-candles.

Assuming that a lens having an 8-inch focal length could be obtained, even with a 4-inch diameter barrel it would have a speed of approximately $f/2.3$, therefore it would deliver only 70% of the light in comparison with a lens of $f/1.9$ speed.

At a projection throw of 520 feet, a 6-inch lens will produce a 71-foot non-squeeze picture, and a 7-inch lens will deliver a CinemaScope picture 124 feet wide.

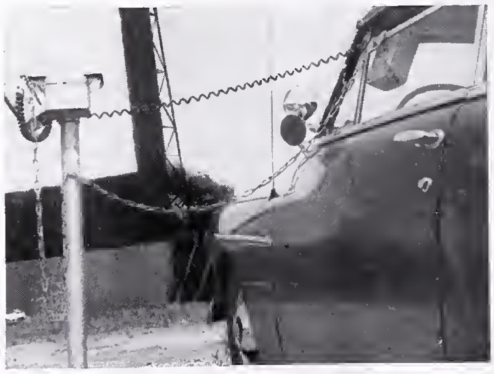
In working with such tremendous picture sizes we are dealing with light ranging only from 2.5 to 4 foot-candles. Even these values presuppose that all equipment is operating at full efficiency, and that all items are properly aligned and matched!

The greatest gains that can be promised for the near future, as we now view the problem, would be from (1) better utilization of carbons in the lamps, and (2) the production of better reflective surfaces for the screens.

Drive-in theatres over the whole country are beginning to convert their operation for wide-screen presentation. It will be extremely interesting to follow the development of picture sizes and the changes in equipment produced by the ingenuity of the equipment manufacturers, upon whom this industry has so consistently depended for the answers when technical progress was at stake.

•

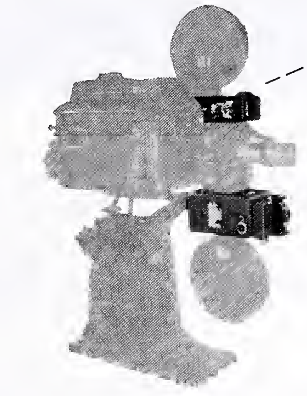
CHAINS FOR IN-CAR SPEAKERS



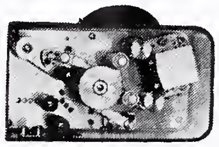
As a safeguard against the loss through damage or theft of in-car speakers by drive-in theatres, the Round Chain Companies, with headquarters in Cleveland, Ohio, have announced adaptation of their "Liberty Coil" straight link chain to secure the speakers to their posts as pictured above.

Westrex Corporation announces for the Stereophonic Era

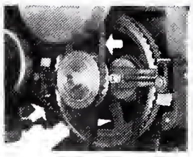
FOR STUDIOS EVERYWHERE



The Westrex R9 Stereophonic Reproducer (Magnetic) and R7 Photographic Reproducer.



R9 Stereophonic Reproducer (Magnetic) features the Academy Award winning hydro flutter suppressor, a tight film loop, and double flywheels.



R7 Photographic Reproducer assures the best reproduction from variable area and density prints. Special noiseless timing belts that neither slip nor stretch are featured for the first time.

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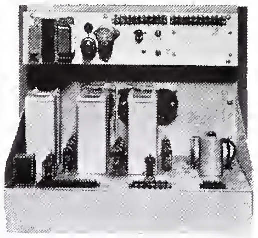

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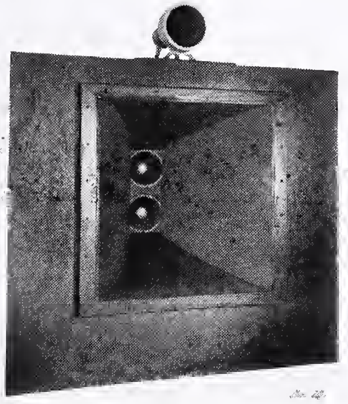
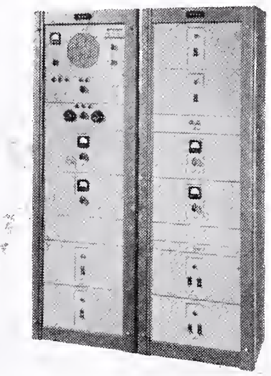
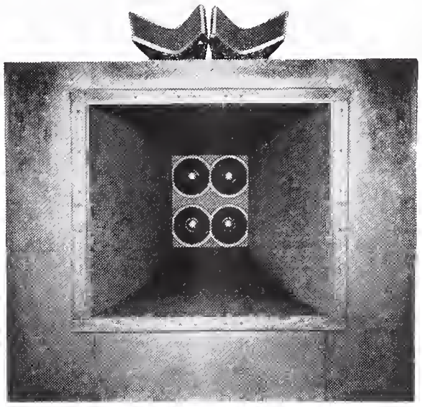


The Westrex T501A Stage Loudspeaker Assembly features the newly designed Acoustic Lens.



The Westrex Amplifier Cabinets provide up to four channels for magnetic or photographic reproduction.



The Westrex T502B Stage Loudspeaker Assembly was designed for larger motion picture theatres.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

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RAYTONE

The NEW HI-LUX SCREEN has reached a state of perfection that will meet the most *EXACTING PROJECTION* requirements

1 **SEAMLESS CONSTRUCTION**
2 **UNIFORMITY OF SURFACE**
3 **SHARP DEFINITION**
4 **EVEN DISTRIBUTION TO ALL USEFUL ANGLES...**
5 **TEAR-PROOF CONSTRUCTION**

★ ***We back these claims with a money-back guarantee and you, Mr. Exhibitor, are the judge!***

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ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

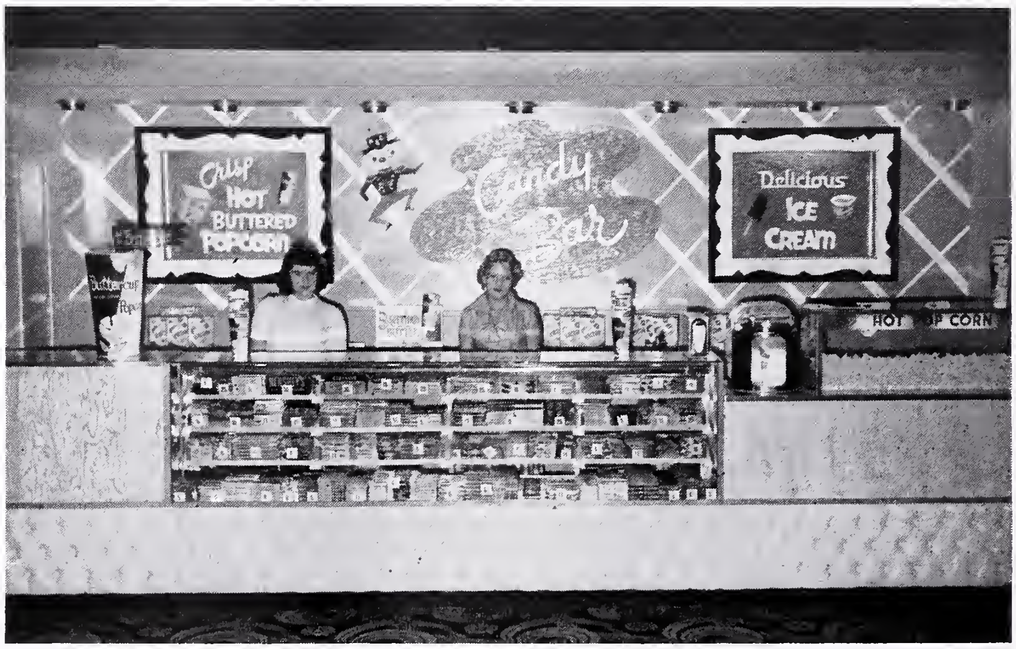
YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

THE VENDER-VANE

News and Comment about
Merchandise Sold in the Theatre

Remodeled and Relocated Stand Jumps Refreshment Sales 30%

THAT THE location of the refreshment stand is a tremendous factor in influencing theatre patrons to buy was conclusively proved a few months ago at the Broadview theatre in Cleveland, Ohio, an operation of Associated Theatres, when, as part of a general remodeling of the theatre, the snack bar was removed from the outer lobby and placed at the rear of the auditorium. The direct result was an increase in sales of 30%!



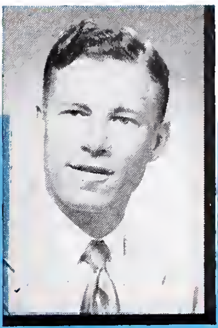
Remodeled snack stand at the Broadview theatre in Cleveland.

No small part of this jump in revenue can also be attributed to the fact that the stand itself was remodeled and enlarged under the supervision of Irwin Shenker, head of the local branch of the Berlo Vending Corporation, which operates the snack bar for Associated. Constructed chiefly of wood and plaster, the stand has a glass-enclosed candy case in the center; an ice cream counter on the left; and a popcorn warming unit on the right, beside which is a Butter Mat dispenser for selling buttered popcorn. Beverages are offered patrons in automatic coin dispensers placed adjacent to the stand.

The auditorium location has a number of advantages, according to Mr. Shenker, most important of which is that it means that the stand is in direct view of every patron as he enters. In addition it is more readily accessible during intermissions than one placed in the lobby, he has found.

Another prominent feature of the new stand is the three display cases on the back bar wall, one each to promote candy, ice cream and popcorn. In addition a giant Buttercup animated display on the left side of the counter attracts attention not only to buttered corn but the stand itself.

No Picture Is Bigger Than Its Human Interest



says Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.

IT IS SAD that with the passing of the horse from the American scene "horse sense" had to vanish too. And the loss of "horse sense" appears to be most acute in the motion picture industry.

It would take a scientist with calipers and a micrometer to measure the infinitesimal gap between the genuine progress and the dementia that has developed in the world of the cinema in the past few years.

I write this on a Sunday morning when I should be in church, but the last few days have been hotter-n the heart of a sandstorm at high noon in hell, and the modest house of worship which I attend offers poor opposition for a sinner to the air-conditioned comfort of this theatre in which I indite these thoughts. (Besides, there has always been a suspicion in my mind that an awful lot of men lose their hair by sitting too frequently in the bald-headed row of damp churches; and so the wisdom that is about to be bestowed on our blessed rat-race originates in a proper setting from one improperly cast.)

The only things in the mail this morning were a dun for the projectionist (fortunately, we don't pay him enough for him to rent his own post office box) and the *Motion Picture Daily*. An ad in the *Daily* supplied the catalyst which set our bile into a state of turbulence and we got to itemizing some of the incongruities of our fair industry.

●

This ad, on a new picture coming out in CinemaScope, claims, among other things, that "—using the breadth of CinemaScope with sure and skillful effect, it gives the public something it cannot get on television." No argument so far. But, is it breadth of the picture that is of great interest to the public?

There isn't much doubt but that the larger picture is here to stay and that it lends dramatic impact to most every scene. However, it is mighty easy to get used to, and after a few pictures in *any* dimension the *size itself* becomes quite ordinary.

Those of you who remember when the size of the paper currency was reduced from the old pre-depression "1-sheet size" down to the present "herald" size will recall that the new dimension created quite an impression for a while; but until the post-war inflation came along, it didn't make much difference in the amount of comfort that smaller bill supplied in comparison with the old greenback. And if there is anything that brings more comfort or causes more public concern than money, nobody has discovered it yet. It's what it *represents* that's important.

●

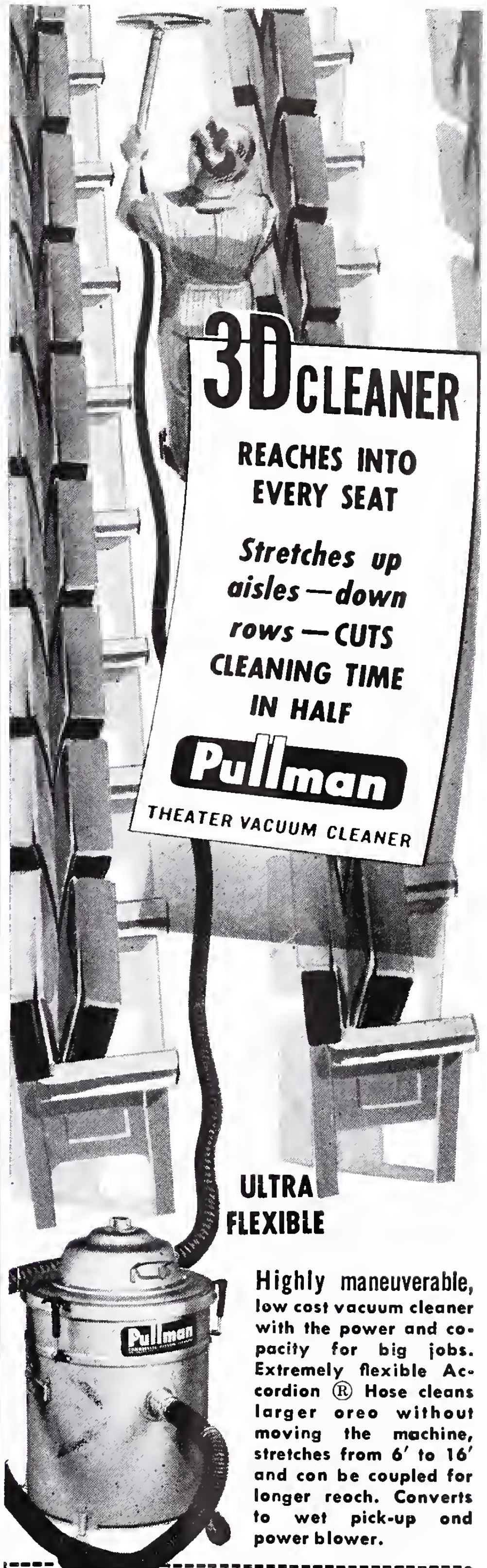
Likewise in movies. Size is not the primary factor. Even if it were, there are just as many ways of getting size as there are ways of killing a cat. Like an old Army instructor once said to a class I attended, "You can hold the cat and hit it with an axe, or you can hold the axe and hit it with the cat." It doesn't make much difference.

Which brings us down to the importance of size in any of the newly formulated processes of projection to a point settling on plain wide-screen. When the architectural limitations of a particular theatre have been reached as to width of screen by use of short focal length lenses, and you still maintain clarity and sharpness of definition, where is the advantage of making a costly change of equipment to attain the same result?

The question of additional sound as the tie-in on some of these processes has already been resolved, so the remaining strong selling points of some of the new processes are simply size and definition. When it comes to those points we are forced too frequently to call in our scientist friend with his micrometer to measure the difference—if there is a difference.

●

Now there is nothing wrong with a theatre with gobs of space to use in filling it with the picture. In many cases definition could not be attained with simply a shorter focal length lens. But where it can be, and the type theatre where it can be usually



Highly maneuverable, low cost vacuum cleaner with the power and capacity for big jobs. Extremely flexible Accordion ® Hose cleans larger area without moving the machine, stretches from 6′ to 16′ and can be coupled for longer reach. Converts to wet pick-up and power blower.

Pullman Vacuum Cleaner Corp.
Boston 19, Mass.

I would like more information about the Pullman Theater Vacuum Cleaner with Accordion Hose.

SIGN____________________
COMPANY____________________
STREET____________________
CITY__________ STATE__________

can least afford the change, why is this seeming lack of "horse sense" prevalent through which a theatre is denied the opportunity to play a "process" picture until after it has lost its punch through national publicity. Even the sticks don't like to lag too far behind in these times of easy communication.

•

Examples have been cited until they would fill a horse trough full of "horse sense," that the *contents* of the film is what sells it. Columbia's biggest hit since "It Happened One Night" has been "From Here to Eternity." Yet it played at good old 1.33-1—or simply cropped wide-screen, if you so chose. How many of us would not give up our rights to a reserved lower berth in the nut house for three or four pictures of that quality per season (only on different terms, of course)? The current season's biggest hits as far as average small town houses are concerned, have been ordinary, human stories, shot in regular dimensions, though frequently screened, we suppose, in a wide ratio. Some of them haven't even been in color.

All this is rehash, but it's still "horse sense." Nobody is naive enough to believe that every picture is going to be a hit. The public couldn't stand it. Only a few pictures each year get up in the "barn burner" class. It seems, however, that the number is not increasing with the tempo that is expected by either the paying public or the charging distributor.

Production seemingly has tried to cover their own retreat from quality story content by a smoke screen of gadgets, gimmicks and fancy sales policies that have resulted in some very attractive quarterly and fiscal reports for themselves, while at the same time casting shadows of gloom and doubt over box-offices and independent profits and losses. This is indeed a mighty cute trick, and you can believe me it's being done.

•

But the real gist of this argument is that if the industry is to prosper it must prosper in all its constituent parts. It just doesn't make "horse sense" for one or two branches of the industry to prosper by the advent of new projection processes, and the continuation of tested sales practices, while they continue to dry up the source of their prosperity by denying one segment, or a portion thereof, the equal right to enjoy the fruits of its labors and investments.

Since this latter slice of the business constitutes such an insignificant part of the segment affecting production and distribution, why is it so important that it be stifled and shut off from an equal opportunity to prosper by clearances, shortage of product and impossible rental demands?

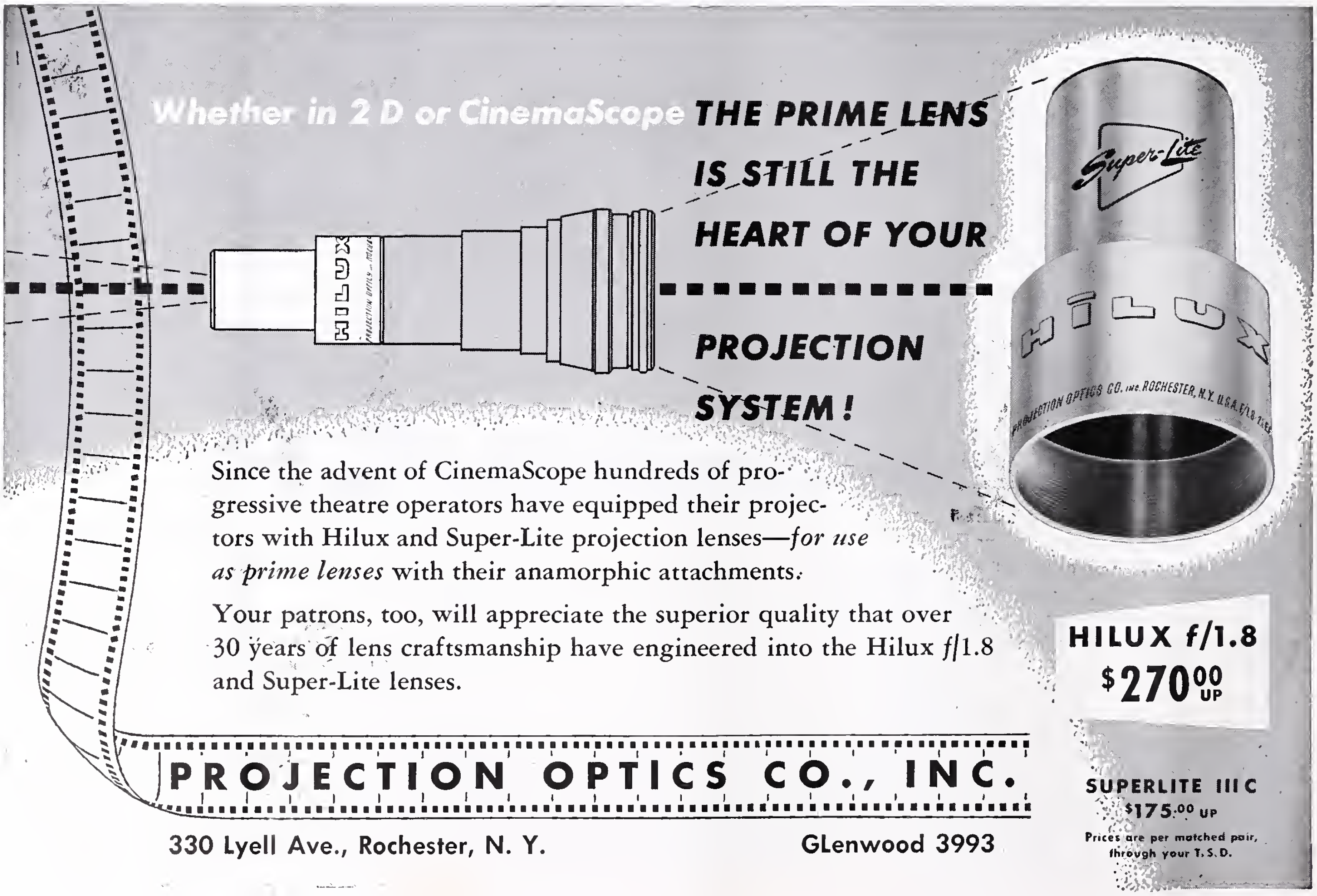
•

How can it harm the industry as a whole to have *every* picture play *every* theatre, regardless of the dimension or accompanying sound? It never hurt too much in the past. A good picture will bring them out in Punkin Center just as it does in the metropolis. Punkin Center is not as discriminating as you think. If its folks have a hunch they'll like the show, they'll come to it.

If this doesn't make "horse sense," it's either because somebody's myopia needs polaroid glasses (this is a three-dimensional business), or it's because I'm basically an ornery critter whose disposition can doubtless be attributed to an abundance of outlaw bronco blood.

I probably shudda gone to church.

Charlie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PROJECTION OPTICS CO. INC. ROCHESTER, N.Y. U.S.A.

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THE THEATRE SUPPLY MART

Index to Products Advertised & Described In this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number — Adv. Page

1—Adler Silhouette Letter Co. 32
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.

2—American Seating Co. 3
Auditorium chairs. NTS and direct.

3—Ashcraft Mfg. Co., C. S. 19
Projection arc lamps. Unaffiliated dealers.

4—Automatic Devices Co. 41
Curtain controls (4A), curved curtain tracks (4B). Unaffiliated dealers and direct.

5—Ballantyne Co., The....................8, 9
Sound equipment package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.

6—Bausch & Lomb Optical Co. 26
Projection lenses. Direct, branches and dealers in all major cities.

7—Bell & Howell Co. 30
Projection lenses. Unaffiliated dealers.

8—Bodde Screen Co. 18
Projection screens. Direct.

9—Carbons, Inc. 25
Projection carbons. Franchise dealers.

10—Eastern Seating Co. 48
Auditorium chairs. Direct.

11—Eprad 39
In-car speakers. Unaffiliated dealers.

12—F & Y Building Service............... 41
Architectural design and building service.

13—First-American Products, Inc. 10
Wide-screen frames (13A), drive-in car speakers (13B), prefabricated screen towers (13C), screen surfacing (13D), directional signs (13E), screen paint (13F), porthole and lamphouse blower (13G), refreshment counters (13H). Direct.

14—Goldberg Bros. 39, 48, 49
Projection room tables and cabinets (14A), box office speaking tube (14B), reels (14C). Unaffiliated dealers and direct.

15—Griggs Equipment Co. 7
Auditorium chairs. Direct.

16—Hertner Electric Co., The............. 45
Motor-generators. NTS.

17—Heyer-Shultz, Inc. 45
Metal projection arc reflectors. All dealers.

18—Ideal Seating Co. 48
Auditorium chairs. Unaffiliated dealers.

19—International Projector Corp. ......4th Cover
Complete projection and sound equipment. NTS.

20—LaVezzi Machine Works................ 30
Projector parts. All dealers.

21—Manko Fabrics, Inc. 38
Auditorium chair seat covers (20A), upholstering material (20B). Direct.

22—Manley, Inc. 32
Popcorn machines (22A), popcorn (22B), frankfurter and bun warmer (22C). Offices in principal cities.

23—Marsh Wall Products, Inc. 6
Decorative wall paneling. Direct.

24—Minneapolis Speaker Reconing.......... 39
Drive-in speaker reconing service.

25—National Carbon Co., Inc. 4
Projection carbons. All dealers.

26—National Super Service Co., Inc. 49
Vacuum cleaners. All dealers.

27—National Theatre Supply..............21, 29
Distributors.

28—Norpat Sales, Inc. 48
Rectifiers. Direct.

Reference Number — Adv. Page

29—Pacific Optical Co. 6
Projection lenses. Direct.

30—Projection Optics Co., Inc. 34
Projection lenses. Distributor: Raytone Screen Corp.

31—Pullman Vacuum Cleaner Co. 33
Vacuum cleaners. All dealers.

32—Radiant Manufacturing Co. ....2nd Cover
Projection lenses. Direct.

33—Radio Corp. of America.............. 5
Projection and sound equipment. Dealers marked *.

34—Raytone Screen Corp. 32, 43, 46, 49
Projection screens (34A), screen brush (34B). Direct.

35—RCA Service Co. 51
Projection and sound equipment maintenance service.

36—Robin, Inc., J. E. 24
Motor-generators (36A), rectifiers (36B), projection screens (36C), projection lenses (36D). Direct.

37—S. O. S. Cinema Supply Corp. 48
Distributors.

38—Schlanger, Ben 49
Plan and specification service for screen installations.

39—Strong Electric Corp., The............. 27
Rectifiers. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.

40—Theatre Seat Service Co. 38
Theatre chair rehabilitation service.

41—Vallen, Inc. 18
Curtain tracks (41A), curtain controls (41B). Direct.

42—Vocalite Screen Corp. 41
Projection screens. Direct.

43—Wagner Sign Service, Inc. 23
Changeable letter signs: Front light panels for drive-ins (43A) back-lighted panels (43B), and changeable letters (43C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.

44—Wenzel Projector Co. 41
Projection lens mounts. Unaffiliated dealers.

45—Westrex Corp. 31
Foreign distributors.

46—Whitney-Blake Co. 24
Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.

47—Williams Screen Co. 46
Projection screens. Direct.

EDITORIALLY . . .

SINGLE-TRACK MAGNETIC SOUND, page 37.

Single-track magnetic theatre sound system developed by Ampex Corporation. Postcard reference number E47.

NEW SOUND SYSTEMS LINE, page 38.

Complete line of newly designed theatre sound systems for multi-channel magnetic, multi-channel optical and single channel reproduction announced by the Westrex Corporation. Postcard reference number E48.

ELECTRIC HAND DRYER, page 40.

Hand dryer designed to be recessed into the walls of washrooms. Introduced by Electro-Aire Engineering Corporation. Postcard reference number E49.

SPEAKERS FOR SMALL THEATRES, page 41.

Newly designed models in the "Voice of the Theatre" line of loudspeaker systems for stereophonic sound from Altec Lansing. Postcard reference number E50.

SPONGE RUBBER PADS, page 42.

Vinyl-faced sponge rubber padding for use behind refreshment counters and other areas developed by the Durkee-Atwood Company. Postcard reference number E51.

AUTOMATIC FIRE ALARM, page 42.

New automatic device for sounding fire alarms activated by a heat valve. From the Fyr-Larm Company. Postcard reference number E52.

NEW LENS ATTACHMENT, page 43.

Optical attachment which can be adjusted to vary the focal length of a projection lens. Marketed by the Pacific Optical Corporation. Postcard reference number 29.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in July issue—

....

....

....

....

NAME ______________________

THEATRE or CIRCUIT ______________________

STREET ADDRESS ______________________

CITY ______________________ STATE ______________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B.F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Gor-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN:
Detroit:
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar S
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
NationalTheatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 84 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux City

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply. 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Leo St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

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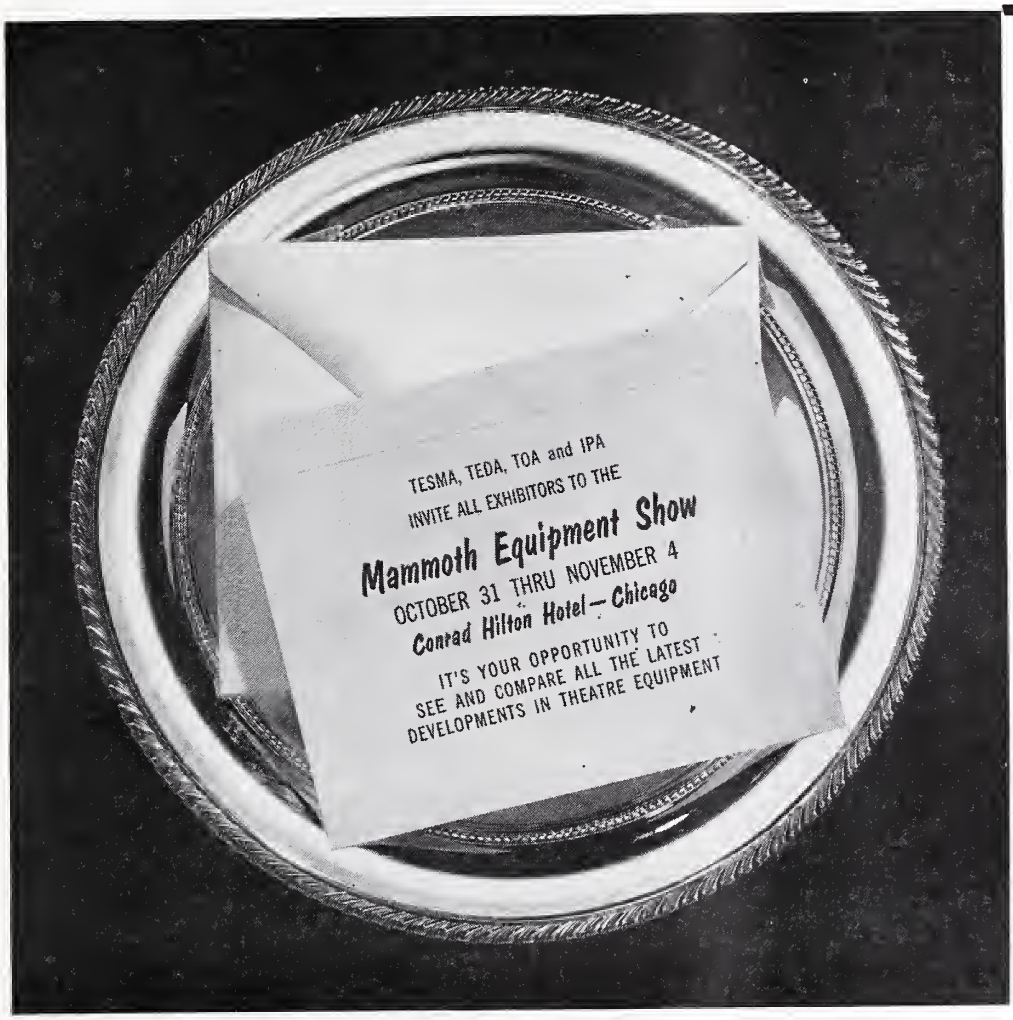

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New Ampex Single-Track Magnetic Sound System

A SINGLE-TRACK magnetic theatre sound system has been developed by the Ampex Corporation, Redwood City, Calif., manufacturer of magnetic recording and reproducing apparatus, according to an announcement by Jim Mahon, theatre equipment sales manager.

The system has been developed for those theatre owners desiring "to take advantage of the great increase in fidelity achieved by changing from optically recorded sound to magnetically recorded sound and, yet, do not wish to invest in the equipment necessary for stereophonic sound," Mr. Mahon pointed out.

Based on the Ampex Master stereophonic system, the new Ampex single-track system uses identical components so that a theatre owner who purchases single-track sound can, at any later date, install stereophonic sound and without having to discard any equipment except one power supply. He adds to his single-track master system.

In the meantime reproducing only single-track magnetic makes use of the present power amplifier and speaker system. The entire system consists of two penthouse magnetic reproducers, a sound transfer box and extension rod, a pre-amplifier, a power supply and the necessary accessories.

Adaptor plates are available for fitting the reproducers on any modern projection equipment. Cables lead from the magnetic heads in the reproducer to the transfer box, used to change sound output from one projector to the other. An extension rod makes it possible to operate the transfer switch from either projector position. Cables lead from the transfer box to the pre-amplifier enclosure. This enclosure measures 21 by 20 by 10 inches and may be mounted on the front wall of the booth. The on-off switch and the gain control for the magnetic system are included in the pre-amplifier enclosure.

The output of the pre-amplifier is fed into the non-sync input of the theatre's existing power amplifier. A selector switch, installed by the theatre, makes it possible to select either non-sync input or magnetic sound system input.

New Vinyl Wall Line in Five Pastel Colors

SOLID COLORS in natural pastel shades are featured in a new "Georama" line being introduced in Bolta-Wall vinyl wall covering, according to an announcement by Bolta Products of Lawrence, Mass., a division of the General Tire and Rubber Company.

With a slight leather-like texture, the wall material is available in roll goods form and comes in colors of Reef Coral, Bayou Green, Plateau Grey, Sierra Blue and Aquamarine. The shades were selected as the result of a market survey to fit them in with current trends in interior decoration. Additional colors will be introduced in the future.

The new line is designed for wall use where a colorful, modern decor is desired. It requires a minimum of maintenance time and expense, according to the manufacturer, and is cleaned by washing with soap and water with no refinishing required.

The Bolta-Wall material has a tough vinyl face sheet laminated to a firm rubber-saturated backing. The manufacturer states that it is fire-retardant and resistant to stains, scratches scuff-marks and abrasion. Both old and new walls can be covered

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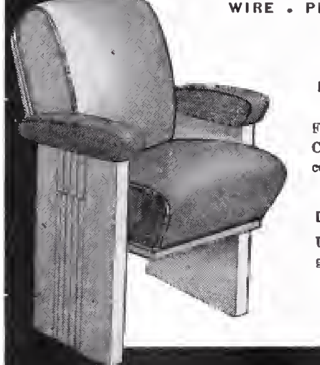

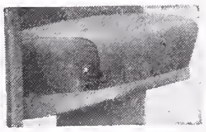

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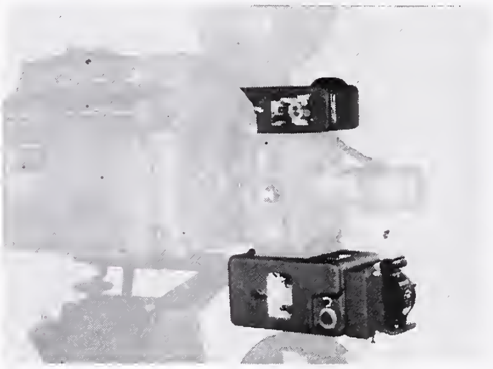
with the material and require little, if any, refinishing prior to the installation.

In addition to the new "Georama" line, Bolta-Wall is available in Bamboo and Mahogany patterns and in a leathergrain finish.

Westrex Announces New Line of Sound Systems

THE AVAILABILITY of a complete line of newly designed theatre sound systems for multi-channel magnetic, multi-channel optical and single channel (standard optical) reproduction has been announced by the Westrex Corporation and its subsidiary companies in 36 countries abroad.

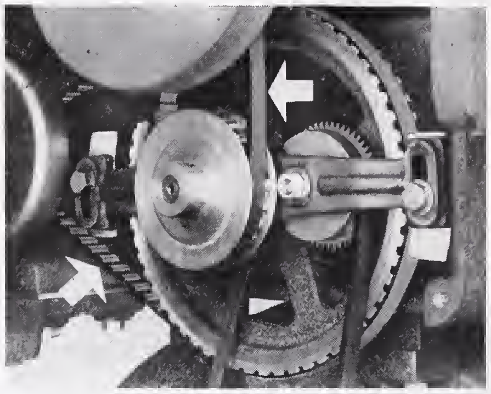
The "Westrex R9 Stereophonic Reproducer" is designed for the reproduction of multi-channel magnetic sound. Its features include a hydro-flutter suppressor, which provides, the manufacturer states, for the low mechanical flutter content essential for good magnetic reproduction; a tight film loop; and double fly wheels.



The Westrex "R9 Stereophonic Sound Reproducer" for magnetic tracks (upper) and the Westrex "R7 Photographic Reproducer" (lower) shown mounted on a projector.

If a theatre is already equipped for multi-channel magnetic reproduction, an additional small unit known as an Integrator is connected electrically between the photo electric cell amplifier and the power amplifiers for the optical reproduction of stereophonic sound (as in Perspecta Sound). This Integrator senses the control frequencies recorded on the standard optical sound track below the level of audibility and moves sound from left to right and from front to back. If a Perspecta Sound optical track is reproduced over theatre equipment not having an Integrator, single channel standard sound will be reproduced.

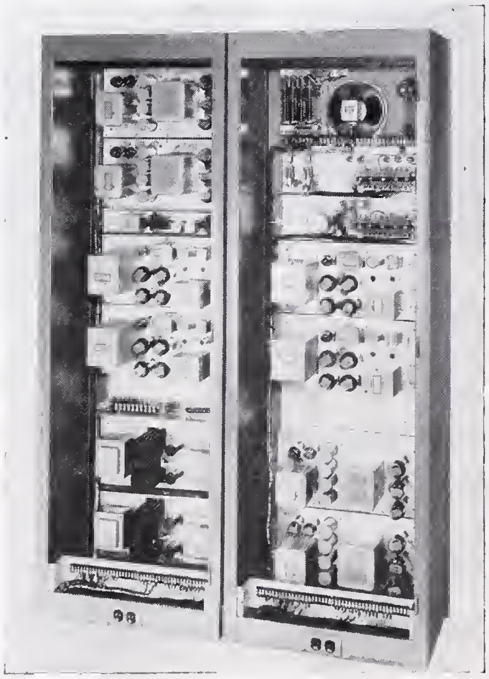
The "R7 Photographic Sound Reproducer" features for the first time special timing belts, which do not slip or stretch, according to the manufacturer, and are noiseless in operation. The R7 unit has a longer optical path and the "Equilight Diffuser," designed to assure the best reproduction from either variable area or density prints. All the shafts of this reproducer are mounted in ball bearings.



The Westrex "R7 Photographic Reproducer" (rear view with cover removed) showing the new noiseless timing belts.

The "T454 Power Amplifier" has a new circuit and specially wound coils designed to deliver more output with less distortion and with the use of less current from standard vacuum tubes than previous 50-watt amplifiers. The tubes used in this amplifier are obtainable in ordinary commercial channels, it is pointed out. The plate on which the amplifier is mounted may be quickly removed from its frame for replacement or service purposes.

The "Westrex T604A" pre-amplifiers have been designed, the manufacturer states, to provide the higher gain required for good magnetic reproduction as compared with optical. The "Westrex 33 Cabinet Assembly" includes a muting amplifier for auditorium speaker control in addition to the four magnetic pre-amplifiers and switching arrangements.

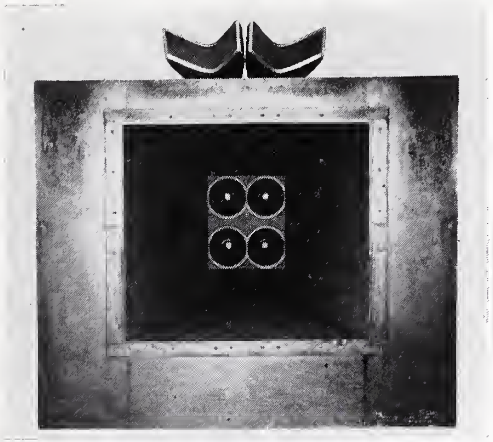


The Westrex sound systems 36 and 37 amplifier cabinets (rear view) provide up to four channels for magnetic or optical reproduction. The full-length hinged doors may be opened or removed.

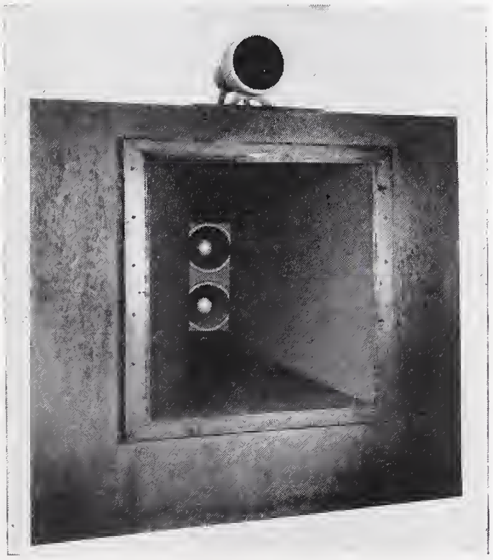
The "Westrex 36 and 37" cabinets, which are 6 feet in height, provide for 3-channel or 4-channel magnetic or optical reproduction, self-contained monitoring, and non-synchronous and switching facilities. With the Westrex switching facilities it is possible to reproduce through the three speakers behind the screen or, in the event of failure of one channel, through the other two channels, or if desired through one channel. The "C36 Cabinet" also provides a volume indicator which can be switched to any of the channels to assure proper balance between the channels.

Servicing of the equipment is achieved from the front of the cabinets. The mats are quickly removable. Extra cabinet space is provided to take care of possible changes in existing multi-channel techniques or foreseeable changes which may come into use.

The company also reports that it has newly designed speaker equipment, in which the multi-cellular horn formerly used in connection with high frequency units has been replaced by the Westrex acoustic lens. This lens is designed to assure an even distribution of sound throughout an audi-



The Westrex "T502B" stage loudspeaker assembly for larger theatres (above) and the "T501A" for smaller theatres (below). Both feature the Westrex high-frequency acoustic "lens." The assembly above has two 80° lenses; the one below 50°.



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EPRAD 2-WAY

Want to give your patrons economical Stereophonic sound effects? Then here's the speaker for you. This Fiberglas-cased, 2-way speaker is approximately the size and weight of a standard speaker. It mounts on either the rear-view mirror, top of the dash, ash tray, or window.

$11.50 PER SPEAKER

EPRAD 3-WAY

An owner who recently had this unit installed, claims it gave the finest sound ever heard . . . including standard, optical or stereophonic. He plans to install them in all of his drive-ins. This single Fiberglas-case, stereophonic-sound speaker is only slightly larger and heavier than conventional speakers. Sound quality is truly realistic beyond belief because of three 3½-inch driver units with 1.47 ounce magnets. **$14.75** PER SPEAKER

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torium with a minimum of interference patterns.

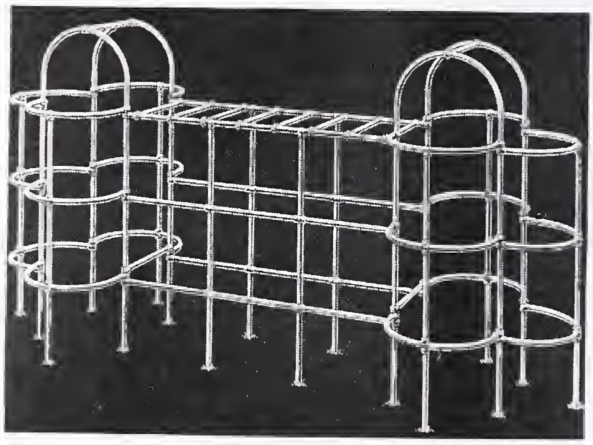
The Westrex high frequency assembles are labled "T530A" (50°) and "T551A" (80°). The "Westrex T510A," has a specially designed baffle to produce the low frequency range. The "Westrex T570A Network" is designed to effectively divide the low and high frequencies so that the maximum over-all quality reproduction is achieved.

Literature describing all of the equipment is available in four different languages.

A Market Short

Getting Maximum Service from Drive-in Playground Equipment

By Norman P. Miller, vice-president, American Playground Device Company, Anderson, Ind.



Following prescribed installation procedures in putting up such playground equipment as the American castle tower above is necessary to insure maximum service from the units.

TO GET THE maximum service out of his children's playground equipment, the drive-in theatre exhibitor must make certain that the various devices are properly installed. Although he may have purchased the finest, most durable and safety-insured apparatus built, he is going to encounter many maintenance and replacement expenses if he has not paid the proper attention to these important details at the beginning.

Insuring correct installation procedures is not so difficult as it might appear at first. Our company, for instance, supplies detailed but easy-to-read blueprints with all playground units, showing the ground plans and outlining methods for putting up each one.

To begin with, all equipment should be carefully checked at the time of delivery. Before you sign the carrier's freight receipt, make certain you have received all the bags, bundles, cartons, crates and pieces as specified in the bill of lading. Much valuable time can be lost if it is discovered that some parts are missing after the crew has been assembled to begin installation.

Next, while part of the crew is assembling the units, others can stake off for the excavations according to the ground plans. When the holes are properly located and dug, the concrete mix can be poured. While the mix is still wet, the units—now assembled but with all fittings kept fairly loose—can be lifted into position and set down into the concrete.

ALIGNMENT OF FRAME MEMBERS IMPORTANT

Correct alignment of all frame members is of paramount importance as it assures the best appearance, performance and maximum structural strength of the equipment. So, while the concrete is still wet and the footings loose, a level should be used on all members to bring them into perfect alignment. Make sure that the top beams are straight and vertical supports exactly perpendicular to the ground. After alignment, the fittings can be pulled down tightly and the concrete allowed to harden.

And now we come to a seemingly minor but occasionally overlooked point: No apparatus should be attached to the frames nor any playground unit placed in use until the concrete footings have hardened thoroughly. The minimum time which should be allowed for this is 48 hours and 72 would be much better.

Concrete around the base of all frame support members of the equipment should be troweled smooth and somewhat conically so that it is highest at the pipe members proper. It is recommended that at least four inches of turf cover all concrete footings, level with the ground line. This adds safety for the youngsters, protects the footing and can be seeded. For an extra measure of safety the turf could be covered with tanbark, sawdust or shavings to cushion possible falls from the apparatus.

To assure maximum safety with castle towers, castle walks and similar climbing structures, it is well to have 4 to 6 inches of turf covering the concrete footings.

Electric Hand Dryer Recessed in the Wall

AN ELECTRIC hand dryer designed to be recessed into the walls of washrooms has been introduced by the Electric-Aire Engineering Corporation, Chicago. The manufacturer states that the new design permits architects and building operators to make their new or remodeled washrooms more attractive.

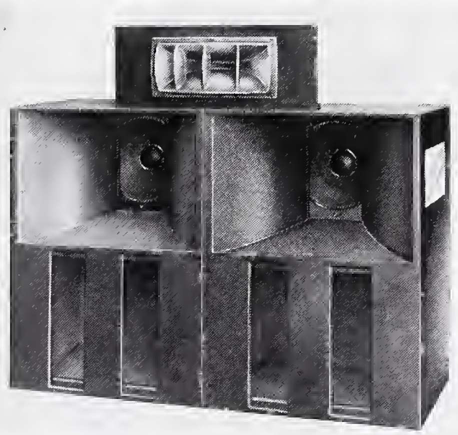
Catalogued the "C Model Recessed Hand Dryer," the unit projects only 3¾ inches from the wall and is contained in a steel box that can be set into the wall during construction. The dryer mechanism and cover plates are then installed after the walls are completed.

Features of the dryer include a permanent-type air filter that can be brushed without removing; a touch-action starter bar; a new type revolving air jet baffle for convenient face and forearm drying; illuminated user instructions; and aerodynamic engineering. All parts are interchangeable.

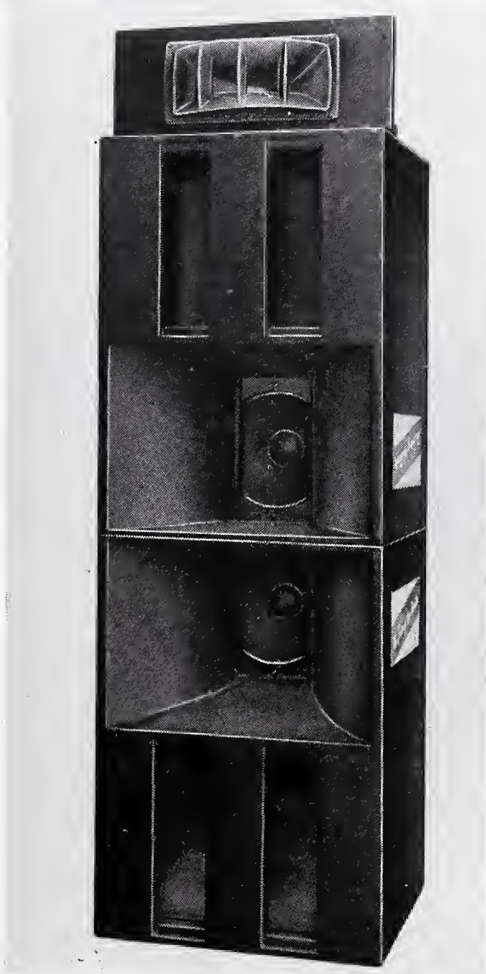
Catalog sheets are available from the company (209 West Jackson Boulevard, Chicago 6.).

New Altec Speakers for Small-Capacity Theatres

TWO NEWLY designed models in the "Voice of the Theatre" line of loudspeaker systems, developed to replace model 800



Altec's new Model A-6 "Voice of the Theatre" speaker system for stereophonic sound is designed for theatres of 1,000 seats or less. It contains two low frequency speakers and a single high frequency horn. Below, a vertical view of the A-6 model, which replaces Model 800 in the company's line.



as previously made for small theatres, have been announced by the Altec Lansing Corporation, New York. The new systems are coded A-6 and A-7 and bring the company's

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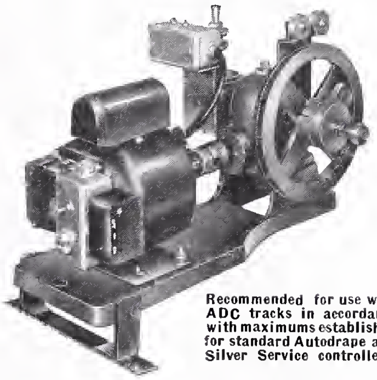
We are now supplying especially designed CURVED TRACK for CinemaScope—available in medium and heavy duty models for installations of over 33' radius.



Recommended for use with ADC tracks in accordance with maximums established for standard Autodrape and Silver Service controllers.

For further information and prices, write Dept. ABT-7

AUTOMATIC DEVICES CO.

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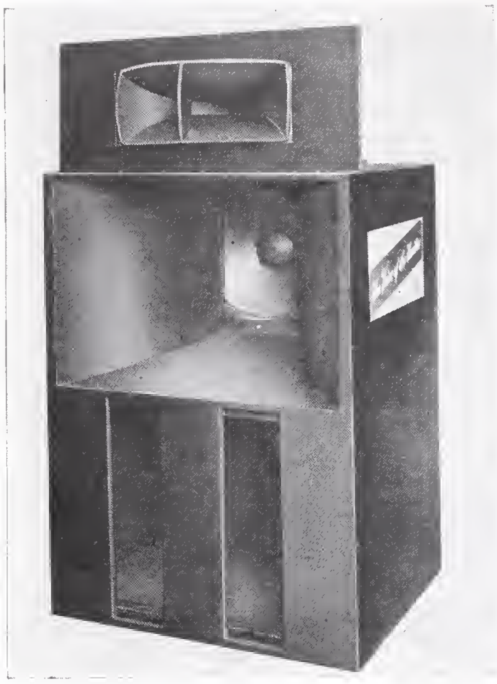
total number of available models to nine.

The new A-7 model is the smallest manufactured by Altec and consists of one low frequency speaker in a carefully engineered enclosure and a high frequency driver unit with a newly designed horn.



The new model A-7 speaker system is the smallest in the Altec "Voice of the Theatre" line. It consists of one low frequency speaker and a high frequency driver unit with a newly designed horn.

The A-6 model, recommended for theatres with up to 1,000 seats, contains two low frequency speakers and a single high frequency horn.

The company reports that the new systems were developed for two reasons—the higher quality requirements of stereophonic sound (not only for extended bass and high frequency reproduction, but a smoother overall frequency response) and for lower-priced sound systems in smaller theatres. The new models are now available through regular Altec dealers.

Sponge Rubber Pads for Use Behind Counters

A VINYL-FACED sponge rubber pad to provide relief from foot and ankle fatigue for employees who must stand for long periods of time, especially behind refreshment counters, has been developed by the Durkee-Atwood Company, Minneapolis.

Called "Durapad," the padding is made of a sponge rubber compound with a fabric backing designed to prevent curling and provide stability. The vinyl facing is designed to protect the sponge rubber against abrasions from metal cuttings, etc., and to provide longer wear than ordinary rubber skin types of sponge. It is also resistant to oils, alkalies and other chemicals, according to the manufacturer.

The padding is available in either 18 or 36-inch widths and thicknesses from ⅛-inch to 1-inch and in any length up to 40 yards. It comes in colors of dark green, red brown, gray and black. It can be cleaned with soap and water and solvents may be used on the surface without damage to the pad, the manufacturer points out.

The padding may also be on counter tops and worktables or under office machines to provide a cushion against shock and noise.

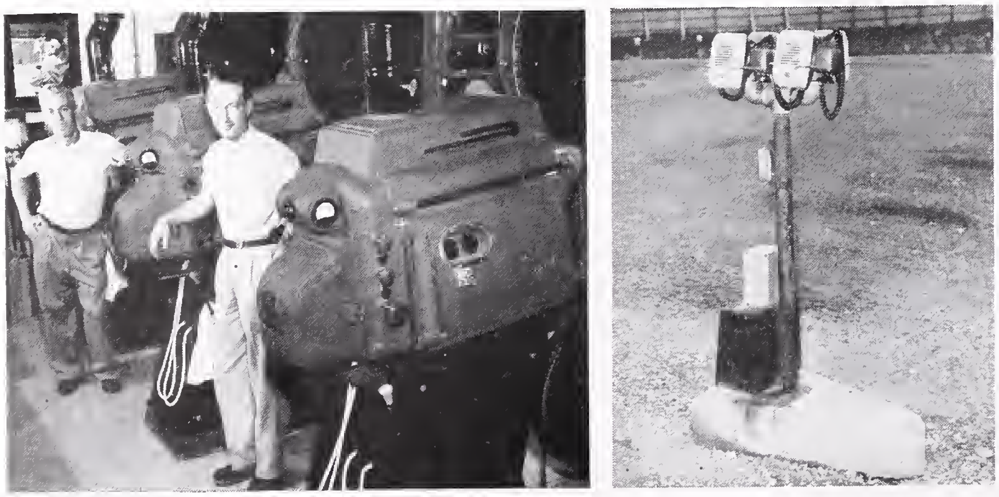
Automatic Fire Alarm Activated by Heat

A NEW AUTOMATIC device for sounding the alarm in case of fire has been introduced by the Fyr-Larm Company, Inc., of Summit, N. J. The device is a cylinder of compressed gas to which is attached an alarm horn, connected to the interior of the cylinder through a special heat activated valve. When the temperature surrounding the unit rises above 136°, the valve opens automatically and the horn wails a loud and continuous warning of fire.

Called the "Fyr-Larm," the unit is 15 inches in length and weighs 3 pounds. It produces a piercing whistle of five to eight minutes duration, which, the manufacturer states, can be heard clearly even above intense noise.

Each cylinder is identified with a "Kwik-Strip" decalcomania nameplate designed and produced by the Meyercord Company, Chicago, illustrating the characteristic flame trade mark and providing explicit installation instructions.

TWO-SPEAKER IN-CAR SOUND DEMONSTRATED



RCA's system of reproducing CinemaScope's four-channel sound at drive-ins was demonstrated to Ohio exhibitors and local members of the press recently in two screenings at the Belmont Auto theatre in Dayton. The RCA system installed there employs two speakers to a car (right); projectors at the Belmont are also RCA (left). The picture presented at the demonstrations was 96 feet wide.

Hand and Face Dryer With Electronic Heating

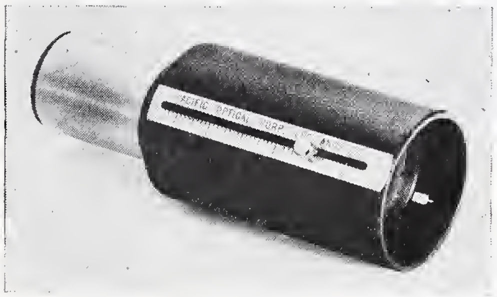
A HAND AND face dryer for wall mounting which employs the new GE Calrod heat transmission principle for providing hot dry air electronically has been marketed by the Electronic Towel Corporation, New York.

Trade-named the "Steri-Dry Electronic Towel," the unit can be plugged into any convenient socket. By means of the "Heet Bin," which stores hot air, a heavy load is not put on the electrical system as in the case of heating coils, according to the company. In addition the elimination of heating coils removes the danger of fire inherent in their use due to dust accumulating around the coils themselves, it is claimed.

Constructed with a porcelain enamel finish, the dryer is 14 by 18 by 9½ inches. The hands and the face can be dried simultaneously or individually, drying operations being controlled by convenient push-buttons on the face of the unit. The dryer is equipped with a 1/9 h.p. motor, and it also has a built-in ultra-violet ozonating unit to purify the air in washrooms.

Attachment to Vary the Focal Length of Lenses

AN OPTICAL attachment which can be adjusted to vary the focal length of a projection lens, has been marketed by the Pacific Optical Corporation, Los Angeles. Trade-named "Xpansalite," it is designed to permit projection in different aspect ratios, and alternation of standard with anamorphic prints, with use of projection lenses in a single focal length.



Movement of a knob along a calibrated metal scale sets the lens according to the picture width desired and allows previously determined settings to be repeated. All surfaces of the "Xpansalite" lens, according to the manufacturer, are hard-coated for maximum light transmission.

The announcement also points out that such adjustability also allows optical matching of both projectors in two-strip 3-D projection. And since the attachment extends the lens system, it can make unnecessary enlargement of projection ports that might otherwise be required.

The "Xpansalite" lens was developed, and is entirely produced, according to the announcement, in the plant of the Pacific Optical, which is a subsidiary of McCulloch Motors Corporation of Los Angeles. Distribution is through theatre supply dealers.

New Ampex Speakers For Magnetic Reproduction

TWO NEW loudspeaker systems, especially designed to "reproduce the inherently higher quality of magnetic sound tracks," have been developed by the Ampex Corporation, Redwood City, Calif., according to Jim Mahon, theatre equipment sales manager.

Designed for theatres with a seating capacity of 1,000 to 1,500, Model 5050 consists of two low-frequency speakers and their baffle, a high frequency driver and horn, and a crossover network. The complete system stands 84 inches high, 72 inches wide, and 36 inches deep.

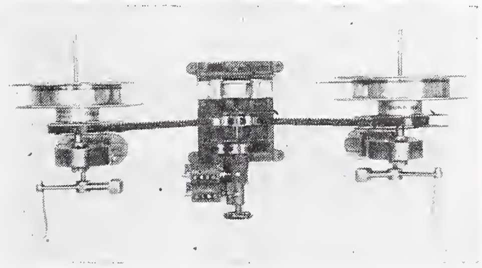
For larger theatres with a seating capacity between 1,500 and 2,000, Model 5070 is designed for installation with Ampex 60-watt stereophonic systems. It contains the two low-frequency speakers in a larger baffle, a high-frequency driver and horn, and a crossover network. Its installed dimensions are 79 inches high, 84 inches wide, and 48 inches deep.

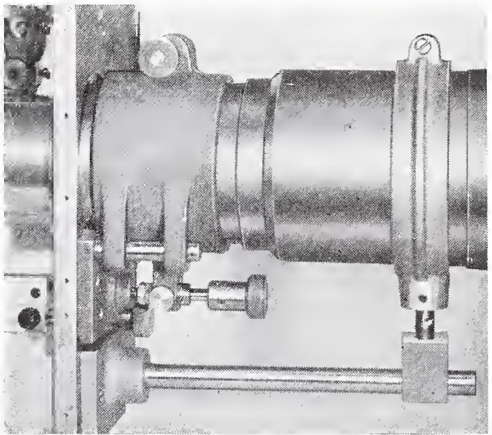
The new units were designed and developed by Ampex engineers and will be manufactured by a wholly-owned subsidiary, Ampex Loudspeaker Corporation, according to Mr. Mahon.

Device for Rewinding Different-Sized Films

A DEVICE designed to permit the rewinding of 16mm and 35mm reels simultaneously has been marketed by the S. O. S. Cinema Supply Corporation, New York, under the trade-name "the S. O. S. Differential Rewind Gimmick."

By placing this device on any keywayed rewind spindle, operators can smoothly rewind films, the manufacturer states, regardless of the various sizes of the rolls or widths of the film. Proper balancing of reels is also assured, it is claimed, and operators can go through the film synchronizer backward and forward at will.





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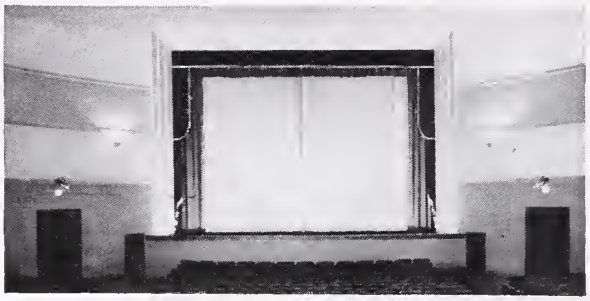
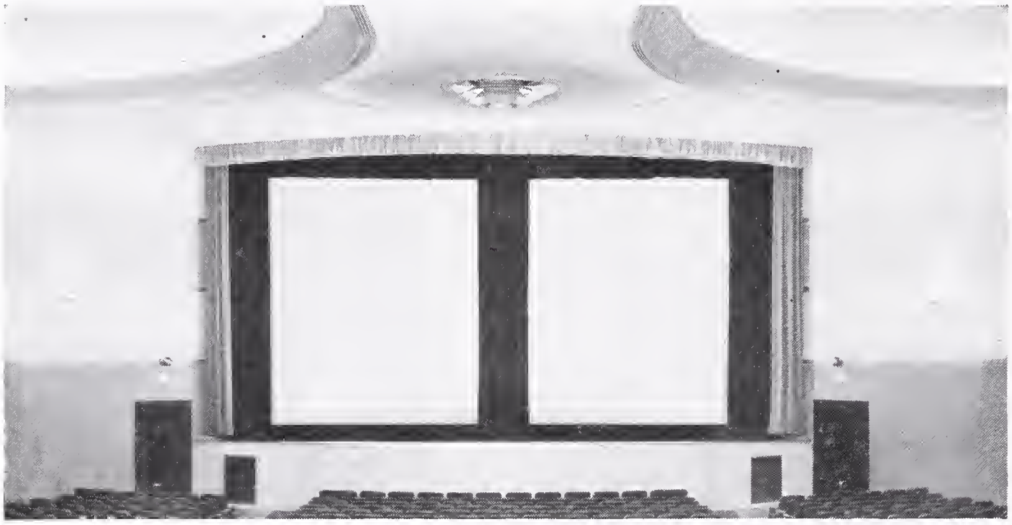
FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

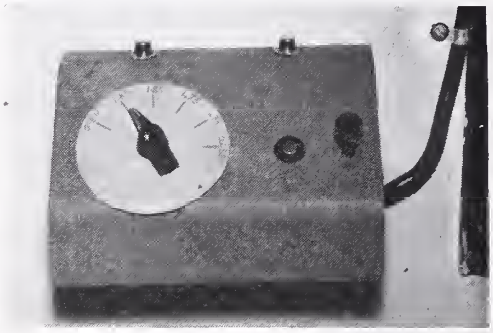
The Better Projection department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. In writing for this service please supply all data directly related to projection and sound.

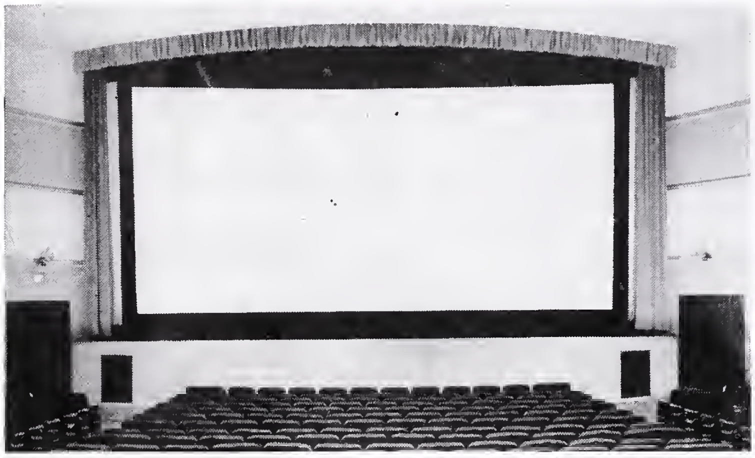
Curtain-Mask System For Varied Picture Size

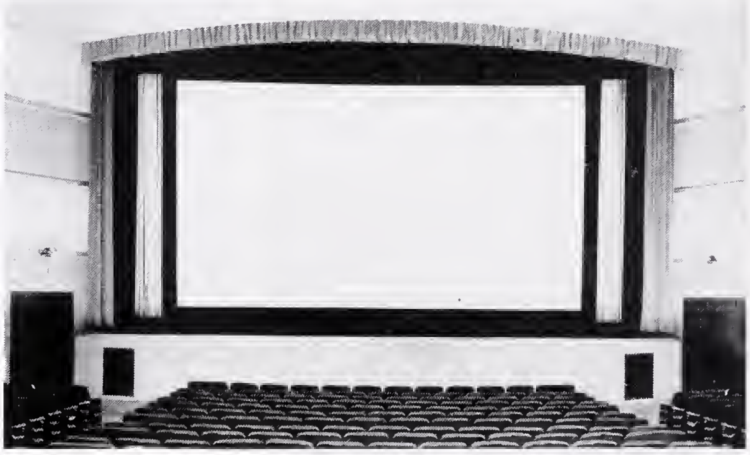


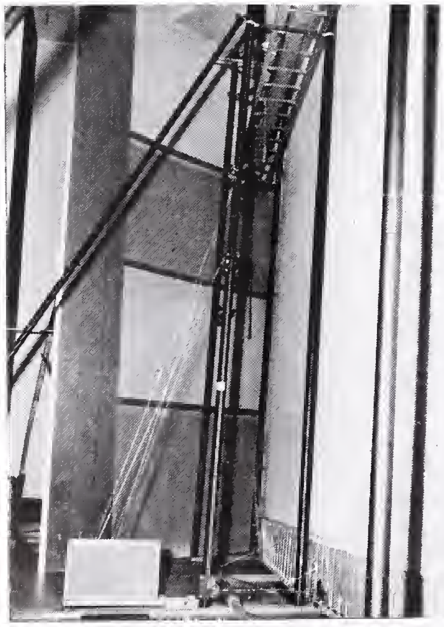
Synthetic Vision's system for automatic control of screen masking and curtains as installed at the Ames theatre, Dayton, Ohio, shown above before conversion; with the formatting and curtains closed at left; opened at left below, and positioned for a 1.85 aspect ratio at right below. The booth control panel with selector switch is directly below.











Backstage at the Ames, showing proscenium frame structure, curtain and automatic formatting drive.

PUSH-BUTTON adjustment of both screen masking and curtains to projection in various aspect ratios is provided for in equipment developed by the Synthetic Vision Corporation of Dayton, Ohio. The curtain and masking materials are combined and are operated by motor on a track with control, which includes preset positions for regularly used picture dimensions, from the projection room.

Called an automatic formatting system, the method was developed by Lt. Col. Robert V. Bernier, USAF Res., engineering vice-president of the company, which is headed by Mrs. Jane E. Bernier. Three film processes have also issued from Col. Bernier's interest in the new screen techniques, two for single-strip 3D, and one for use of alternate frames to save footage.

For installation of the Synthetic Vision Corporation's curtain-masking control system, complete equipment is supplied, including the curtain and masking fabric, plus a valance, a frame for these and the screen incorporating traveler track, a motor and related electrical control devices. The manufacturer indicates that the screen itself also can be supplied.

The unified curtain-masking fabric is operated from the projection room through a control box containing a selector switch that can be set for four different aspect ratios, and for the completely open and closed position. Picture proportions are changed by increasing or reducing the width of the curtain-masking opening. With the switch set for the desired opening, a button is pressed to actuate the traveler mechanism, and the curtain travels from closed or other position, in whatever direction is necessary, to effect the screen opening wanted, with the masking material automatically forming black borders. The control box also has two buttons with which to move and stop the curtain at other than preset picture widths.

The fabric consists in a screen curtain material of decorative function (in a color or pattern chosen by the exhibitor) to which black velour is sewn along the inner edge. The latter always travels into place as side borders, and the entire fabric moves in an accordian-type fold on tracks at the bottom of the screen as well as at the top so that the velour may hold a plumb edge.

The frame is of aluminum and light steel construction.

•

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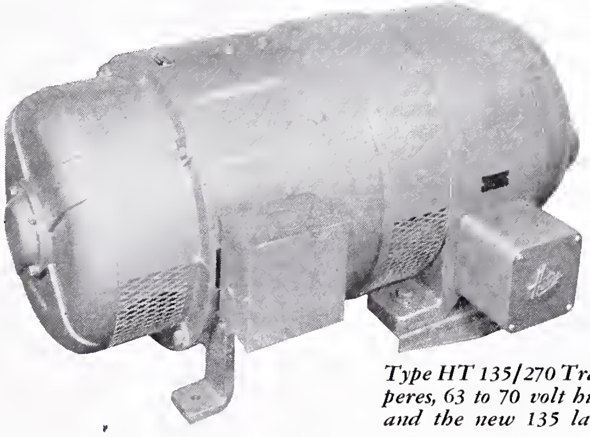

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YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

New Curtain Track For Wide-Screen Use

IN INSTALLING the new wide-screens in their theatres, many exhibitors have found themselves with a difficult problem in curtain operation due to the fact that the distance between the edge of the screen frame and the stage wall is extremely small. To meet this problem Vallen, Inc., of Akron, Ohio has developed a new track designed to fanfold stage curtains into an unusually small area.

Called the "By-Pass Curtain Track," the unit is designed for operation in the same manner as with standard draw curtains. Installation is simple, the manufacturer points out, and curtains installed on the new track are said to respond easily both to manual operation and to electrical operation by a Vallen Curtain Control.

A blueprint with detailed specifications of the new track will be supplied by the company upon request.

•

HUNTINGTON INSECT SPRAY

A new insect spray packaged in aerosol cans operated by pressing a plastic squeeze-cap has been marketed by Huntington Laboratories, Inc., Huntington, Ind. Called "Bug-Blast," the spray is designed to act instantaneously on moths, silver fish, fleas, flies, roaches, mosquitoes and other crawling and flying insects and to destroy eggs and larvae as well. Some of its active ingredients are pyrethrins, piperonyl butoxide, allethrin and methoxychlor. The spray is non-corrosive, non-toxic and contains no D.D.T.

•

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 35) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Sectionad displays and Glass-in-Frame equipment.

Automatic Devices Company: Write Dept. ABT-7 for information on stop, start and reverse curtain machines.

Bausch & Lomb Optical Company: Catalog E-123 on projection lenses.

Bell & Howell: Information on projection lenses.

Hertner Electric Company: Bulletin 301B on motor-generators.

Ideal Seating Company: Literature on auditorium chairs.

Marsh Wall Products, Inc.: Write Dept. 769 for decorative ideas.

National Super Service Company: Write for information on vacuum cleaners.

Pacific Optical Corporation: Literature on projection lens.

Pullman Vacuum Cleaner Coporation: Write for information on vacuum cleaners.

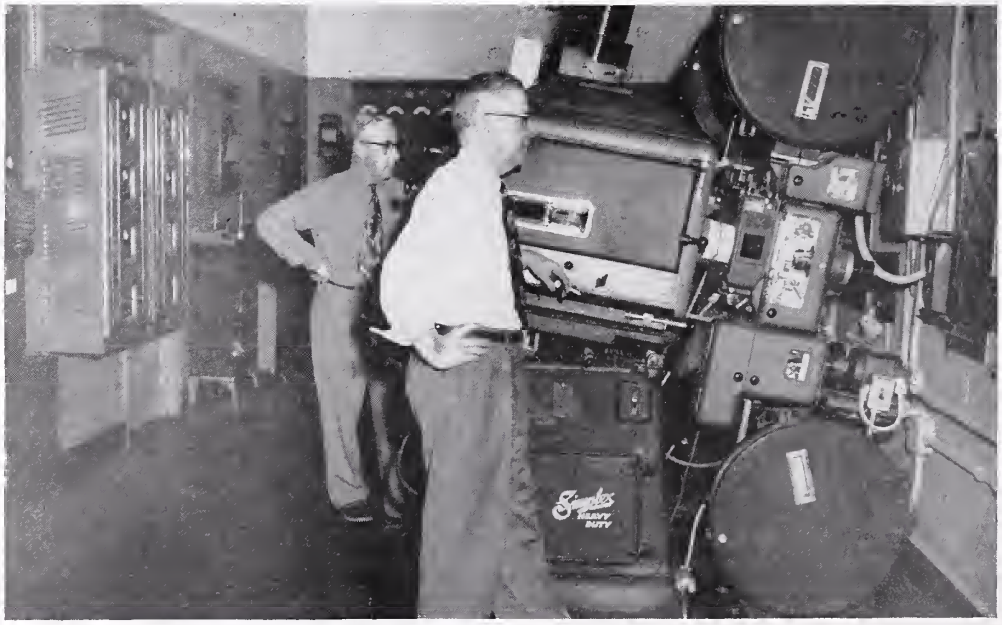
Strong Electric Corporation: Literature on rectifiers.

Wagner Sign Service, Inc.: Catalog on Show-Selling equipment.

Wenzel Projector Company: Brochure on projection lens mounts.

Williams Screen Company: Samples of projection screen.

REFURBISHING OF A SALEM PROJECTION BOOTH



In preparation for showing wide-screen and 3D films at the 2200-seat Paramount theatre, in Salem, Mass., Naukeage Theatres Corporation refurbished the booth (above) and installed two new Simplex X-L projectors and button-on soundheads, "Excelite" lamps and Bausch and Lomb anamorphic lenses. The projectionists are Charles Stoddard (left) and Harold Hunt. The theatre presents a 50-foot wide picture for CinemaScope on a "Miracle Mirror" screen. James A. Field is general manager of the theatre. The new equipment was installed by the Boston branch of National Theatre Supply.

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A DICTIONARY OF MAINTENANCE

Seventeenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

BEFORE GETTING on more deeply into the alphabet in our dictionary-type compendium of pointers on maintenance, we would like to extend an invitation to our readers to submit any questions they may have on matters of theatre maintenance and physical operation. We invite suggestions as well. Just drop us a line in care of this publication and we'll endeavor to bring the information indicated to these columns for whatever interest it may have to other managers. And now to our maintenance "dictionary," continuing the "P's"—

PLAYGROUND EQUIPMENT — Drive-in theatres use quite a bit of outdoor playground equipment which deserves more attention in the way of maintenance than it sometimes receives. All pieces of this equipment should be freshly painted each season, with the exception of sliding surfaces and galvanized metal parts. Broken wood seats, sections of slideboard siding, and any supports should be replaced and repaired so as to present an absolutely safe operation for the youngsters who will use them. Worn hanging fixtures should be checked for replacement needs, and any loose metal parts which present a hazard, such as on sliding board surfaces, should be corrected by the theatre maintenance personnel, or returned to the manufacturer if it is beyond the scope of staff facilities.

During the winter months when the drive-in may be closed, it is worthwhile to dismantle most all of the playground equipment and store it carefully in well-ordered fashion. Given proper care, most heavy playground equipment should last for many years, though as age begins to creep up on it extra care should be given to inspecting parts for increased danger.

Certain specialized outdoor playground items, such as miniature trains, will require study by maintenance personnel, following the service manual provided by the manufacturer. Such trains and mechanical rides, etc., must be given regular service to keep motors, controls, safety valves, etc., at the peak of efficiency.

•

POLISHERS, FLOOR—For large floor areas of terrazzo, asphalt tile and similar smooth surfaces, a floor polishing machine is a time and material saver. With it one can perform a number of highly important maintenance operations, such as scrubbing, brushing and polishing the surface. Both light- and heavy-duty machines are available for the type of work required. If the theatre does not own its own floor polisher, one can generally be rented by the day or week at paint stores or building supply stores. Motors and moving parts of these machines should be oiled and cleaned regularly.

•

POPCORN EQUIPMENT: *Individual Poppers*—See that machine is thoroughly cleaned each day. Kettle should be wiped clean of oil and salt deposits on interior, and exterior should be kept highly polished, as should all bright fittings. Glass should be washed and bottom of popper cleaned to remove old corn and salt deposits. Interior of storage cabinets should be kept clean, as oil and salt are almost constantly being spilled. Salt will, of course, corrode any exposed steel if left in contact with it. And oil will become rancid and attract vermin if not properly closed in containers. And, speaking of vermin, extreme care must be exercised to prevent the entrance of either insects or rodents into the popper or corn storage facilities. Cleanliness is the primary preventive, with sprays and insect powders as supplementary measures.

All moving parts of the popper should be regularly oiled in accordance with service manual, and painted surfaces should be repainted as needed. Broken switches, lamp sockets and display signs should be replaced immediately. Should the heating element in the popping kettle burn out, it will be necessary to secure a service kettle from the manufacturer or your dealer while the defective part is returned to the factory for repairs.

Central Poppers: This facility will be inspected regularly by the local Health Inspectors (if they are on their job); but even without that incentive one should strive to have the ultimate in cleanliness in this operation. This is basically a *food manufacturing process.* The room itself should be well ventilated and adapted to the peculiar needs of the situation. The walls and ceiling should be painted with white enamel, so they may be washed free of grease at frequent intervals. The floor should

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With best wishes for your continued success, I am,

Sincerely and appreciatively yours,
(Signed) ALBERT T. WALKER
Captain, MC, USN
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be painted, to keep down dust more easily, and —if possible—should have a floor drain so the entire area can be swabbed down with plenty of water each day after the popping operations are concluded. Adjacent storage rooms for popcorn, salt and seasoning should be equally sanitary with effective provisions made to prevent the entry of vermin and rodents.

Where it is available, most central poppers are heated by gas, which is generally cheaper and faster. Electricity, of course, is satisfactory, but the chances are the equipment will call for three-phase current for maximum results at the lowest possible cost in use. This should be properly installed, with tight, well protected contacts, properly fused, with a cut-off switch nearby. Electric motor for the agitating element should be oiled regularly.

The popper kettle should be cleaned thoroughly after each day's use. Remove all oil and salt deposits which accumulate on the bottom. Measuring utensils should likewise be cleaned and put away. Shaker boxes, to separate unpopped kernels from the finished product, should also be freed of waste products and cleaned in preparation for the next day's popping. Seasoning container should be securely closed and the exterior wiped clean of any drippings. Any corn popped but not distributed to the point of sales should be put in moisture-proof bags (or cans) and stored.

Because of the importance of this operation, both financially and in its sanitation problems, the responsibility for the over-all operation should rest on one person, with sufficient helpers to carry out all instructions. Regularly, of course, this department should be inspected by the Manager personally.

•

POPCORN WARMERS—Used in conjunction with central poppers, these warmers make it possible to re-heat previously popped corn and serve it much faster than through an individual popping unit. Furthermore, it decreases the labor problem at the point of sale. While some hold that a sales factor is lost in the lack of aroma, which is decidedly stronger where it is popped on the spot, others see an advantage in the fact that the odor is less persuasive.

The heart of the warmer lies in a small, compact circulating heating unit that throws off a heavy volume of heat, which is blown up through the corn in the warmer above and sucked back through filters to the heater. Other warmers may employ solely a heating plate beneath the popcorn, separated by a thin sheet of aluminum or stainless steel, but these will not heat any great quantity of popcorn very rapidly. Storage cabinets under, or adjacent to, the popcorn warmer, equipped with small circulating heating units, may be used to store boxed corn so it can be ready for sale at rush periods.

Because of the constant high temperature, special oil is needed in the motors and fans of these heating units and should be applied at least once each week. All electrical connections should be inspected for tight connections, well-insulated wiring, and adequate fusing. Switches should be kept in good repair so the unit may be cut off as soon as the day's sales are completed.

All visible fittings and glass should be kept polished. Some operators have found that installation of a *yellow* filament or fluorescent lamp over the popcorn in a case will make the corn more appetizing in appearance, creating the illusion of a buttered product.

•

POPCORN, BUTTER DISPENSERS—Several different makes and types are on the market. All are designed to keep butter melted in a container and to pump it out in measured

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Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert on page 35) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

amounts over popcorn as it is sold. All moving parts should be oiled with special high-temperature popcorn motor oil at least once each week. Dispensing pump should be regulated to give the exact quantity of butter desired in each "shot"—too much and your profit is gone with the butter! Temperature can be regulated so that it is higher when fresh, cold butter is added, then reduced after it is melted so that there is no danger of its scorching.

A butter container should be put in a refrigerator over-night, and all parts should be thoroughly cleaned after each day's operation. During the day, concession stand attendants should continually wipe off the exterior surfaces and remove any drippings or spilled butter.

●

POPCORN STORAGE BAGS—Large kraft paper bags with waxed inner-liner, large enough to hold about 40 boxes of popped corn, can be purchased through your popcorn supply dealer. These make perfect storage units, and are easily transported from popper to warmer. When the top is rolled over and stapled closed, corn will remain fresh for days, sometimes weeks. When first removed from the bag after a short time, corn may seem gummy, but after it is warmed it regains its crispness. The bags may be re-used a number of times, thereby reducing the storage costs to a minimum.

●

PORCELAIN—Porcelain surfaces should be cleaned with soft cloths moistened with relatively mild cleaning solutions, the strength being increased if necessary to remove objectionable stains. Abrasives such as steel wool or sand paper should never be used to clean porcelain as it does permanent damage to the surface. There are special paints on the market for touching up porcelain-covered objects having the porcelain chipped or worn off.

●

PROPERTY (PROP) ROOM—This area should be adequate for the storage problems of your stage equipment and provided with a strong lock. All props not in use should be carefully put away after each performance so they can be easily found when needed. An inventory and check-out sheet may be useful in tracing equipment if it begins to disappear, with a staff member responsible for its maintenance.

●

PUBLIC ADDRESS (P.A.) SYSTEMS—An integral part of a theatre using stage facilities is a public address system, and the presentation of stage events will be only as impressive as the quality of its P.A. in making it possible for the entire theatre audience to hear clearly and with good tonal reproduction. The amplifier is usually on the stage to facilitate control of the various microphones, when more than one is used to cover the stage, and may be connected to the speakers behind the screen or to an independent speaker on each side of the proscenium. In such cases some system of signals must be rigged up from the back of the house to the stage, if a house phone is not readily accessible at that point.

Maintenance of the system is comparable to that of a sound reproduction system.

R

RAILS—(1) *Stair:* Stair rails should be inspected frequently to insure their being securely fastened to the wall or whatever support they may have. Splintered wood should be refinished

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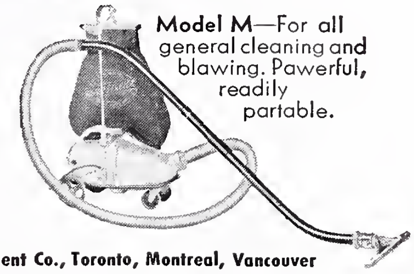

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GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

7-54

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name .... Theatre ....

Address ....

and all parts should be painted. Rails should be dusted daily and washed about once a month for cleanliness in protecting miladies white gloves.

(2) *Holdout:* In some cases holdout rails are used, usually in conjunction with holdout tapes, to line up patrons at the box-office or in the lobby. These should be given the same general care as outlined above for stair rails. Betwen uses, they should be carefully stored in a clean dry place.

•

RADIATORS: Exposed radiators should be painted about once each year, dusted daily, and washed down several times during the season, as they are almost perfect "dust catchers."

•

RADIATOR VALVES: The cut-on valve should be taken out and repacked, or supplied with new gaskets, when leaks are observed at this point. Moving parts should be oiled or greased as required. On steam radiators there is a small valve at the end opposite the cut-on valve which remains open until all the cold air has been exhausted as steam enters the radiator. When the steam touches the diaphram within this valve, it automatically cuts it off to hold the steam inside the radiator. Frequently these valves make a hissing sound, which may disturb patrons if allowed to continue during the show. By turning on the steam some time in advance of the house opening, this can be avoided. And if the valve continues to hiss after steam has touched it, take it out and replace it with a new valve.

•

RAMPS: Entrance-Exit ramps and stairs should be kept free of any material which might cause patrons to stumble. Broken flooring should be repaired, carpeting kept in repair and pulled taut. If concrete is left exposed on frequently used ramps, it should be painted with concrete paint to keep down dust and make a neat appearance. Adequate lighting should be provided, and if ramp is particularly steep, side rails should be affixed so patrons may walk easily and safely.

•

REFRESHMENT STANDS — The refreshment stand, or counter, itself requires attention as well as the equipment. No longer are these constructed as an after-thought of beaver board and scrap lumber. Rather, they are being fabricated of special materials which are beautiful as well as durable. Counter tops and facing are frequently made of new plastic-finish wallboards (such as Marlite and Formica) which have very hard surfaces. With these in bright colors, they present a pleasing and attention-compeling surface. A wipe of a damp cloth is usually enough to remove any stain. Glass wax will remove more resistant soil.

Lighting is most important at the refreshment stand and its initial installation should be designed by experts in interior lighting (consult your local electric power company).

Chipped or worn paint should be freshened up promptly. Vending machines (drink, ice cream, etc.) which are fitted into the refreshment stand itself may be painted to match the surrounding equipment.

Behind the counter (and sometimes in front of it) it is advisable to remove the carpeting underfoot and replace it with asphalt tile or something similar which can be easily cleaned.

•

ROPES AND LINES — Ropes should be tested for strength and inspection made to determine fraying, which may weaken a line when heavily loaded. When dry rot sets in, change to new lines. The ends of a rope should be wired, taped or tied in such a manner as to prevent unravelling.

S

SAFES, COMBINATIONS — Changing the combination of modern safes is a relatively easy task which must fall directly upon the manager or his assistant. Should they not be able to deal with this personally, the change should be referred to a bonded locksmith, as it might not be advisable to have other theatre employees with knowledge of the safe combination.

There are two basic types of combination, one being set by a key which is inserted in the back of the lock and turned as the combination is simply dialed on the front. This can be done in a matter of seconds. The other combination requires the removal of the locking element from the inside of the safe. The tumblers inside are removed from their posts, after which the small center dial in each one, is removed. On the inside of each of these inner dials is a small mark, which is set opposite the new number desired for each of the separate plates. When these plates are all changed, they are replaced on the posts in the same order in which they were originally set (usually numbered 1, 2, 3, etc.). *Never lock a safe after changing the combination until the new combination has been tested several times!* Test it with the door open.

•

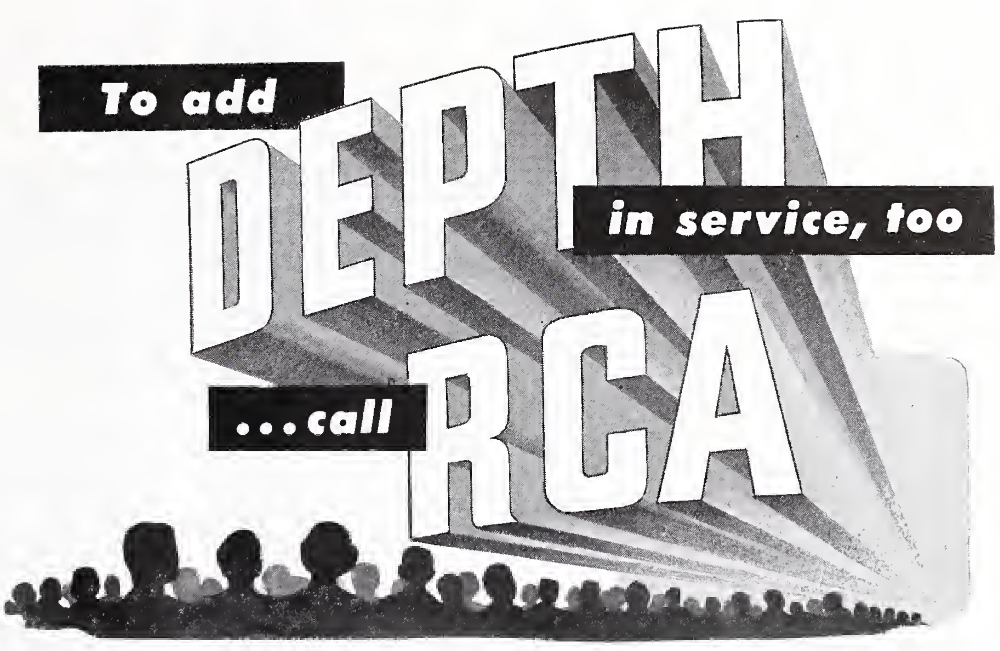
SCALES—Penny weighing scales are installed in many theatres. (If you don't have them, you may be passing up a good bet for added revenue as they can pay themselves out in about one year). They should be tested about every three to six months for accuracy, using some heavy object of known weight. An adjustment wheel is easily located within the machine to raise or lower the setting correctly. Sometimes the trip lever needs adjusting to fall with the weight of the penny, and if there is a fortune-telling wheel, it may jam and need adjustment. Sometimes, in the case of continuous metal bands, this fortune device jumps off the sprockets. For variety and to encourage more frequent usage, it is suggested these fortune wheels be changed every so often. The scales should be securely locked to discourage burglary.

•

SEATS—Being one of the principle factors affecting patron comfort, and one of the largest investments in theatre equipment, seats are also one of the major items of maintenance.

Seat Covers: This material may be a soft fabric or one of the "leatherette" types adapted to theatre usage. Vandals (usually mischievous boys) slashing seat covering, and since it must be stretched out across the chair backs or seats, patching is not completely successful. Individual seats may be recovered by the maintenance man or engineer with a little practice. A few extra chair backs and seats facilitate the task, as he is then not pressed to get the damaged parts back in place before show time. When ordering extra seat covering material, check the sizes of the two sections in each seat so that the maximum cutting can be had with as little waste as possible.

A few screws when loosened permit removal of either the back or seat frame from the standard of some chairs. Several more screws may hold the metal against the seat backing, and the fabric may be tacked all around to a wooden frame, with folds at the corners for



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neat, snug fit. New covering should be installed in the same manner as that removed. Some chairs have fabric held by wire designed to facilitate replacement.

Seat Standards: The metal braces which connect auditorium seating in a row and anchor them to the floor are called standards. Those at each end of the row are usually almost solid on the side facing the aisle, and may have aisle lights. Anchoring standards to wood floors is comparatively simple, as ordinary wood screws will serve. With concrete floors, however, the method is to drill holes in the concrete, after which lead expansion shields are inserted prior to screwing down the standard with long metal screws. When tightened in the metal shield, the lead of the shield expands, filling up the concrete hole and firmly anchoring the standard to the floor. Frequently the seat holders on standards may be broken, which requires removal of the standard and its replacement by a sound one.

Upholstery: Beneath chair fabric is upholstery material which may be crushed or worn out just as the fabric covering it deteriorates. Springs may pierce chair covering. Theatre maintenance personnel should be able to tie down springs and replace worn out upholstery, or covering over the existing material, with fresh padding.

•

SIGNS—Theatres have many sizes and types of signs, the principal ones being:

(1) *Marquee signs:* Require painting at regular intervals. Flashing devices frequently need new points, adjustments and oiling. Glass should be removed and washed down as needed, at the same time cleaning up the background for increased light reflection. Removable letters should be firmly anchored so that wind will not blow them down. Letters should be repainted frequently as they are easily scratched up in changes. Plastic letters require careful handling to prevent breakage. (Also see MARQUEES.)

(2) *Roof signs:* Must be firmly anchored as they are open to wind damage. Letters should be firmly attached. Wiring must be of such nature as to offer sufficient protection to workmen and no danger of grounding out on sign frame. Paint must be kept freshened up for neat appearance. When papered, signs should be kept free of scrapings and neatly bordered, with proper date strip at all times.

(3) *Outdoor Display Signs:* Much the same maintenance problems exist here as outlined for roof signs. In addition, where grass or shrubbery is present, it should be given attention so that a neat, harmonizing effect is achieved. Emphasis should be placed on covering "dead" paper and keeping the boards up to date. Lighting must be checked regularly, with prompt replacement of burned out electric bulbs and tubes.

(4) *Admission Price Signs:* Should be freshly and correctly lettered and changed or posted at the times specified.

•

SINKS—Mop sinks are the principal item of this equipment apt to require maintenance service around the theatre because it is most often used for the disposal of greasy and dirt-filled water after mopping. The drain should be flushed out about once every month or two with an approved cleaning agent (such as Drano) which is sufficiently caustic to burn out the accumulation of grease and dirt in the pipes. If necessary, the drain trap under the sink should be opened and thoroughly cleaned out by hand.

SMOKING STANDS—Smoking stands, or sand urns, should be provided in any parts of the theatre where smoking is permitted, and particularly in the foyer so incoming patrons may dispose of cigarette and cigar stubs in accordance with fire regulations. Clean sand should be frequently put into sand urns so they do not have an unpleasant and unclean appearance.

•

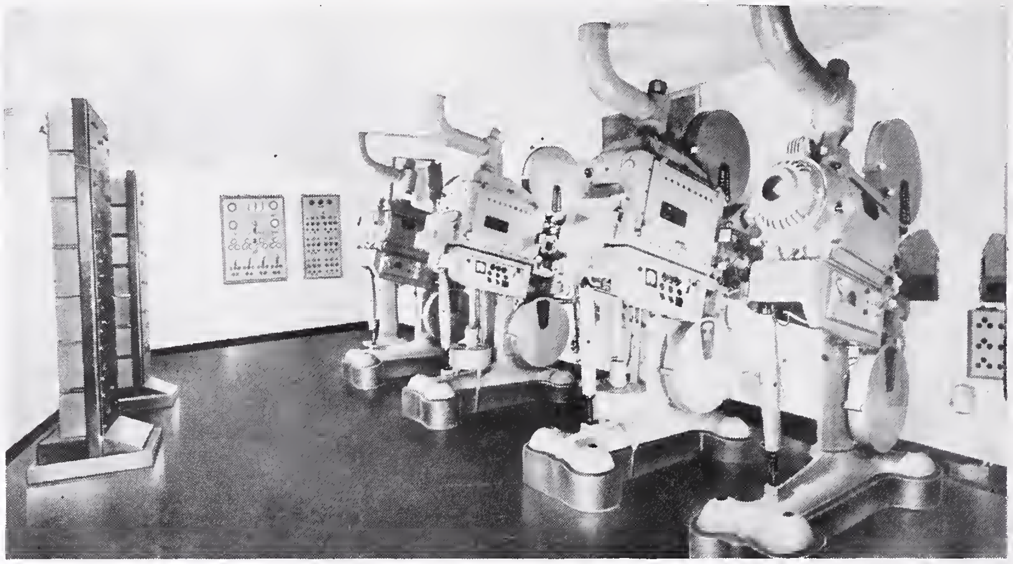
SNOW DAMAGE—Areas within the heavy snow belt should take precautions to insure prompt removal of snow from the roof and marquee so that its tremendous weight does not weaken the structure and thereby possibly cause great damage.

•

SNOW CONE EQUIPMENT—Should be kept immaculately clean and the mechanical moving parts should be carefully oiled and adjusted as needed, with care being taken to see that no oil contaminates the vended product. Provision should be made for draining off melted ice as well as storage of ice blocks before operation. Blades should be adjusted to give the finest shaving of "snow" possible. Syrup jugs and dispensing equipment should be kept free of drippings.

(To be Continued)

CINEMASCOPE INSTALLATIONS ABROAD



One of the first theatres in Italy to equip for CinemaScope is the Reposi theatre in Turin, which has a seating capacity of 3000. Installed in the booth are four Microtecnica projectors; the two in the center are "Micron XI-D" models with magnetic button-on soundheads and arc lamps operated at 130 amperes. On either side are "Micron XI-C" models for conventional projection. Sound amplifiers are visible on the far left. The theatre presents a picture for CinemaScope approximately 56 feet wide.

A recent demonstration of CinemaScope held at the Menteng theatre in Djakarta was attend by President and Mrs. Soekarno of the Republic of Indonesia, who were visiting a motion picture theatre for the first time. They are shown in the middle of the group in the theatre's lobby above, and with them (left to right) are D. van Spankeren, manager for Westrex in Indonesia; Mrs. van Spankeren; C. R. Siegertsz, Twentieth Century-Fox manager for Indonesia; Mrs. Siegertsz; Li Tiong Lip, owner of the Menteng theatre; Mrs. and Mrs. Li Twie Pi; and Tjie Hoa Lim, manager of the Menteng. The installation of equipment for the CinemaScope demonstrations, which had to be extended to four instead of one because of the demand for seats, was supervised by E. F. Vanderhoek, Westrex manager for Singapore, who was temporarily assigned to Indonesia. He was assisted by R. H. De Jonker and J. Witte, Westrex engineers in Djakarta.

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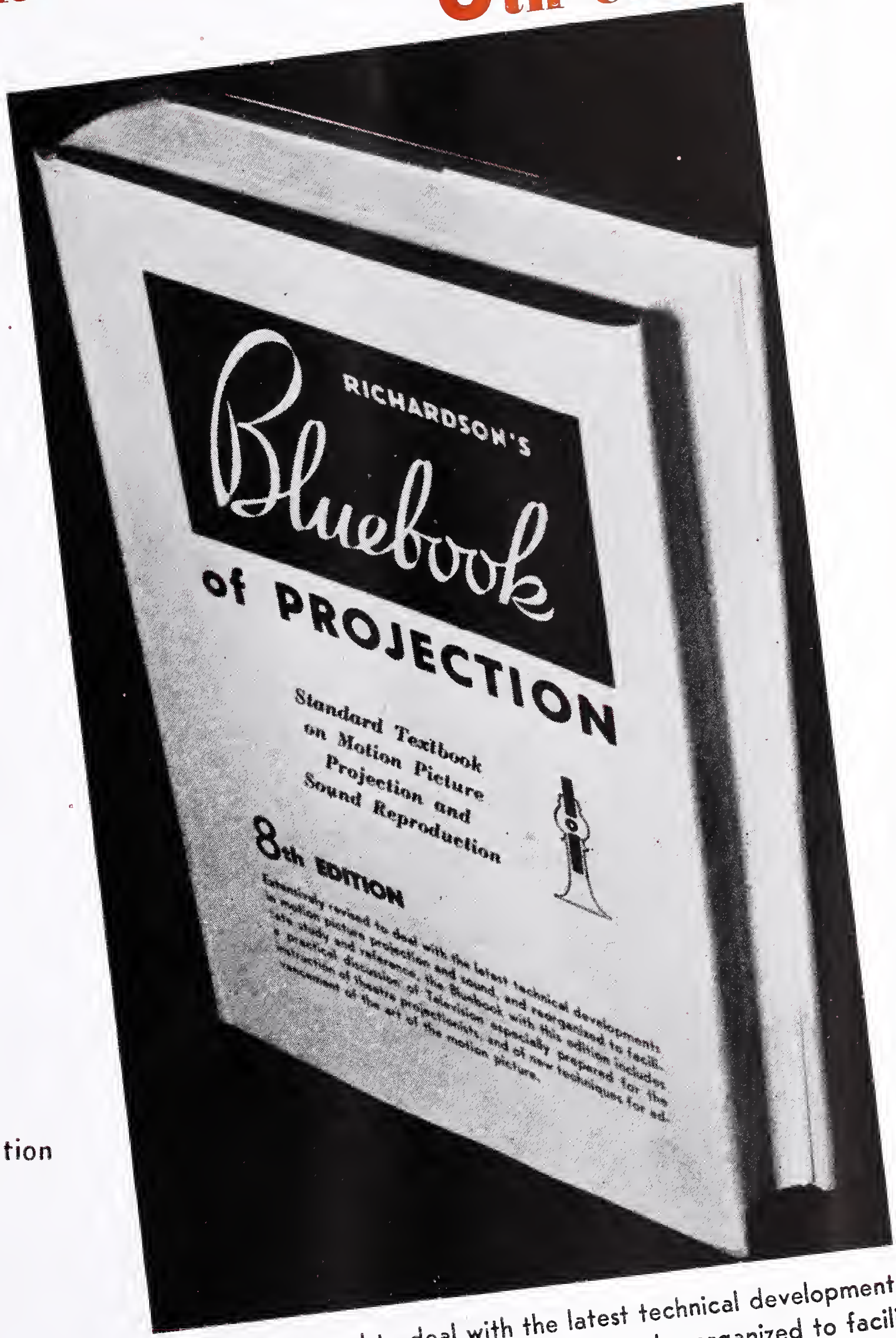
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It all started with 50 feet of film . . .

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It was on that date, Thomas Alva Edison showed the world its first continuous motion picture — 50 feet of film, running 13 seconds. Five years later in April of 1894, Edison's "Kinetoscope" was installed at the spot which today is 1155 Broadway. And so the commercial history of motion pictures began.

Things started to happen . . . in June 1895, Thomas Armat developed the "Vitascope" which incorporated the intermittent movement, the basis of all modern projection. The following April, Koster and Bials' Music Hall installed the first "Vitascope" and showed the first 1000 foot reel, setting the standard for "one-reelers."

In June 1901, George Melies, a Paris magician fascinated by the new medium, introduced fade-outs, dissolves, and double-exposures to his act — and laid a foundation for modern motion picture photography.

It was in Pittsburg in November 1905, Motion Pictures as we know it today "arrived," . . . the first picture story, "The Great Train Robbery" opened in the first "Nickelodeon."

By now public fancy had been caught. In 1909 the multi-reel picture made its appearance — and the industry was on the march. Product improved, story improved, photographic techniques improved, the star system was born, motion picture houses opened throughout the land — throughout the world — and then . . . in 1927, with the opening of the "Jazz Singer" at the Winter Garden, sound burst forth upon the screen, followed shortly thereafter by all the beauty of color.

Now, let's take a "flash-back" to 1911. That was the year "Simplex" introduced its first projector and with it an improved image was seen upon the screen. With each new advance "Simplex" was there, working with the pioneers in sound, developing new techniques for the improvement of the projected image, always building better projection and sound equipment.

In recent times the motion picture has taken further giant strides with the introduction of full length features in 3-D, the panoramic magnificence of Cinemascope and wide screen plus the true-fidelity of stereophonic sound. Again it was "Simplex" which took the lead — always ready, always prepared, always a step ahead, with the very finest equipment available.

And so it will be for the future. The industry will continue to experiment, will always come up with something new and exciting. With each forward step you can be sure "Simplex" will be there taking its part in the ever increasing growth of this entertainment giant — the finest entertainment of them all — the Motion Picture!

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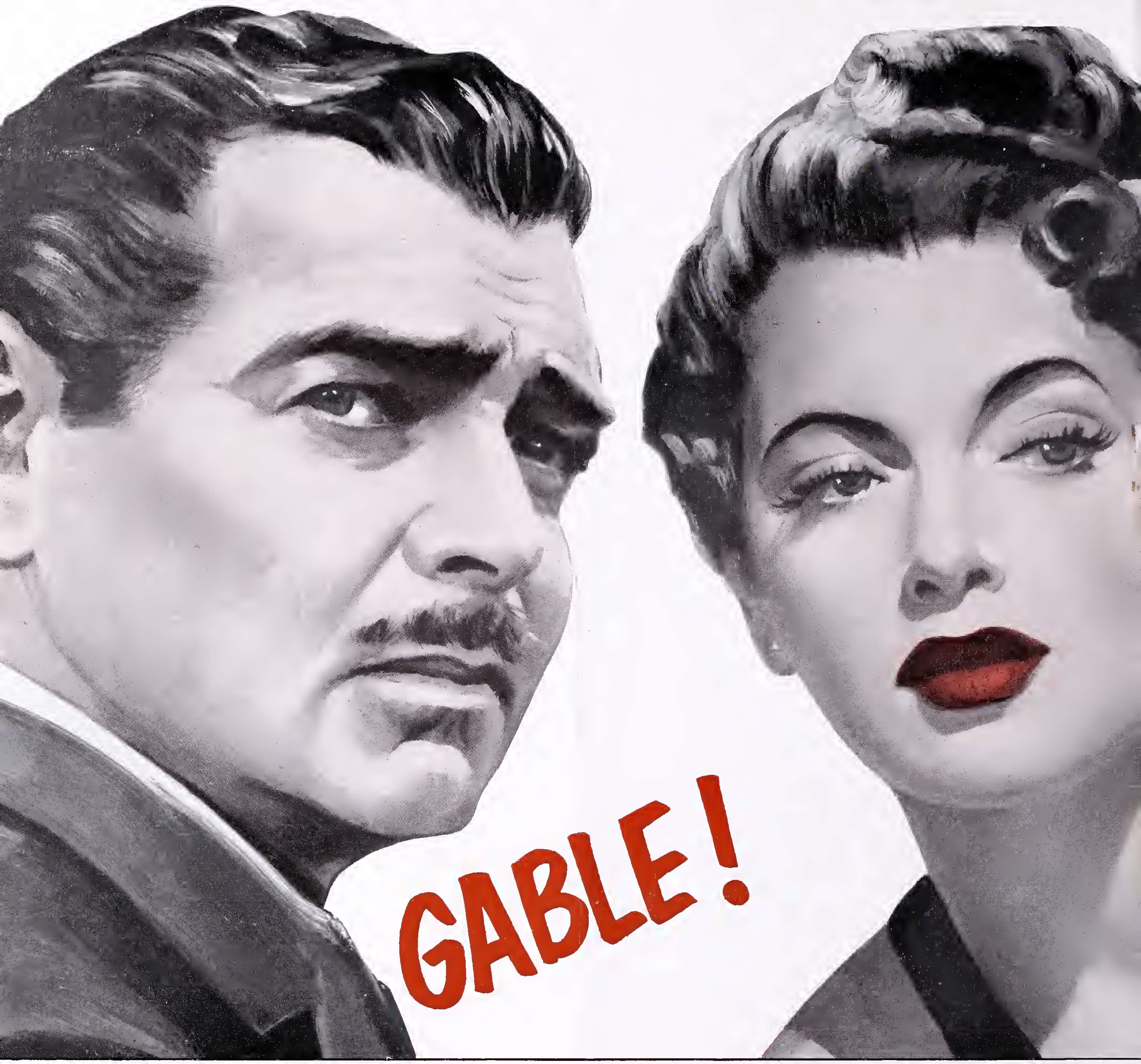

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TURNER!
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TRADE SHOWS JULY 16

(Except St. Louis, July 15; Washington, D. C., July 19; Lafayette, La., July 20)

ALBANY	20th-Fox Screen Room	1052 Broadway	7/16	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/16	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/16	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/16	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/16	2:15 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	7/16	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/16	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/16	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/16	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/16	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/16	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/16	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/16	1:30 P.M.
LOS ANGELES	Fox West Coast Screen Rm.	1837 South Vermont Ave.	7/16	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/16	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/16	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/16	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/16	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/16	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/16	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/16	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/16	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/16	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/16	2 P.M.
PORTLAND	Star Film Screen Room	925 N. W. 19th Ave.	7/16	2 P.M.
ST. LOUIS	Orpheum Theatre	9th and St. Charles Sts.	7/15	10 A.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/16	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/16	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/16	1 P.M.
* WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	7/19	2 P.M.
* LAFAYETTE, LA.	Pat Theatre..............	....	7/20	10 A.M.

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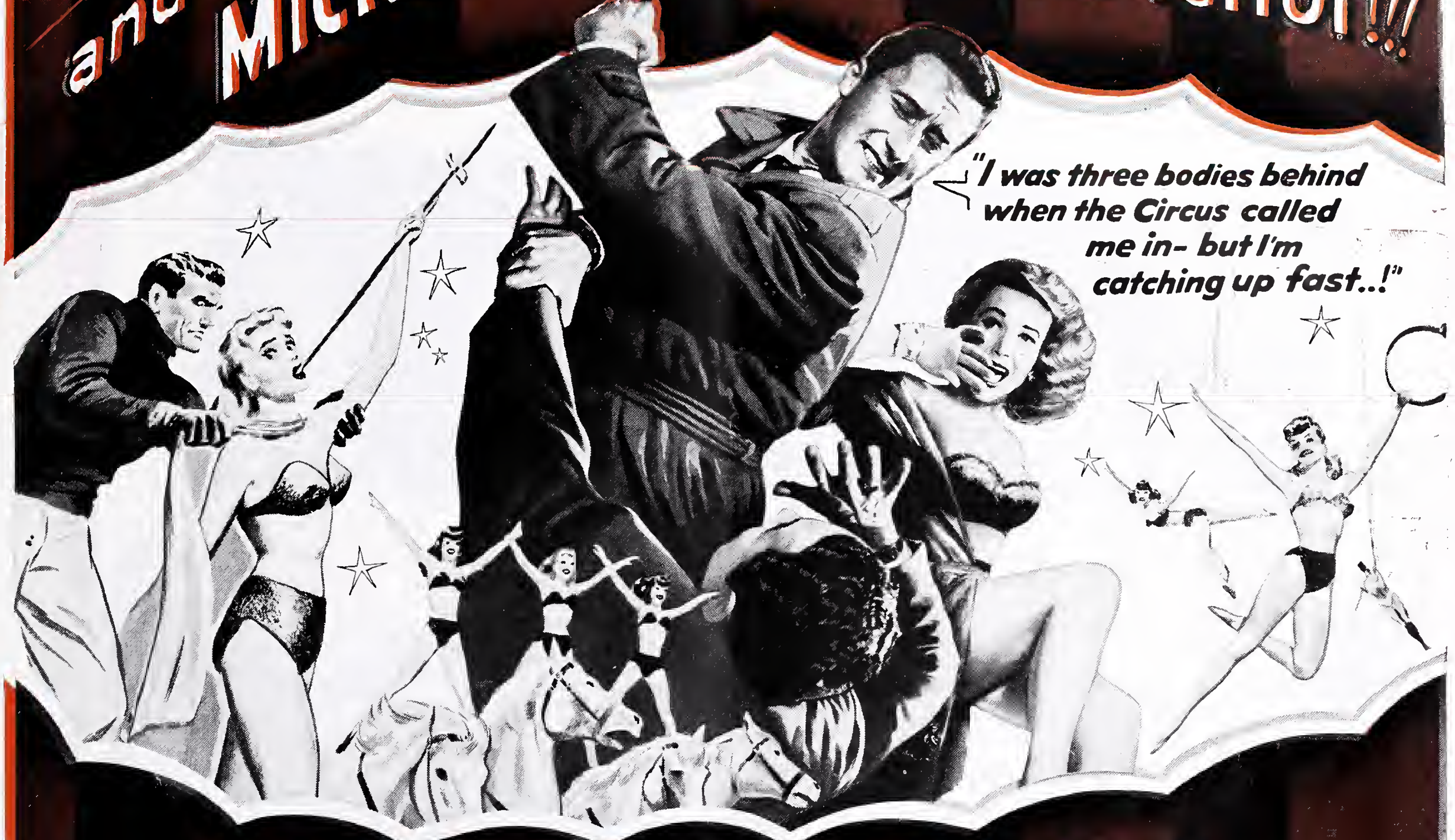
and violent terror!!!



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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*
MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 2
July 10, 1954

Hollywood and COMPO

DECISION of the Motion Picture Industry Council, representing as it does all branches of the Hollywood production community, to resign from COMPO should be reconsidered. No one would argue that COMPO thus far has been a perfect organization. It does seem hard though to reason how the absence of Hollywood representation would help it become better.

The board of directors of the MPIC should not have allowed their understandable pique at COMPO concentration on problems of specific direct interest to the exhibitor, meaning the tax fights, to permit them to lose sight of the potential long-term values of national voice for the industry. Hollywood has as much or more to gain from such an organization as COMPO as any other branch of the industry.

It is reported that MPIC ire stems chiefly from the fact that its plans for a film information library and service were not underwritten by the national body. It is true that one of the founding aims of COMPO was to do something about public relations, including activities in Hollywood. However, the fight against the Federal admission tax loomed then—and fights against local levies and certain other problems loom now—larger in the minds of the directors of COMPO than helping to finance an activity in Hollywood, no matter what its national effects might be.

If there was an abundance of money available for COMPO the well-reasoned plans of MPIC would have received more attention. It is no secret that COMPO's financial structure has been precarious. The voluntary contributions of exhibitors are matched by those from the distributors. During the long and successful tax fight all funds were earmarked for the one purpose.

Hollywood has enough work to do without playing Brutus to COMPO.

■ ■ ■

George Eastman Centennial

THE celebration of the centennial of the birth of George Eastman on July 12 is an appropriate occasion for the motion picture industry to consider the great debt it owes to that pioneer in film and camera manufacturing, and also to the part the company founded by Eastman plays in the day to day life of this business.

George Eastman was present by proxy, as it were, when film he had made was first turned into motion pictures in the original Edison Kinetograph camera and Kinetoscope "Peep Show" viewing apparatus was developed. Edison's first film stock orders to Eastman were in 1889. The length of the polished glass tables in the new Eastman plant completed in 1892 fixed the maximum length of the early motion picture reels. The first public showing of the Edison Kinetoscope on April 14, 1894 at 1155 Broadway, New York, had all been photographed and printed on Eastman film stock.

Since those early years the amount of Eastman negative and positive stock that has been used in motion pictures for recreation and educational purposes would be a figure that would truly stagger any imagination. A good, practical flexible film base was the one element long missing that made the motion picture a reality. In 1884 Eastman began making roll paper film for the Kodak camera. On December 10, 1889 he applied for his basic patent on "the manufacture of flexible photographic films." That patent was issued in 1898.

Eastman was a remarkable man. Fortunate for the motion picture industry and humanity, he discarded the beginnings of a banking career for his hobby, photography. He made that hobby a great industrial giant in its own right. His company continues to live and flourish, guided by the principles he established for it. The men of Eastman Kodak Company are working right now, as their founder did when alive, in perfecting a wide range of products for the benefit of the professional and amateur users of photographic film.

■ ■ ■

Rank Goes VistaVision

THE first announcement of the conversion of a major studio overseas to one of the new techniques of the screen is that future Rank productions will be filmed in VistaVision. John Davis, managing director of the J. Arthur Rank Organization, in commenting on the decision, said, "We have decided in favor of VistaVision because it gives a better picture than any other system we have seen." The first Rank VistaVision productions are scheduled to go before the special cameras at the Pinewood studio in England late this Summer. The Rank organization is to be congratulated for now striking out for one of the wide screen systems. This action will help convince many, both in Britain and elsewhere, that the wide screen, in some form, is here to stay.

■ ■ ■

¶ The institution of the American motion picture, and the humanitarian spirit of the United States, cannot but both be helped by the current foreign tour of Danny Kaye on behalf of the United Nations International Children's Emergency Fund. In various countries he will sing to groups of children "The Ugly Duckling" and "Thumbalina," songs from Samuel Goldwyn's "Hans Christian Andersen." A film record will be made for the benefit of the Children's Emergency Fund.

—*Martin Quigley, Jr.*

Letters to the Herald

Exhibitor Alliance

To the Editor:

Regarding the proposal of a world alliance of exhibitor organizations as proposed by the Cinematograph Exhibitors Association of Great Britain, it goes without saying that we applaud every attempt that may lead to the improvement and strengthening of the international contact between the colleagues. However, such a contact would only acquire significance if it exercises a proper influence nationally on the social position and particularly on the economic position of the enterprises concerned and on the insight of entrepreneurs into the world significance of film and film business.

I am not quite convinced that the international contact laid so far has had a great amount of significance. The results obtained by means of international contact can be greater, according as the participating organizations acquire greater importance nationally, and the leading figure have full understanding not only of the national needs, but also of the significance and requirements in other, even distant countries. It should be possible to make decisions with a more or less binding effect. On such a basis fruitful consultation with suppliers is possible.

Seeing that such consultation is now more necessary than ever, having regard to the present phase of development of film and cinema, I believe that every serious attempt to establish a world federation ought to be strongly supported and promoted, also by the organizations of the small countries, provided always that the conditions for a real and effective activity of such a federation are present.—*J. G. J. BOSMAN, Managing Director, Bureau of the "Nederlandsche Bioscoop-Bond."*

"Ben the Belligerent"

To Terry Ramsaye:

I was somewhat surprised to read in your usually informative column anent the subject of "Ben the Belligerent" that, "One is not disposed entirely to disagree with him," etc. I must take issue with you and beg to disagree with your apparent lofty estimation of Mr. Hecht as "so capable a contributor to the cultural, literary and moral nature of some of our most exciting pictures." Now honestly, Terry, would you consider "The Spectre of the Rose," as contributing anything to the moral nature of things, or "Actors and Sin," or "Crime Without Passion," or for that matter, what was cultural about any of these?

You say that your remarks are made in the most kindly deliberation, prompted by sentimentality, no doubt, through you having been a practitioner in Chicago during the hectic Hecht's hellion days there. It so happens that I, too, came from Chicago and also did a little practicing, as well as rowing a fairly sturdy oar in the same galley—and so I know all about Mr. Hecht's proclivities.

As the former editor of "Variety" and "Hollywood Reporter" and, as I said before, as an old-line newspaper man from Chicago, I am certainly not disputing your right and privilege to write whatever you wish or think you should, but the facts, Terry, are not quite what Mr. Hecht would have you believe. Instead, Mr. Hecht appears to be talking through his well battered typewriter, or perhaps he was looking at himself in the mirror when he wrote what he did.

Let's take a look at who's talking. This is the same Mr. Hecht who has exploited sex to the hilt in his books and scenarios. If you were there at the time you will remember way back when he wrote "Fantazius Mallare," which sank to a new slimy sex low, and was promptly banned from the United States mails and almost broke his publishers. This is also the same Mr. Hecht who wrote "A Jew in Love" in which he projected a hero who was reprehensible sex pervert and whose very characterization left calumnious imprint on the whole Jewish race, and which should have earned him excommunication from the faith of his fathers since, by his own admission, it has never been his own, at least not in practice.

In his book, Mr. Hecht says, "in movieland fidelity is as passe as sideburns." If that is his gauge, then I would like to remind him that Hollywood is full of not only sideburns but long beards as well. Where has Mr. Hecht been all the time he has spent in Hollywood? What about the 52-year marriage of the DeMilles; or the 40 years of the Jean Hersholts; or the 27 years of marital happiness of Irene Dunne; or the Goldwyns who have been wed for 29 years; the Robert Youngs who have been together for 21 years and the Pat O'Briens, who were married way back when both were struggling young stock actors and are still together? These are just a few couples picked at random. If Mr. Hecht wants figures I can inform him that of all the writers, actors, producers, and directors in the motion picture industry 79 per cent are married. Of this percentage over 70 per cent have never been divorced. The average for the nation is not nearly as good.

You conclude your column by saying, "The motion picture would perhaps be quite as well off if it were not so continuously on the defensive about everything. Is it possible it has something on its conscience?" I will conclude by saying that the motion picture would perhaps be quite as well off if it had never heard of Ben Hecht or others like him. As for having something on its conscience, that something is perhaps the guilt for having nurtured, fostered and fed such characters as Ben Hecht.—*LOU GREENSPAN, Executive Secretary, Motion Picture Industry Council, Inc.*

Clearing House

To the Editor:

It does appear to me that in this day of ever-changing conditions within our industry that there should be some common clearing house for the interchange of matters of concern to us.

My association has a direct affiliation with the Cinematograph Exhibitors Association of Great Britain and we are already in constant touch with them on matters of mutual interest and it is probable that through that body we would effect an alliance with any world-wide organization. — *H. E. RIGHTON, New Zealand Motion Picture Exhibitor's Association, Wellington, New Zealand.*

Round Table

To Walter Brooks:

All of our managers feel closer to each other and closer to the other managers around the country because of your wonderful section, Managers' Round Table in The HERALD.—*E. E. WHITAKER, Georgia Theatre Company, Atlanta, Georgia.*

WHEN AND WHERE

July 15: Annual meeting of the International Federation of Film Producers Associations, Locarno, Switzerland.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy. Three U. S. films, "Three Coins in the Fountain," "The Caine Mutiny" and "Executive Suite," will represent United States product.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States convention, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City, N. Y.

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On the Horizon

ARBITRATING ARBITRATION

There will be meetings between exhibitors and distributors, and the industry will have an arbitration system. That's the way it looks now. After weeks of delay, representatives of both factions were to meet Friday in New York. Agreed so far is that the system will be based on the 1952 arbitration proposals. They cover clearances, conditioning, contract violations, bidding, print availabilities, and prereleases. The men who were to meet Friday are a "subcommittee," representing the sales managers committee of the Motion Picture Association of America, and these organizations, the Theatre Owners of America, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, and the Southern California Theatre Owners Association. Allied isn't in this game.

EXTENSION

Stanley Warner Theatres has six months more to sell all the 54 theatres the Warner consent decree demands. It has sold 40. The original deadline was January 4, 1953. The present extension is the fourth. The deadline now is January 4, 1955.

LEO'S HOME

Reporting the other day on its tenants--their variety, habits, comfort, and difficulties--the Dublin Zoo noted that in its Phoenix Park ground near Dublin is Leo the Lion. He is the original MGM trademark, the Zoo states flatly. He is presumably happy in modern surroundings, and suffers only "the curse of his lineage," ingrowing toenails.

BITING BACK

The motion picture industry is not the only medium of public information which feels the bite of television. And bites back. Some of the newspapers have joined in a campaign of public information, similar to that COMPO is using in "Editor and Publisher." Their message is in, of course, newspapers. Smaller ones, where up to 12 continuous full pages of advertisement do not cost so much. But which, in any event, most of the readers read. Two of the messages: (1). "Ask any ten housewives 'Why do you read a newspaper?' Nine out of ten will mention, "for the ads." (2). "The American people spend three million dollars a day, or one billion, ninety five million dollars a year to read their DAILY NEWSPAPERS."

MAGNIFICENT JOB

Retirement of Joseph Breen, Code administrator, to "less active status" has been discussed for several years, Eric A. Johnston, MPAA president, confirmed in New York Wednesday, and added: "I want to pay Mr. Breen a high compliment for the magnificent job he has done for these many years. It is an extremely difficult job. Everybody can be a Monday morning quarterback. Mr. Breen has shown tact, firmness and judgment."

HOW DOES IT FEEL?

Judge Michael L. Igoe's Federal Court in Chicago, of Jackson Park fame, is going into radio and TV now. Judge Igoe ruled last week that Zenith Radio Corp and the Rauland Corp. may proceed with a $16,000,000 anti-trust suit against RCA which has been pending since 1948. Zenith and Rauland charge "conspiracy to monopolize and restrain trade in the radio and television business."

MOVING EAST

Ever since its formation as the Cohn-Brandt-Cohn Sales Corporation in 1924 the present-day Columbia Pictures Corporation has had its headquarters at 729 Seventh Avenue, New York. Now the company is in the process of concluding a deal for the purchase of a seven-story office building at 55th Street and Fifth Avenue. The swank location is now occupied by Mark Cross, luxury leather dealers.

James D. Ivers-Mandel Herbstman-Sam Lesner-Floyd E. Stone-J. A. Otten

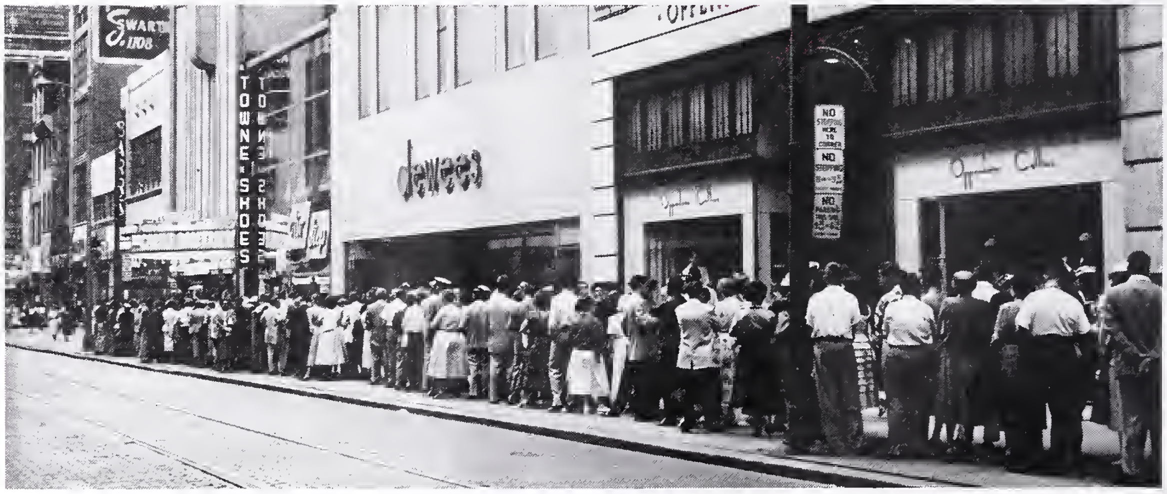
This week in pictures

by the Herald

THE NEW MANAGING DIRECTOR of the Roxy Theatre, New York. He is William J. Moclair, who has been in the house at various posts for 16 years. The Roxy is National Theatres' "flagship" and 20th-Fox's first run showcase.

JACK FELIX is the new manager of the Allied Artists exchange in Denver, his native city. He had been in Portland, Ore. He succeeds the late Charles Duer.

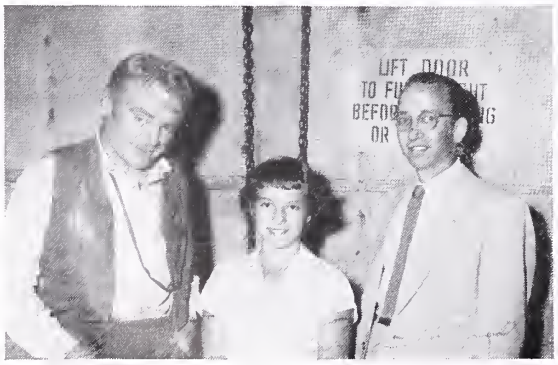
C. RAY HARNETT now supervises Warners' 16 mm sales in Canada. He was with General Films, Ltd., Associated Screen News, and Telephoto Industries; and, from 1947 until recently, was president of Vocasound, Ltd.



THE LINE, for Columbia's latest big picture, "The Caine Mutiny." The scene above is at the William Goldman Theatre, Philadelphia. There was a similar scene at the Capitol, New York. The picture at right tells this story.

THE PREMIERE. It was one of New York's biggest, and added to the selling of the picture. Above are some of the personalities who attended after a special breakfast, and a parade to the theatre. They are Paul Lazarus, Columbia vice-president; Joseph Vogel, vice-president of Loew's, which operates the theatre; May Wynn, one of the stars; A. Montague, Columbia vice-president and general sales manager; and Robert Francis, one of the stars.

ON THE SET of Paramount's "Run for Cover," star Jimmy Cagney, left, chats with visitors from Ohio. They are Ogden Hunt, of Hunt Theatres, Cincinnati, and his daughter Mary Jane.

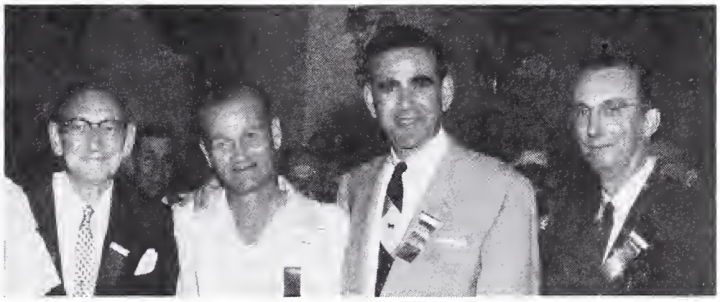


COFFEE AND CONVERSATION. Robert M. Fellows, president of Batjac, the Wayne-Fellows producing combination, met reporters in his New York hotel suite the other morning. He opined 3-D will reappear with perfection of the Vectograph process. See page 20.

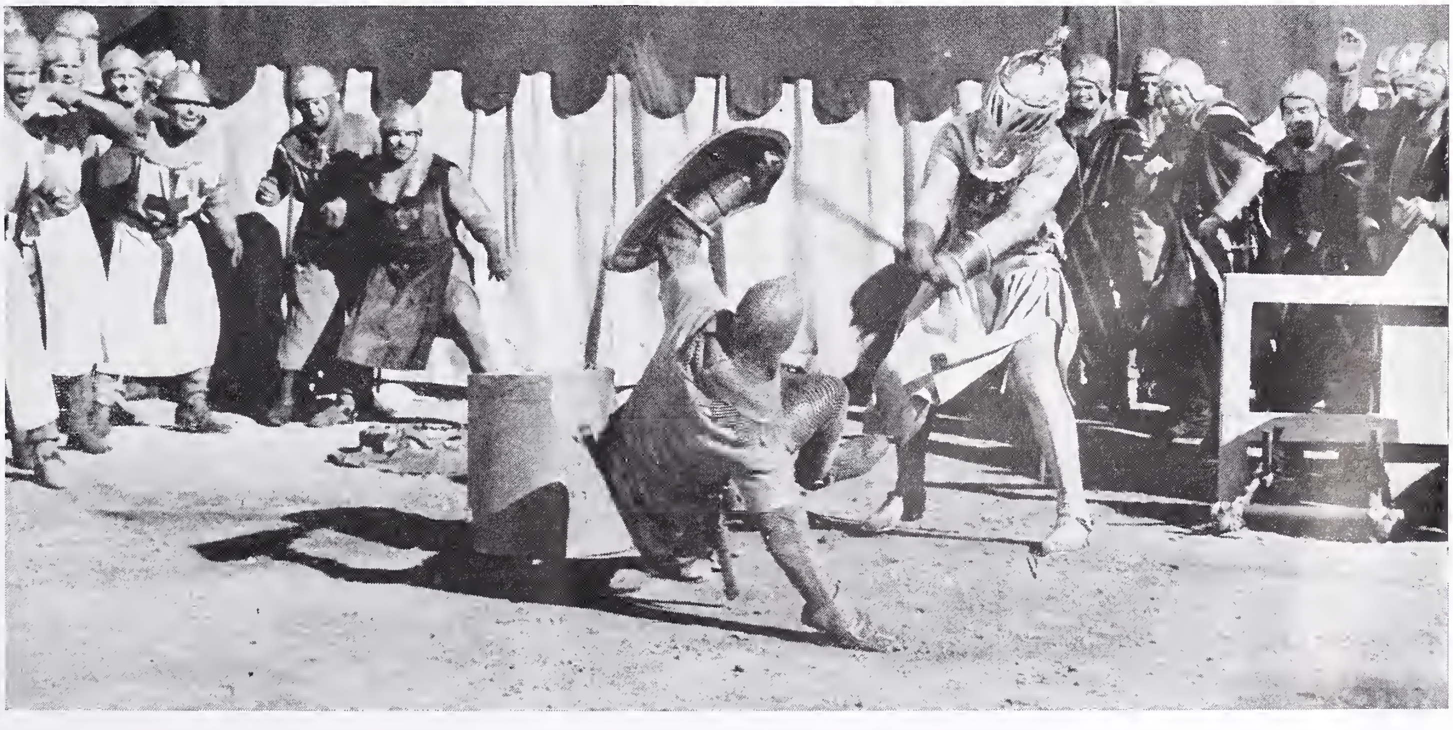
by the Herald

A TESTIMONIAL. The recipient, George Flaherty, business agent of studio projectionists' local 165, IATSE. At the dinner-dance in Hollywood, attended by 300 guests from IATSE locals in Southern California, Mr. Flaherty, left, receives a gift from Merle Chamberlin, chief of projection for MGM.

BETWEEN SESSIONS, at the Mississippi Theatre Owners annual convention, Edgewater, Miss. Center, Lloyd Royal, new MTOA chairman of the board, and Abe Berenson, president of the Allied Theatre Owners of the Gulf States. Left, Leon Bamberger, RKO Radio sales promotion manager; right, George Gaughn, TOA field representative.



THIS MEDIEVAL SCENE is from the Warners' CinemaScope epic in WarnerColor, "King Richard and the Crusaders." It opened Thursday evening at the Egyptian, Hollywood, with what the company described as "full red carpet treatment." Players, press, and other honored guests, were transported to the house in open convertibles and limousines, and greeted by heraldic trumpeters and page boys.



140 FEATURES ON DOCKET FROM HERE TO NEW YEAR

by VINCENT CANBY

THE distributors will put into release between July 1 and December 31, 1954, approximately 140 feature films, compared to 168 which went into release in the same period last year, according to a HERALD survey of current production plans.

This decline of 28 films, however, need not send the exhibitor to the reissue vaults—yet. Release schedules, like a lady's taste, are subject to change without notice and, at this time of year especially, release schedules for 1954's latter months are at best only plans. In all probability the total numbers will be revised—upward—as films not yet in full production are completed.

There has been, as has been noted by The HERALD's Hollywood editor, a notable upsurge in production since April, the influence of which surely will be felt before the end of the year. Last week, for instance, 37 pictures were before the cameras. This compares to 24 in production at the corresponding period last year and 33 before the cameras in the 1952 period, a period, it might be remembered, when there were no uncertainties about the new techniques. There were no new techniques, period.

United Artists Is Leader In Number of Releases

Leading the companies in point of number of films scheduled for release in the latter six months of 1954 is United Artists, with a total of 31. At this mid-year date, too, United Artists—celebrating its 35th anniversary—is the only company which has more films set for release for the six-month period than it did in last year's period, at which time it offered 26 films.

The following is a company-by-company shapeup of the product situation:

ALLIED ARTISTS

The company has, at this writing, for July: "Return from the Sea," with Jan Sterling and Neville Brand; August: "Security Risk," with John Ireland and Dorothy Malone; "Killer Leopard," with Johnny Sheffield; September: "Jungle Gents," with the Bowery Boys, and "Two Guns and a Badge." Coming during the October-December period will be "The Bob Mathias Story," "Police Story," "Stranger in Town," color; "Target Earth," the British (Stratford) release, "Weak and the Wicked," with Glynis Johns and John Gregson.

Allied Artists will put 15 films in production between July and December, including "The Annapolis Story," "Ketchikan" and "Bowery to Baghad." Three will be in color by Technicolor and one, "The Black Prince," being filmed with 20th-Fox, will be in CinemaScope. Next year the company plans to produce between 38 and 40 films, compared to the 26-film total this year, and will have the first product to be turned out under its deals with director John Huston and other top directors and stars.

COLUMBIA

For July, "Hell Below Zero," color, with Alan Ladd; "Indiscretion of a nAmerican Wife," Montgomery Clift and Jennifer Jones, and "Outlaw Stallion," color, with Phil Carey and Dorothy Patrick. For August, "Law vs. Billy the Kid," with Scott Brady, and "Pushover," with Fred MacMurray and Kim Novak. For "special" release this fall is "The Caine Mutiny," in Technicolor. Another notable fall release will be Elia Kazan's "On the Waterfront" with Marlon Brando.

Coming, but with no specific dates set as yet, are the following releases in CinemaScope and color: "The Long Gray Line," with Tyrone Power and Maureen O'Hara; "Three for the Show," Betty Grable and the Champions; "Rough Company," Glenn Ford and Barbara Stanwyck. Also the following films in color: "Bat Masterson, Bad Man," George Montgomery; "Black Dakotas," Gary Merrill; "The Black Knight," Alan Ladd; "They Rode West," Robert Francis and Donna Reed, and "Violent Men," Randolph Scott.

Other films include "Phfft," with Judy Holliday and Jack Lemmon; "The Detective," Alec Guinness; "Cannibal Attack," Johnny Weismuller; "Fire Over Africa," Maureen O'Hara; "Human Desire," Broderick Crawford and Gloria Grahame; "I Was a Prisoner in Korea," Robert Francis, and "Jungle Moon Men," Johnny Weismuller.

MGM

All but two of the films now on the MGM schedule are in color and five are also in CinemaScope. For July, there is "Valley of the Kings," color, Robert Taylor and Eleanor Parker; for August, "Her 12 Men," color, Greer Garson and Robert Ryan, and "Seven Brides for Seven Brothers," in color and CinemaScope, with Jane Powell and Howard Keel; for September, "Betrayed," color, Clark Gable and Lana Turner, and "Brigadoon," color and CinemaScope, with Gene Kelly, Van Johnson and Cyd Charisse; for October, "Rogue Cop," with Robert Taylor, and "Beau Brummell," color, with Stewart Granger and Elizabeth Taylor.

Coming are "Crest of the Wave," Gene Kelly; "The Glass Slipper," color, Leslie Caron and Michael Wilding; "Green Fire," color and CinemaScope Stewart Granger and Grace Kelly; "Athena," color and CinemaScope, Jane Powell and Edmund Purdom; "Invitation to the Dance," color, Gene Kelly and Tamara Toumanova; "The Last Time I Saw Paris," color, Elizabeth Taylor, Van Johnson and Donna Reed, and "Jupiter's Darling," color and CinemaScope, Esther Williams and Howard Keel.

SEE 85 IN COLOR OF 140 TO YEAR END

Of the 140 feature films which now appear to be set for release between July 1 and December 31 this year, at least 85 will be in color, according to the information received by The HERALD. Of this minimum of 85 in color, at least 27 will be in CinemaScope, to make an average of just a fraction more than one CinemaScope film per week for the latter half of the year.

PARAMOUNT

For July, "Knock on Wood," color, Danny Kaye, and Cecil B. DeMille's all-star, color "Greatest Show on Earth"; for August, "Living It Up," color, Dean Martin and Jerry Lewis; "About Mrs. Leslie," with Shirley Booth and Robert Ryan, and Alfred Hitchcock's "Rear Window," color, with James Stewart and Grace Kelly. Heading the list of the company's releases for the rest of 1954 will be their first two VistaVision productions, both in color, "White Christmas," with Bing Crosby, Danny Kaye and Rosemary Clooney; and "Strategic Air Command," with James Stewart and June Allyson. Other big ones include "Sabrina," with Audrey Hepburn, William Holden and Humphrey Bogart; "Bridges at Toko-Ri," color, with Fredric March, William Holden and Grace Kelly; "Country Girl," Bing Crosby and William Holden; "Mambo," Shelley Winters and Vittorio Gassman, and "Ulysses," color, Kirk Douglas and Silvanna Mangano.

REPUBLIC

For July, "Laughing Anne," color, with Wendell Corey and Margaret Lockwood; August, "Johnny Guitar," color, Joan Crawford, and "Make Haste to Live," with Dorothy Maguire and Barry Sullivan. Set for October definitely is "The Outcast," in color, with John Derek and Joan Evans. Coming up are "Trouble in the Glen," in color, with Orson Welles, Forrest Tucker and Margaret Lockwood, and "The Shanghai Story," with Edmund O'Brien and Ruth Roman. The company promises that its 1954-55 production schedule will rival its $15,000,000 schedule for 1953-54.

RKO RADIO

For December, "Big Rainbow," in color, Jane Russell, Gilbert Roland; July, "Susan Slept Here," in color, with Dick Powell and Debbie Reynolds, and "Hans Christian Andersen," Samuel Goldwyn's musical production in color with Danny Kaye and Jeanmaire. The company is supplementing its release schedule with reissues: July, "Gunga Din" and "Lost Patrol," and for August, "Every Girl Should Be Married" and "The Window." Coming in the months ahead are "This Is My Love," in color, with Linda Darnell and Dan Duryea, and "Passion," color, with Cornel Wilde. For late RKO news see page 17.

20TH-FOX

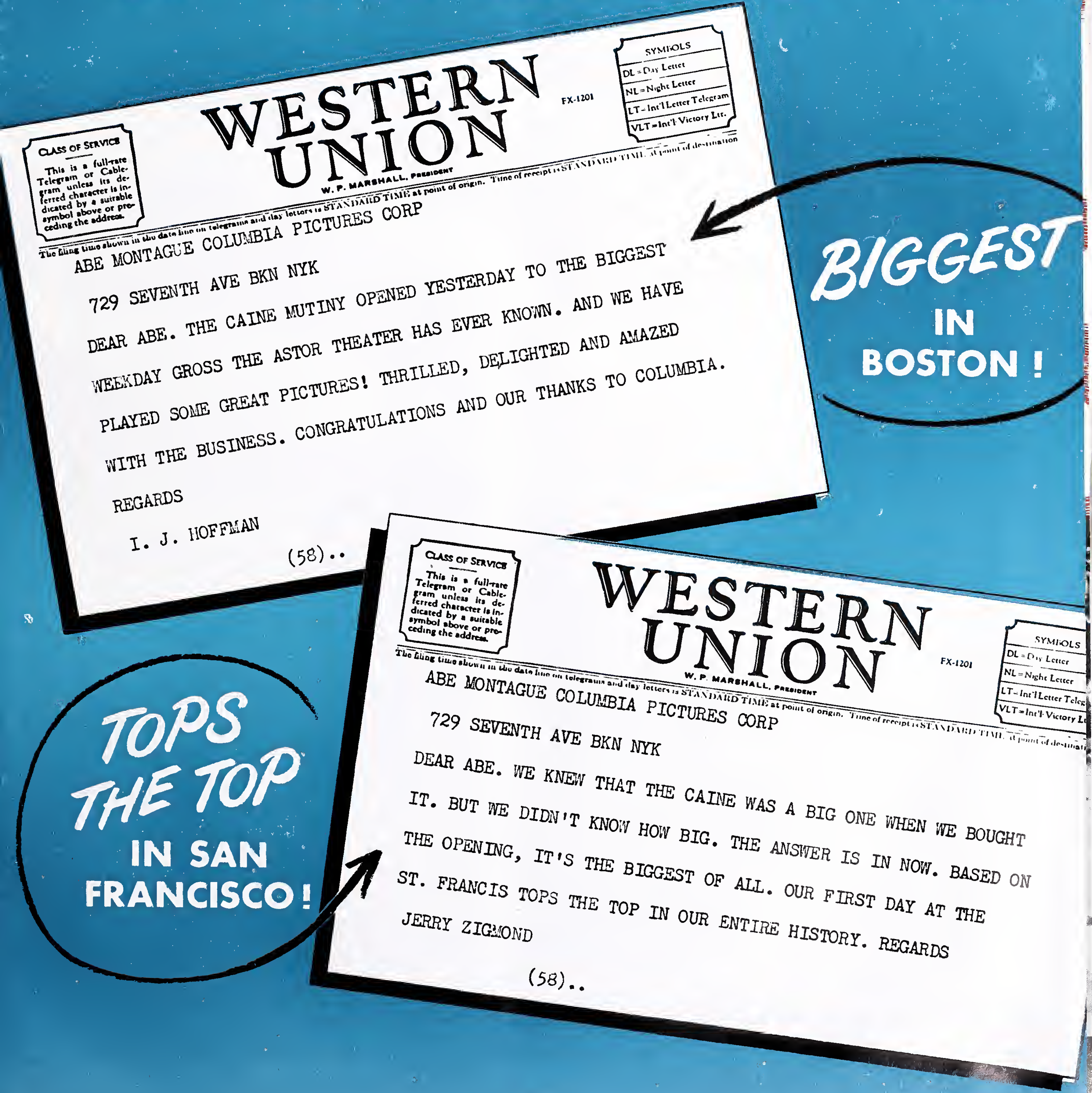
The CinemaScope company has 13 releases set for the latter half of 1954 and is the only company to have announced a definite release schedule for the period. Of the 13 pictures, all but two are in CinemaScope and all are in color. For July, "The Gambler from "Natchez," with Dale Roberston and Debra Paget; "Garden of Evil," CinemaScope, Gary Cooper and Susan Hayward; and "Royal Tour," CinemaScope. For August, "Broken Lance," CinemaScope, Spencer Tracy, Robert Wagner, and "The Raid," Van Heflin and Anne Bancroft.

All the remainder of the year's releases are in CinemaScope. They are: September, "The Egyptian," with Gene Tierney and Victor Ma-

(*Continued on page* 14, *column* 3)

COAST-TO-COAST!

Columbia's THE CAINE MUTINY



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WESTERN UNION
W. P. MARSHALL, PRESIDENT

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ABE MONTAGUE COLUMBIA PICTURES CORP
729 SEVENTH AVE BKN NYK

DEAR ABE. THE CAINE MUTINY OPENED YESTERDAY TO THE BIGGEST WEEKDAY GROSS THE ASTOR THEATER HAS EVER KNOWN. AND WE HAVE PLAYED SOME GREAT PICTURES! THRILLED, DELIGHTED AND AMAZED WITH THE BUSINESS. CONGRATULATIONS AND OUR THANKS TO COLUMBIA.

REGARDS
I. J. HOFFMAN

(58)..

BIGGEST IN BOSTON!

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ABE MONTAGUE COLUMBIA PICTURES CORP
729 SEVENTH AVE BKN NYK

DEAR ABE. WE KNEW THAT THE CAINE WAS A BIG ONE WHEN WE BOUGHT IT. BUT WE DIDN'T KNOW HOW BIG. THE ANSWER IS IN NOW. BASED ON THE OPENING, IT'S THE BIGGEST OF ALL. OUR FIRST DAY AT THE ST. FRANCIS TOPS THE TOP IN OUR ENTIRE HISTORY. REGARDS
JERRY ZIGMOND

(58)..

TOPS THE TOP IN SAN FRANCISCO!

Terry Ramsaye Says

NATURE'S LAW — These days of endless intellectual research and study of the mind of youth have become in general so boresomely erudite and complex in their findings that it is entertaining relief to find one report that comes out just normal and commonsense.

Miss Ruth M. Goldstein is chairman of special films of the School and Theatre Committee of the New York City Association of Teachers of English. It is said she has for twenty years been studying teenage film tastes. Now comes out a report including the finding that the teen-agers, despite their current sophistication, "have few defenses against the 'dream-boats.' Being adolescent, they succumb to Marlon Brando, Montgomery Clift, Marilyn Monroe and the rest just as quickly" as students who are not taking special courses pertaining to dramatic tastes.

Incidentally, Miss Goldstein finds the youngsters cynical about CinemaScope, Cinerama, 3-D, etc., to the extent that they all agree it is the story and not the process that makes the picture good.

It is the younger customers who see the product with the least confusion.

* * *

WORKING OFF INVENTORY — Two of the industries which, along with fashion, are most continuously affected by passage of time are the motor car and the motion picture. It is of interest now to read how the automobile is facing revolutionary model changes, not quite so radical in impact as what is happening to the technology of the screen, but more continuously and persistently, certainly more adroitly handled.

"There will be many important styling and engineering changes in cars next year," observes a production expert, "but none of these will be so radical as to devalue overnight the 1954 models; the used car is still essential to new car retailing."

The situation partakes of that in the motion picture with its tremendous inventories of the orthodox 35mm product, faced with the invasion of new methods and materials. The motion picture is having rather a blundersome time of it seeking to make adjustments without incurring great loss in inventory. The automobile business, however, much more experienced in revolutionary changes in techniques appears to have an all-over plan and policy and conservative control. It is a safe assumption that Detroit will not destroy values that it already has on wheels and among the customers.

The motor makers have a device of adding to each season's line a few experimental special cars, displaying the tricks and magic that they already are including in the blueprints for the output of the following season. There is merit and wisdom in their exploratory approach. Also they use a lot of unseen showmanship.

* * *

SEASONED NEWSPAPER — Believe it or not, one of the by-products of Colonel Robert R. McCormick's journalistic empire, the "Chicago Tribune," and the mass-massive "New York Daily News" is vanilla flavoring. It comes out of the chemistry of the Ontario Paper Company, as a derivative of lignin, a component of the spruce logs which contribute pulp for his papers. The Tribune company's version is chemically identical with the costly product of the tropical bean. Vanilla is the world's most popular flavor, fittingly related to the Tribune company's genius for circulation. If pushed to capacity their paper company could supply the world. The facts come out in the stockholder literature of the great Dow Chemical Company, which sells the tree-vanilla to the world.

* * *

LAUNDRY RATES — By publicity dispatch from Cairo, we are informed that Warner Brothers has put a Hollywood special-effects man in charge of the washing of the west face of Cheops' Pyramid, the biggest in Egypt, in behalf of a motion picture they intend to make in front of it. It will take ninety-seven laborers to scrub the 450-foot pile for the CinemaScope recording of "Land of the Pharoahs."

So is history made. Probably no pyramid ever had its face washed before.

This reminds one of the experience of Joseph P. Kennedy, a few years ago, when he took over the Merchandise Mart in Chicago, a structure possibly as big as the Pyramid, and considerably more important. Also, being in Chicago, probably dirtier. When the bids came in he was shocked to observe that the Chicago cleaners wanted $250,000 for the job.

ON THE DOCKET

(*Continued from page* 12)

ture; October, "A Woman's World," Clifton Webb, Lauren Bacall, June Allyson and Fred MacMurray; "Carmen Jones," Harry Belafonte and Dorothy Dandridge, and "The Adventures of Hajji Baba," with Elaine Stewart and John Derek; November, "Black Widow," Gene Tierney and Van Heflin, and "Desiree," with Marlon Brando and Jean Simmons; December, "There's No Business Like Show Business," Marilyn Monroe and Ethel Merman, and "White Feather," with Robert Wagner.

For 1955, 20th-Fox promises 26 CinemaScope features, among which will be "Untamed," filmed in South Africa, "Pink Tights," "The King and I," "Lord Vanity," "Daddy Long Legs" and "The Racers."

UNITED ARTISTS

For July, "The Adventures of Robinson Crusoe," in color, with Dan O'Herlihy; "The Apache," color, with Burt Lancaster and Jean Peters; "The Lawless Rider," with Johnny Carpenter, and "Return to Treasure Island," in color, with Dawn Addams and Tab Hunter.

Coming from August through December are "The Malta Story," Alec Guinness; "Khyber Patrol," Richard Egan; "The Diamond Wizard," Dennis O'Keefe; "The Barefoot Contessa," color, with Humphrey Bogart and Ava Gardner; "Cannibal Island," Lex Barker; "Chief Crazy Horse," Orson Welles' "Othello"; "Vera Cruz," color, Burt Lancaster and Gary Cooper; "Timbuctu"; "Not As a Stranger," Robert Mitchum and Frank Sinatra; "New York Confidential"; "Sitting Bull," CinemaScope and color, with Dale Robertson; "Twist of Fate," Ginger Rogers; "Suddenly," Frank Sinatra; "Shield for Murder," with Edmond O'Brien; "Crossed Swords," color, with Errol Flynn; "Ring Around Saturn"; "The Purple Plain," color, Gregory Peck; "Alexander the Conqueror"; "Screaming Eagles"; "Victory at Sea"; "Romeo and Juliet" color, with Laurence Harvey; "Black Tuesday," with Edward G. Robinson; "Stranger on Horseback," Joel McCrea; "You Know What Sailors Are," with Akim Tamiroff; "The Good Die Young," with Richard Basehart and Gloria Grahame, and "The Steel Cage."

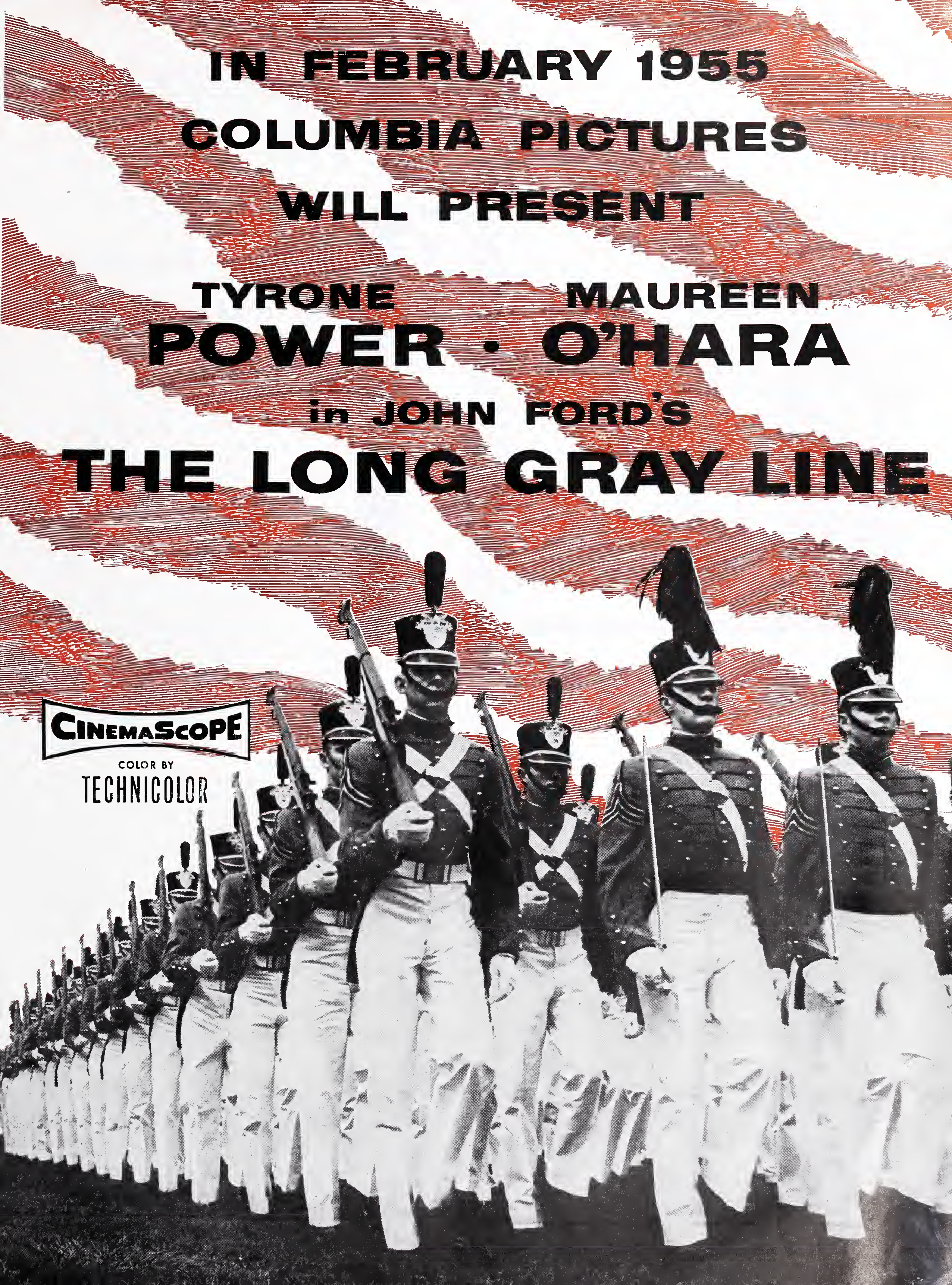
UNIVERSAL

For July, "Johnny Dark," color, Tony Curtis; "Tanganyika," color, Van Heflin; August, "Francis Joins the Wacs," Donald O'Connor; "The Magnificent Obsession," color, Jane Wyman and Rock Hudson; September, "The Black Shield of Falworth," color and CinemaScope, Tony Curtis and Janet Leigh, and "Dawn at Socorro," color, Rory Calhoun, Piper Laurie; October, "Naked Alibi," Sterling Hayden and Gloria Grahame, and "Yellow Mountain," color, Lex Barker and Mala Powers.

Coming are "Bengal Rifles," color, Rock Hudson; "The Far Country," color, James Stewart; "Ma and Pa Kettle at Waikiki"; "The Matchmakers," Marjorie Main and Chill Wills; "Sign of the Pagan," CinemaScope and color, Jeff Chandler and Jack Palance; "This Island Earth," color, Faith Domergue.

WARNERS

For July, "The High and the Mighty," in color and CinemaScope, all-star cast: "Ring of Fear," color and CinemaScope, with Mickey Spillane and Pat O'Brien. For August, "Duel in the Jungle" color, with Dana Andrews and Jeanne Crain, and "King Richard and the Crusaders," in color and CinemaScope, with Rex Harrison and Virginia Mayo. For September there will be "The Bounty Hunter," in color, with Randolph Scott, and "Dragnet," color, directed by and starring Jack Webb. For the rest of the year there will probably be at least six releases, which, presumably, will include Judy Garland's "A Star Is Born," in color and CinemaScope, and "Battle Cry," also CinemaScope and color.



IN FEBRUARY 1955

COLUMBIA PICTURES

WILL PRESENT

TYRONE
POWER · MAUREEN
O'HARA

in JOHN FORD'S

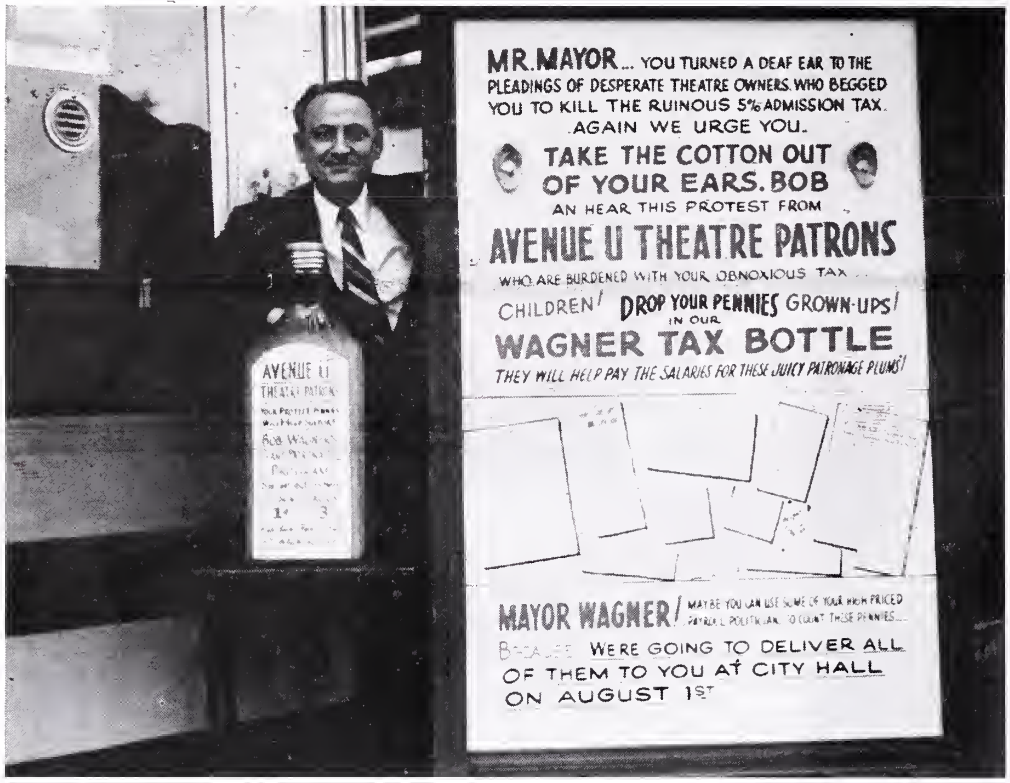
THE LONG GRAY LINE

CINEMASCOPE

COLOR BY
TECHNICOLOR

THAT NEW YORK TAX:

A Big Bottle Full of Pretty Pennies—All for Hizzoner


MR. MAYOR... YOU TURNED A DEAF EAR TO THE PLEADINGS OF DESPERATE THEATRE OWNERS WHO BEGGED YOU TO KILL THE RUINOUS 5% ADMISSION TAX. AGAIN WE URGE YOU.
TAKE THE COTTON OUT OF YOUR EARS. BOB
AN HEAR THIS PROTEST FROM
AVENUE U THEATRE PATRONS
WHO ARE BURDENED WITH YOUR OBNOXIOUS TAX
CHILDREN! DROP YOUR PENNIES IN OUR GROWN-UPS!
WAGNER TAX BOTTLE
THEY WILL HELP PAY THE SALARIES FOR THESE JUICY PATRONAGE PLUMS!
MAYOR WAGNER! MAYBE YOU CAN USE SOME OF YOUR HIGH PRICED PAYROLL POLITICIAN TO COUNT THESE PENNIES...
BECAUSE WE'RE GOING TO DELIVER ALL OF THEM TO YOU AT CITY HALL ON AUGUST 1ST
AVENUE U

Al Greene, his bottle and his sign.

by JAMES D. IVERS

ALBERT GREENE, independent theatre owner of Brooklyn, is of the belief that if a thing is worth saying it's worth saying loudly. For instance, when, like most theatre owners, he attended protest meetings on the recently imposed New York City admission tax, he got quite riled up. He liked the idea of calling it the "Wagner tax" but he didn't think the official protest committee was hammering hard enough at it.

As well as being forceful, Mr. Greene is a man of fertile showmanship. Starting with the premise that the customers should be made conscious of the tax, he took the following steps:

He obtained a giant bottle which he placed alongside his box office and instead of collecting the tax along with the admission money he instructs each patron to drop the tax money, in pennies, in the bottle. The bottle is labelled: "Avenue U Theatre Patrons. Your protest pennies will help support Bob Wagner's Giant Patronage Program. Fight back — Protest the 5% Wagner Tax."

The pennies which Mr. Greene gives his patrons in change to pay the tax with, are a special kind—he had a large number of them chrome plated, and in addition to giving these in change he has spotted quantities of them with merchants in the neighborhood of his theatre.

A 40 to 60 sign alongside the box office further instructs patrons in the meaning of the tax. It reads: "Mr. Mayor. You turned a deaf ear to the pleadings of desperate theatre owners who begged you to kill the ruinous five per cent admission tax. Again we urge you, take the cotton out of your ears and hear this protest from Avenue U theatre patrons who are burdened with your obnoxious tax. Children! Grown-ups! Drop your pennies in our Wagner tax bottle. They will help pay the salaries of these juicy patronage plums (clippings of newspaper articles and editorials attacking waste in the city administration). Mayor Wagner! Maybe you can use some of your high priced payroll politicians to count these pennies because we are going to deliver them to you at City Hall Aug. 1."

Showman Greene is currently trying to persuade other theatre owners in the city to join him in his penny payment campaign and march together to City Hall August 1 with the first month's tax payments entirely in pennies—preferably Mr. Greene's special chrome-plated protest pennies.

But whether he gets any support or not Mr. Greene is going to carry his pennies to City Hall personally. Not a man to be stopped by technicalities, he figures that by the time the Federal Government gets around to reminding him about any laws concerning the mutilation of money, he will have made his point with his patrons and with the city. Besides, he says, the pennies look prettier.

Mr. Greene is the man who, when the New York subways increased the fare to 15 cents and started to sell tokens, offered his patrons the same takens for 10 cents or three for a quarter. He got nationwide newspaper and television publicity before the Transit Authority made him stop. At that, even after long thought they couldn't find any law they could prosecute him under.

He says he doesn't see any reason why showmanship shouldn't be fun, too.

Study Means Of Attacking City 5% Tax

The New York City five per cent amusement tax went into effect last Thursday, July 1, following which Irving Greenfield, assistant to Loew's Theatres general counsel, said that legal representatives of New York City exhibitors are studying the tax law with intent to bring a motion into the State Supreme Court declaring the tax "violative of the state's enabling act."

Meanwhile the amusement tax was amended the first day to give partial relief to the two theatres in the city which have advance ticket sales.

City officials agreed to amend the law at special meetings July 1 of the City Council and Board of Estimate, exempting pre-sold tickets. Mayor Wagner was to wait until July 10 to sign the amendment, however. In the interim the Warner theatre and Radio City Music Hall, the theatres affected, were to absorb the tax.

Exhibitors in the city announced they would pass the tax on to the public. Other sections of the amusement industry have not said whether they would follow suit or absorb the tax.

Wednesday of last week Mr. Greenfield said exhibitor counselors had launched a study of the tax's major fraction provision with an intent to bring a motion into court declaring the tax "inviolate of the state's enabling act." The enabling act empowers the city to levy a tax on amusements "up to five per cent." The tax in the city, on certain admissions, collects as much as six per cent.

St. Paul Council Studies Possible Theatre Tax

MINNEAPOLIS: In a move to seek new sources of revenue the St. Paul City Council has authorized a committee to investigate the possibilities of imposing a theatre admission tax. The Council claims that under the city charter such a levy could be imposed without the passage of an enabling act by the Minnesota legislature. Meanwhile Stan Kane, executive counsel of North Central Allied, has charged the Minnesota League of Municipalities and similar leagues in Wisconsin and North and South Dakota with using the "big lie" to gain support for their proposed legislation to enable the municipalities to impose a tax on admissions.

HANDS-ACROSS-SEA IDEA GETS PUSH FROM STARR

TOA Board Chairman, and O'Donnell, in England, Meet CEA Executive

by WILLIAM PAY

LONDON: The practicability of the proposed international alliance of exhibitor organizations was explored in talks here this week and last by Alfred Starr, chairman of the board of Theatre Owners of America; Robert J. O'Donnell, member of the TOA board, and Walter Fuller, secretary general of the Cinematograph Exhibitors Association.

Following his meeting with Mr. Fuller, Mr. Starr, who was president of TOA last year, reported that both Mr. Fuller and the CEA president would be invited to the annual TOA convention to be held in Chicago in November.

Mr. Starr said he envisioned an annual convention of British and American exhibitors where interests common to exhibitors in both countries would be discussed. Nothing would interest him or his organization more than an international agreement of some kind, but the incentive must come from the CEA, he said.

"We have common problems," Mr. Starr declared, "as for instance, the need for a steady flow of good product, a rental system enabling exhibitors to make a reasonable living and the necessity for not treating all theatres exactly alike." He commented on the difference between producer-exhibitor relations in America and Great Britain. In America, he said, "we have a much more partisan atmosphere with nothing like the exchange of information as there is over here."

He gave the CEA full credit for having won the battle against 20th Century-Fox's policy on stereophony with its CinemaScope releases. He personally took a dim view of the new cinema developments: "The only way to fill the cinemas is for the industry to produce better pictures. The play's the thing. The American industry has been through a troubled time but I am optimistic about the future following post war transition."

Starr to Visit Many British Exhibitors

Mr. Starr is here on a two-month visit and plans to meet exhibitors all over the country. He also anticipates further informal talks with CEA officials. Mr. O'Donnell arrived in London early this week and met with Mr. Starr to hear his report before conferring with CEA himself. The TOA board member, who is to be here about 10 days, said he thinks the idea of an international alliance of exhibitor organizations is "interesting and exciting."

At their recent meeting in Los Angeles, the TOA board and executive committee authorized Mr. Starr and Mr. O'Donnell to explore with CEA officials during visits here the proposed international working agreement. Considerable correspondence on the subject also has been exchanged between officials of Allied States Association and CEA, and the basis for extending the proposed plan to continental exhibitors is said to exist through the Union Internationale de l'Exploitation Cinematographique in Paris.

The original proposal for the international alliance came from the CEA in May. At that time, Ben Marcus, president of Allied, welcomed the idea and suggested that "a conference be held with all exhibitor organizations represented to arrive at a common solution so that a committee may discuss problems of the new techniques with producers and sales policies with distributors."

Urges Hollywood as Site for Conference

Mr. Marcus' first choice for the site of such a conference was Hollywood, to be near the American center of production. He indicated that he felt much good could be accomplished by exhibitor leaders from the United States, Britain and other leading countries sitting around a table. He hoped too that it would be possible some kind of standardized system would be worked out and that ways and means would be found to alleviate the product shortage.

There was no further comment this week from CEA headquarters but there is every likelihood that the subject will be discussed at the Association's next executive meeting July 14.

Hitchcock Sets Second in VistaVision for Paramount

A comedy tentatively titled "Trouble With Harry" scheduled to go before the cameras in the fall, will be Alfred Hitchcock's second VistaVision production for Paramount release, he said in New York last week. It will be filmed on location in New England, he said, and added that casting has not yet been completed.

Mr. Hitchcock has gone to the coast, where he will finish work on "To Catch a Thief," the VistaVision production in color which he has been directing for Paramount in the south of France.

The current trend of shooting on location and particularly abroad was viewed by the director as merely part of a cycle. He pointed out that before the advent of talking pictures, most of the silent films were shot in whatever location the story called for.

RKO Sets Release on 12 Features

RKO will release 12 productions, all in color and many in various wide screen techniques, from July 24 through March, 1955, J. R. Grainger, president of RKO Radio Pictures, announced Wednesday at the initial session of the company's Eastern-Canadian sales meeting at the Hotel Warwick, New York. Charles Boasberg, RKO general sales manager, presided over the two-day sales conference.

Mr. Grainger told the sales group that the product for the next nine months was, in his opinion, "The strongest array of saleable product RKO has ever offered to the exhibitor and the public." He added that while the cost of each production has been carefully watched, "never-the-less we have allocated the largest budgets in RKO's history to two of our forthcoming films—Howard Hughes' 'The Conqueror' and 'Jet Pilot'—because we are certain that these films will be 'evergreens' in the sense that they will be like a 'Gone With the Wind.'"

The schedule with release date:

Susan Slept Here, to be world premiered in San Francisco July 14, and scheduled for national release July 24. The film co-stars Dick Powell and Debbie Reynolds and was produced by Harriet Parsons in Technicolor.

Passion, Aug. 22, co-stars Cornel Wilde and Yvonne de Carlo, in Technicolor.

This is My Love, Sept. 18, starring Linda Darnell, Rick Jason, Pathe Color.

Africa Adventure, Oct. 9, Robert C. Ruark's filmed-in-Africa story of his safari, in color.

The Americano, Oct. 23, starring Glenn Ford, Ursula Thiess, Cesar Romero. Technicolor.

Jet Pilot, Nov. 13, Howard Hughes' epic of aviation, stars John Wayne. Technicolor.

Son of Sinbad, Nov. 27, starring Dale Robertson, Sally Forrest. Technicolor.

Cattle Queen of Montana, Dec. 11, Co-starring Barbara Stanwyck and Ronald Reagan, in Technicolor.

The Big Rainbow, Dec. 25, starring Jane Russell with Gilbert Roland. Technicolor.

The Conqueror, mid-January, 1935, starring John Wayne, Susan Hayward and Pedro Armendariz, in CinemaScope and Technicolor.

The Girl Rush, mid-February, starring Rosalind Russell in Technicolor.

The Sea is a Woman, mid-March, with an all-star cast in Technicolor.

Skouras in London

Spyros Skouras and Murray Silverstone have flown to London for the demonstration of "The Advancing Techniques of CinemaScope" at the Carlton, Haymarket, July 13. The London demonstration will be followed by others in the British Isles and Eire.

STATE COMBINE IS PROPOSED

West Virignia Group Sees Buying Unit Solution to "Distress" Conditions

The formation of a state-wide film buying combine to include all theatres in West Virginia has been proposed by West Virginia Allied Theatre's Association in its current bulletin to members as a possible solution to what is described as "distress" conditions in the area.

Formal discussion of the proposal, the bulletin indicates, will come up at the organization's annual convention at the Greenbrier Hotel in White Sulphur Springs August 24-25.

Conditions Aggravated

The region's "critical" conditions, it is charged in the bulletin, are aggravated by current terms and policies of national distribution companies.

"New York must recognize," the theatre organization's bulletin says, "that we are in a distress area and give us a fair shake."

"Show business is not good anywhere in the nation, but West Virginia is in a very critical area. Talking to the film companies has been to no avail. The guy with the brass ears in New York can't hear us. He says 'national policy' with every other breath.

"What can we do about it?

"We can throw the entire state into a single buying combine. It's a desperate move but desperate conditions demand desperate measures."

The bulletin declares: "Mull this idea over between now and convention time. It's the only way to save our theatres, we must take the only solution."

Studied Plan Last Year

Last year National Allied leaders weighed the possibility of forming a national film buying combine, with initial units to be launched in the Midwest with the participation of Allied Theatres of Illinois, headed by Jack Kirsch's buying organization in Chicago, and Co-operative Theatres of Michigan in Detroit. The idea was that the buying service would be extended as rapidly as practicable until it had attained national proportions.

Actual start of the project was delayed several times and currently appears to be in a completely inactive state. Lack of interest on the part of key theatres reportedly is responsible for the inactivity.

Set Jazz Featurette

"Jazz Dance," a featurette, will have its New York premiere at the Paris theatre in the near future, it was announced by its producer-director, Roger Tilton. The film records a jam session featuring jazz stars.

Allied Stock Buying Plan 'Suspended'

WASHINGTON: Although Allied States leaders who visited the capital last week and met to discuss current exhibition problems insist that Allied's plan to influence production-distribution company policies by acquiring voting rights to their stock is not dead, it appears to be in a decidedly comatose state at the moment.

It was ascertained that there was no discussion of the stock and proxy acquisition plan at the Washington meeting and one Allied official indicated that the plan was "suspended" until the Makelim production plan had a chance to move along.

Another Allied leader who insisted the stock plan is not dead, said Allied did not believe it advisable "to take too big a bite" at one time and that the plan could be reactivated if and when industry conditions seemed to warrant it.

The plan, as given to Allied's national convention in Boston last fall by Trueman Rembusch of Franklin, Ind., proposed that individual exhibitors buy stock, give proxies to an Allied committee to vote it at annual meetings of stockholders in support of trade policies which would benefit exhibitors.

The plan was envisioned at that time as being a possible solution for the product shortage through the influence in favor of increased production programs which Allied's proxy-holding committee could be expected to wield at stockholders' meetings.

The Makelim plan, which Allied leaders indicated is being given the right of way while the stock purchase and proxy solicitation plan is sidetracked, calls for the production of 12 features at the rate of one each month starting next fall.

Newsfolk to "Live It Up" with Paramount

ATLANTIC CITY: More than 100 newspaper writers and photographers will whoop it up at this resort city's 500 Club the evening of July 15 in celebration of Dean Martin and Jerry Lewis' eighth anniversary as a team. The festivities will follow the July 15 premiere of their Paramount picture, "Living It Up," at the Warner theatre, and will feature the comedy team in some of their old and new routines. The anniversary party will be one of the highlights of a gala two-day Atlantic City holiday for the writers. The film co-stars Janet Leigh who also will be on hand for the festivities.

Revised Tax Bill Certain Of Approval

WASHINGTON: Most provisions of the technical tax bill of interest to the film industry are identical in both House and Senate versions of the measure and cannot be changed in conference. They are now certain to become law.

The Senate passed its version of the measure July 2. House-Senate conferees were to get to work on the final bill late this week or early next. The final law is certain now to contain a provision permitting businessmen to write off more quickly any investment in new equipment and buildings. Whereas under present law, only half the cost of an item can be written off in the first half of the item's life, both House and Senate bills contain a provision allowing a two-thirds write-off in that period.

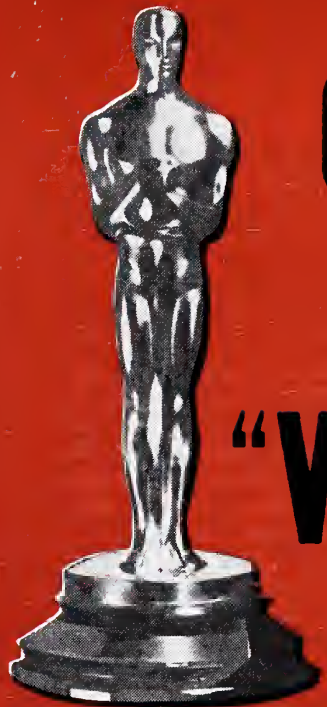
Both bills continue the 52 per cent corporate tax rate through April 1, 1955. The House bill would require corporations with more than a $50,000 tax bill to pay part of their taxes currently—starting in 1955—instead of entirely in the following year. The Senate bill would do the same thing with respect to firms with more than $100,000 of tax liability.

Both bills permit a firm to carry one year's losses back two years—rather than the present one year—to get tax refunds from the earlier, more profitable years. Both bills would permit firms to pay on the basis of a 52-week or 53-week year, helping out many theatre firms which keep their books on a weekly basis for business purposes but most now keep separate books for tax purposes, since the tax laws require returns based on the last day of a month.

The final law would levy a new one per cent per month charge on underpayments of withholding or excise taxes into depositary accounts and cut from four years to three the time limit for assessments or refund claims on excise taxes. All corporations would be given an automatic three-month extension, under both bills, of the deadline for filing income tax returns, providing they file an appropriate form with the treasury and pay an estimated tax. Both bills set up clear rules for the first time—though slightly different rules in each bill—for taxing partnerships.

"Wisconsin Circus Day" Celebrated July 3

"Wisconsin Circus Day" was marked July 3 in the Baraboo Ringling Theatre, Baraboo, Wisconsin, by parades, ceremonies joined by city officials, and the world premiere of the pre-release of Cecil B. DeMille's "The Greatest Show on Earth." Proceeds went to the Wisconsin State Historical Society for establishment and maintenance of the Baraboo Circus World Museum. Baraboo was for many years the base for great circus organizations.



OSCAR-WINNER SHIRLEY BOOTH IS "WORLD'S BEST ACTRESS IN PARAMOUNT'S 'ABOUT MRS. LESLIE'!"

— *N. Y. Daily News*

"Oscar-winner of 'Come Back, Little Sheba' once again presents perfection of movie performance." — *N. Y. Post*

"A great actress . . . world's best. 'Mrs. Leslie' opened to a cheering audience." — *N. Y. Daily News*

"Shirley Booth a joy to watch . . . one of best actresses extant." — *N. Y. Mirror*

"Emotional drama that gives Miss Booth every chance to display her great talent. She walks away with all the honors." — *N. Y. Journal-American*

"Miss Booth, by sensitive emoting, makes Mrs. Leslie genuinely alive." — *N. Y. Times*

"Shirley Booth adds to her stature. Top-flight entertainment." — *N. Y. World-Telegram*

"The current queen of any kind of acting you can name. Mrs. Leslie is played with every resource in her kit." — *N. Y. Morning Telegraph*

"'About Mrs. Leslie' will have bigger popular success than 'Come Back, Little Sheba'." — *Brooklyn Eagle*

SHIRLEY BOOTH
ROBERT RYAN
in
HAL WALLIS'
production
"ABOUT MRS. LESLIE"
Co-starring
MARJIE MILLAR - ALEX NICOL
Directed by DANIEL MANN
Screenplay by KETTI FRINGS and HAL KANTER
From the novel by VINA DELMAR

WHILE THE CRITICS HEADLINE HER, THE PAYING PUBLIC IS CROWDING TO SEE HER! IN NEW YORK AND LOS ANGELES NOW — SOON EVERYWHERE!

ITALY-AMERICA AGREEMENT ON REMITTANCES IS SIGNED

ROME: The new, two-year agreement between the Italian and American film industries, governing American film imports and the remittance of earnings to America, was signed here last week by Eric Johnston, president of the Motion Picture Association of America, and Eitel Monaco, president of ANICA, the Italian trade's producer-distributor organization. The agreement becomes effective September 1, 1954.

The pact, details of which were discussed by Mr. Johnston in New York Wednesday with the MPAA board, is a result of several weeks of negotiations between Eugene Van Dee, the MPAA representative in Rome, and Mr. Monaco, Dr. Renato Gualino, representing the National Union of Film Producers, and Franco Penotti, president of the National Union of Film Distributors. The statement issued here following the signing said of the pact only that "the free importation of American motion pictures has been respected."

However, it has been widely reported for some time that the principal features of the agreement include a reduction in the American film companies' remittances at the official rate from $6,000,000 annually to approximately $3,750,000 in return for the elimination of the 12½ per cent subsidy heretofore paid by American companies to Italian Films Export. Year-end remittance of five per cent of funds frozen here is believed to be continued, as well as liberalized permitted uses of frozen balances. The number of American film imports is said to be continued at around 225.

Permits allowed under the new agreement will be 189 for the eight major companies, plus 20 for United Artists and 15 for Allied Artists, Mr. Johnston said in New York Wednesday. He called the agreement "good from the viewpoints of all."

IT'S "Commendatore" Johnston now. The president of the Motion Picture Association of America is shown at the left, in Rome, receiving his decoration after signing the new two-year agreement between the MPAA and ANICA, Italian industry group. Giuseppe Ermini, Italian State Under-Secretary, made the presentation. The full title is: "Commendatore of the Order of the Italian Republic."

Fellows Sees 'Comeback' For 3-D Film

Three-D will make a "comeback." It may be combined with CinemaScope, which he thinks is "one hell of a medium—the best yet." The prediction is from Robert M. Fellows, president of Batjac Productions, who spoke to trade writers while in New York last week on business.

Mr. Fellows is waiting for perfection of the Vectograph system—two images on one film. It would certainly avoid the errors which helped kill the medium, he commented, but added it may also be 3-D's "last appearance."

Mr. Fellows' Batjac Production is a renaming of Wayne-Fellows productions because Mr. Wayne doesn't appear in all pictures. He is committed to appear in one Warner picture per year for the next four years, and also must appear in one for RKO Radio. Warners finances Batjac completely, Mr. Fellows said. It allows Batjac to go 10 per cent over the budget, and relies on its judgment in setting such budgets. Batjac pictures so far have cost $600,000 to $1,400,000, Mr. Fellows added.

He also had a good word for shooting outside the United States. For authenticity, not savings. Costs, he estimates, with transportation and crews, are actually about the same.

Mr. Fellows said he was in New York to talk with Warner executives about handling his latest, "The High and the Mighty" and "Ring of Fear." The firm has four more to make in its five-year, 10-picture deal with Warners. The four will be "Track of the Cat," in CinemaScope; "Quality of Mercy"; "Blood Alley," also probably in CinemaScope, and "Give Away Hill." He also is negotiating for rights to "The Billy Mitchell Story."

Pathe Sues Technicolor On Trade Mark Use

Two giant corporations in the color film field on Wednesday began a court battle which is expected to define the proper use of the word "Technicolor." Pathe Laboratories, on that day, in New York Federal Court, sued the Technicolor Motion Picture Corp., Technicolor, and DeLuxe Laboratories, for $100,000 under the Lanham Act regulating the use of trade marks; and for an additional $300,000 under the Sherman Anti-trust Act. In the first instance, Pathe charges improper use of "Technicolor" on pictures made with the Eastman process which Pathe uses under the name Pathecolor. It asks $100,000 for alleged loss of customers. In the second instance, Pathe charges Technicolor controls operation and profits of DeLuxe Laboratories, previously a competitor; and that this is a monopoly in the laboratory business.

Dr. Herbert T. Kalmus, president and general manager of Technicolor, following publication of news of the suit in "Newsweek," said, "Complaints by Pathe that it is unable to compete with Technicolor are in no way due to any illegal or improper action by Technicolor. Technicolor will answer in the courts any action Pathe brings against it and is confident of the result."

Chromatic Licensing Deal with Eindhoven

Chromatic Television Laboratories, Inc., has signed a licensing arrangement for its Chromatron (Lawrence) color TV tube with N. V. Philips of Eindhoven, Holland, it was announced by Richard Hodgson, president of Chromatic. "The Philips organization, including Mullard, Ltd., its affiliated tube-manufacturing British company, have undertaken to manufacture the Lawrence tube and sub-license all Chromatic patents on a worldwide scale," Mr. Hodgson said. The agreement covers all markets with the exclusion of the United States. (A licensing and sub-licensing agreement was recently signed between Chromatic and Famous Players of Canada, Ltd., Canadian affiliate of Paramount Pictures Corp.)

Universal Promotion Staff Behind "Obsession"

Universal Pictures' eastern advertising and publicity department executive force and home office advertising, publicity and exploitation staff will join the company's field exploitation representatives for the first time to launch the Cleveland world premiere and the initial key city openings of "Magnificent Obsession," the company's new Technicolor film production based on the Lloyd C. Douglas novel. The film stars Jane Wyman, Rock Hudson and Barbara Rush and will have its premiere at the RKO Palace in Cleveland July 15, with openings scheduled for key cities across the country in advance of the August national release of the film. Charles Simonelli, eastern advertising and publicity department manager; Phil Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager and Herman Kass, eastern exploitation manager, are scheduled to attend.

WAITING LINES

RECORD-SMASHING BUSINESS FOR MICKEY SPILLANE'S

"THE LONG WAIT"

PHENOMENAL

4th WEEK CHICAGO (WOODS THEATRE)

HOLDOVERS

DETROIT, LOS ANGELES, PHILADELPHIA, KANSAS CITY, SAN FRANCISCO, BALTIMORE, BUFFALO, SAN DIEGO, WASHINGTON, SEATTLE, MILWAUKEE, TORONTO

AND SENSATIONAL

CINCINNATI, CLEVELAND, PITTSBURGH, CALGARY, NEW ORLEANS, ROCHESTER, NORFOLK, TULSA, DALLAS, SAN ANTONIO

QUALITY PICTURES
UA
IN QUANTITY

VICTOR SAVILLE presents
Mickey Spillane's "THE LONG WAIT"
STARRING ANTHONY QUINN · CHARLES COBURN · GENE EVANS · PEGGIE CASTLE
with MARY ELLEN KAY • SHAWN SMITH and DOLORES DONLON
Produced by LESSER SAMUELS • Directed by VICTOR SAVILLE • Screenplay by ALAN GREEN and LESSER SAMUELS
A Parklane Picture • Released thru UNITED ARTISTS

35TH ANNIVERSARY
1919 UA 1954

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

CURTIS BERNHARDT is going to direct "Interrupted Melody" for MGM. "Interrupted Melody" is not a routine, commonplace, ordinary, every-day type of picture. Nothing quite like it has ever been done. That is one of the reasons why he is going to direct it. Things that have never been done attract him. Back a good while he was attracted to the making of UFA's "The Last Company" because it was to be the first all-talking picture made in Europe. Nearly everybody in the great German film industry of that era considered the "all-talking picture" a novelty that would have its moment and be forgotten, a box office expedient, perhaps, but certainly not a form of dramatic expression to be taken seriously.

Curtis Bernhardt

But he didn't agree with "nearly everybody." He had started his professional career as a speaking actor on the footlighted stage. He had learned the art of the silent cinema, and in it he had prospered, but the wish for words to work with had been ever-present. He believed the talking-picture was here to stay, and he seems to have been correct.

Extraordinary Aspects To "Brummel" Too

Mr. Bernhardt is but lately back from the directing of MGM's "Beau Brummel" in England, and tthat picture had extraordinary aspects, too. For one, it had to have a fox hunt in it, and the riders had to wear blue coats, instead of the red garb universally associated with the sport, and there weren't any blue hunting coats in England. (It is one of the bright features in the "Beau Brummel" story that he revolutionized the blue-coat tradition by appearing, with the Prince of Wales, wearing the brighter hue which the lords, ladies and landed gentry adopted forthwith as standard attire.) So, to get everything correct, he went out into the field with a genuine hunting party, which failed of finding any fox at all that day, incidentally, and shot the hunting sequence, afterward, in strict accordance with formal tradition save, of course, as to (1) blue coats and (2) cameras. He upset a certain amount of professional tradition, also, by running off his hunting sequence on three foggy days and shooting it quite as successfully, on the Eastman color film for which he has the highest regard, as if under a shining sun.

His last picture preceding "Beau Brummel" was "Miss Sadie Thompson" and he wasn't at all happy about it being photographed in 3-D, a form he had believed from the beginning was as transitory as his contemporaries in the UFA of "The Last Company" had believed the talking-picture to be. "The first time I looked at a 3-D picture I felt sure it would be short-lived," he says, and cites reasons not often included among the shortcomings ascribed to stereoscopy.

Cites Shortcomings Of 3-D Pictures

"Three-D makes everything look so tiny," he complains, cupping his hands around his eyes and peering through, "that nothing looks right." To compensate for that quality of the medium, he says, he shot everything in "Miss Sadie Thompson" at closest practical range in order to get utmost size. A medium that requires measures of special kind to bring natural figures into un-natural dimension, or other aspect, to make them seem natural on the screen, is constantly at war with the fundamentals of dramatic production, he maintains.

Somewhat in line with that reasoning, although with differences, Mr. Bernhardt holds the opinion that several extreme extra-dimensional systems also cost the product more or less of its inherent impact and, at very least, obstruct the conveyance of a story compellingly from script to ultimate observer.

He says, "The big-picture systems have been a great benefit to the business in bringing back to the theatre, for another look at our pictures, those people who have dropped away from steady attendance. But there has been a loss connected with all this, too. In the regular, long-established shape and size, we could make an observer look at the thing we wanted him to see, exclusive of surrounding material, settings, backgrounds, and the like, and in this way we could command and confine his interest. We could hold his attention more steadily upon the narrative we were unfolding, and exclude all that was extraneous. This made an average story seem better than average, and a good story seem great.

Accurate Control of Narrative Tempo

"Additionally, we could control our narrative tempo accurately, speeding up now, slowing down at another point, by skillful cutting; in the out-sized systems the cutting is limited to long, straight takes, almost entirely, and the sense of movement, of mounting tension and quickened suspense, which an expert cutter could impart to even a basically ordinary story, is not to be had."

Mr. Bernhardt's decision to direct "Interrupted Melody" is the sum of many considerations. The picture is the story of Marjorie Lawrence, the opera star who, when stricken by poliomyelitis, succeeded, with the aid of her doctor husband, in fighting back from initial paralysis to a resumption of her career at the Metropolitan and on the concert stage. It is a factual story, and cannot be altered fundamentally. The name part is to be played by Eleanor Parker, but the singing voice will be Miss

(*Continued on opposite page, column 3*)

THIS WEEK IN PRODUCTION:

STARTED (2)

COLUMBIA
Prize of Gold (Warwick; Technicolor)

20TH CENTURY-FOX
Carmen Jones (Carlyle; CinemaScope; Technicolor)

COMPLETED (9)

COLUMBIA
Wyoming Outlaws

FILMAKERS
Private Hell 36

INDEPENDENT
Long Chance (Masthead)
Walk the Dark Street (Valor)
Return of Columbus (Paal-Real)
Day of Triumph (Century; Eastman)

MGM
Deep in My Heart (Technicolor)

PARAMOUNT
Love is a Weapon (Pine-Thomas; VistaVision; Technicolor)

RKO
Americano (Stillman; Technicolor)

SHOOTING (27)

ALLIED ARTISTS
Police Story

INDEPENDENT
Long John Silver (Kaufman; CinemaScope; Technicolor)

LIPPERT
Black Pirates (Salvador; Ansco)

MGM
Many Rivers to Cross (CinemaScope; Eastman)
Glass Slipper (Eastman)

PARAMOUNT
We're No Angels (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

REPUBLIC
Atomic Kid

RKO
Conqueror (CinemaScope; Technicolor)

20TH-FOX
Black Widow (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope Technicolor)
There's No Business Like Show Business CinemaScope; Technicolor)
Desiree (CinemaScope; color)

U-I
Man Without a Star (Technicolor)
Captain Lightfoot (CinemaScope; Technicolor)
Abbott & Costello Meet the Keystone Cops
Five Bridges to Cross
Smoke Signal (Technicolor)
Return of the Creature from the Black Lagoon (3-D)
Chief Crazy Horse (CinemaScope; Technicolor)

WARNER
Trail of the Cat (Batjac; CinemaScope; WarnerColor)
Tall Man Riding
Drum Beat (Jaguar; CinemaScope; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)

Less Screen Time for U.S. In Argentine

A U. S. government report last week discloses that of the 240 films which were distributed in Argentina last year, 127 were American-produced. In 1952, U. S. distributors released 210 films for Argentine exhibition.

The drop in U. S. releases in that South American market was attributed to limitations on the import of new films, periodic restrictions on permits and the inability to remit blocked earnings, the report said.

With the Argentine subsidization of local production and the increasing popularity of local product, there was a growing agitation to increase the number of theatres designated for first runs, by permitting simultaneous releases in downtown and surburban houses.

The increasing competition from Spanish and French films to U. S. product was another reason for the decrease in exhibition of American films, the report said.

The Argentine producer has not been able to replace the U. S. picture in the open competition as yet, due to the inability to maintain high quality in more than five or six features a year.

The introduction of CinemaScope and 3-D helped American films to retain their basic predominance in the market.

The Argentine Government, seeking to protect the local producer, has restricted the exploitation of his foreign competitor. Under existing regulations, all first-run houses must show Argentine films one week out of every month while all others must exhibit local films three weeks out of every six. The playing time of an Argentine film is one week at first run houses.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 3 were:

Albany: The High and the Mighty (WB).

Atlanta: Hell Below Zero (Col.), The High and the Mighty (WB), The Student Prince (MGM).

Baltimore: Hell Below Zero (Col.), The High and the Mighty (WB), Knock on Wood (Para.), The Student Prince (MGM).

Boston: Demetrius and the Gladiators (20th-Fox) 2nd week, Garden of Evil (20th-Fox).

Buffalo: Garden of Evil (20th-Fox), The High and the Mighty (WB), Johnny Dark (U-I), Knock on Wood (Para.), The Student Prince (MGM).

Cincinnati: Demetrius and the Gladiators (20th-Fox) 2nd week, Hell Below Zero (Col.).

Denver: Garden of Evil (20th-Fox), Men of the Fighting Lady (MGM).

Detroit: Demetrius and the Gladiators (20th-Fox), The Student Prince (MGM).

Hartford: Apache (UA), Hell Below Zero (Col.), The High and the Mighty (WB), Knock on Wood (Para.), The Student Prince (MGM) 2nd week.

Indianapolis: Gone with the Wind (MGM, reissue), The High and the Mighty (WB), The Living Desert (Disney) 2nd week.

Kansas City: The Iron Glove (Col.), Johnny Guitar (Rep.) moveover, The Long Wait (UA) holdover, Men of the Fighting Lady (MGM).

Memphis: Demetrius and the Gladiators (20th-Fox), Them! (WB) 2nd week.

Miami: Demetrius and the Gladiators (20th-Fox) 2nd week holdover, The High and the Mighty (WB), Knock on Wood (Para.)

Milwaukee: Demetrius and the Gladiators (20th-Fox), Them! (WB).

Minneapolis: Demetrius and the Gladiators (20th-Fox), Johnny Dark (Univ.), The High and the Mighty (WB), The Living Desert (Disney) 4th week.

New Orleans: Arrow in the Dust (AA) holdover, Demetrius and the Gladiators (20th-Fox) holdover, Johnny Dark (Univ.) holdover, The Long Wait (UA), Pinocchio (RKO reissue).

Oklahoma City: Dangerous Mission (RKO), Heidi (UA), Johnny Guitar (Rep.) 3rd week, Princess of the Nile (20th-Fox).

Philadelphia: Racing Blood (20th-Fox), Siege at Red River (20th-Fox), Them! (WB) 2nd week, Three Coins in the Fountain (20th-Fox) 6th week.

Pittsburgh: Apache (UA), Demetrius and the Gladiators (20th-Fox) 3rd week, The High and the Mighty (WB), Three Coins in the Fountain (20th-Fox) 7th week.

Portland: Demetrius and the Gladiators (20th-Fox), Genevieve (U-I) 2nd week, Tanganyika (U-I).

Providence: Demetrius and the Gladiators (20th-Fox) 2nd week, Gone with the Wind (MGM, reissue) 3rd week, Them! (WB).

Toronto: Dial M for Murder (WB), The Kidnappers (Rank), Pinocchio (RKO, reissue), Three Coins in the Fountain (20th-Fox).

Vancouver: Dial M for Murder (WB), Kidnappers (Rank) 8th week, The Maggie (Rank) 4th week, New Faces (20th-Fox) 2nd week, Them! (WB).

Atlanta's WOMPI Has Anniversary Dinner

ATLANTA: The Women of the Motion Picture Industry Club of Atlanta celebrated the anniversary date of WOMPI's first meeting in Atlanta with a dinner at the Atlanta Variety Club last weekend. The occasion climaxed a membership drive initiated April 4, which has resulted in eight new members. The club's total membership now stands at 105.

HOLLYWOOD SCENE

(Continued from opposite page)

Lawrence's own. The principal role must be played almost entirely from a stationary position. Being biographical, the story is one of known outcome.

The director says simply, "We've got a good story, and that's the one indispensable factor in any picture, regardless of kind or dimension." Then he mentions "The Jolson Story" as one in which the name character sang the songs on the sound track, "The Stratton Story" as one in which the principal role had to be played without running, and "The Great Caruso" as one in which the music was not written by Irving Berlin or Jimmy McHugh but fell on countless happy ears. And all of these, he reminds, were stories of known outcome!

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Carlyle Productions, releasing through 20th-Fox, started filming "Carmen Jones" in CinemaScope and color by Technicolor, with Dorothy Dandridge, Pearl Bailey, Harry Belafonte, Olga James, Joe Adams, Roy Glenn, Archie Savage and many others in the cast. Producer-director of the memorable stage piece is Otto Preminger.

Warwick Productions, the Irving Allen-A. R. Broccoli producing company that releases through Columbia, started "A Prize of Gold," with Richard Widmark, Mai Zetterling, Donald Wolfit, George Cole and others. Mark Robson is directing.

Gala Events Set Off Premiere of "Fear"

PHOENIX: Record crowds gathered here Monday night to witness the celebration of the premiere of "Ring of Fear," the Wayne-Fellows circus drama in CinemaScope for Warner Bros. at the Fox Theatre. Lieutenant Governor Wesley Bolin of Arizona headed the group of state and civic officials who attended the event. Hollywood stars at the premiere were Pat O'Brien, Marian Carr, Gonzalez-Gonzalez, Ann Doran and Ann Robinson. Thousands of spectators arrived for the premiere event, which was covered by television, newsreel and radio. Preceding the premiere the Hollywood personalities were guests of honor at a cocktail party given by the Westward Ho Hotel, and at a banquet by the Phoenix Chamber of Commerce. The film stars Mr. O'Brien, Sean McClory and novelist Mickey Spillane.

TO PUSH FREE TRADE IN FILMS

by DR. ARGEO SANTUCCI
in Rome

The International Federation of Film Producers Associations will be urged at its annual meeting in Locarno, Switzerland, shortly to intensify its efforts to abolish unnecessary restrictions on the international trade of films. The move is one of the results of the meeting of the Federation's administrative council in Stockholm recently which at that time set the agenda for the Locarno meeting.

The administrative council announced: "To insure the largest development all over the world of film production as a principal medium of popular entertainment and information, the International Federation of Film Producers Associations emphasizes the importance of its member-associations' doing everything in their power to free international trade in films by reducing and eventually removing fiscal and quota restrictions on the importation and distribution of foreign films, wherever this can be attained without spoiling the essential economic interests of the concerned countries."

The meeting in Stockholm was presided over by Renato Gualino, of Italy, managing director of Italian Films Export. The Hollywood companies were represented by Fayette W. Allport, manager for Europe for the Motion Picture Association of America. Twenty film producer associations are members of the Federation, representing an annual production of approximately 1,200 films.

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Sixty-three films went into production here in the first five months of the year, including one American film. The 63 total includes also 12 Italian-French co-productions, one Italian-German, one Italian-Spanish and one Italian-Egyptian film. Of the total, 28 are in color, including 15 in Ferraniacolor, five in Technicolor, four in Eastmancolor and two in Gevacolor.

The one American film is Warner Brothers' "Helen of Troy," being shot in CinemaScope and WarnerColor. Another film, by an Italian producer, also is being shot in CinemaScope. Last year, the number of feature films which went into production in the first five months totaled 66.

NEW ZEALAND

by R. A. USMAR
in Wellington

"The Seekers," J. Arthur Rank's historical spectacle which was filmed largely on location here, received a glittering world premiere last month at the Majestic theatre, Wellington, for the benefit of the Darby and Joan Hostel being erected to house elderly folk.

R. J. Kerridge, managing director of Kerridge Odeon Theatres, provided the theatre, staff and publicity, while the Rank Organization provided the film, with the entire gross of £5,400 pounds going to the charity. The film itself, apart from mild criticism from some of the leading Maori representatives on hand, was exceptionally well received and given a great ovation at the conclusion. Jack Hawkins and Glynus Johns are the stars.

HONG KONG

by C. Y. TOM

This year's Academy Award winner, William Holden, won hearts and new friends for the industry here recently on a stopover on his global tour on behalf of Paramount's VistaVision process. Mr. Holden came by way of Tokyo and left en route for Manila. Discussing his much-acclaimed performance in "Stalag 17," the star gave all the credit to producer-director Billy Wilder and, on take-off, promised to return some time next year, at which time VistaVision should be on many screens.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The first country exhibitor to sign a CinemaScope contract in Australia is George Burns of the Theatre Royal, Lithgow, N.S.W., who will install CinemaScope with four-track, magnetic sound in his theatre for a July opening of "The Robe." This is the first success chalked up by 20th-Fox in this country, outside of its own Hoyts circuit.

The decision to install CinemaScope in Lithgow has caused considerable comment in the trade here, since most exhibitors remain on the fence. There has been no indication as yet that other independents are contemplating the same action, but the undoubted success of CinemaScope product in first run situations may cause a reversal in the trend heretofore.

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Another independent—this time a distributor—made the news. He is Ray Rushmer, who controls Ray Films in Australia, and he is the first in his field to break through the currency curtain of dollar remittances. Mr. Rushmer, by an agreement reached with the Treasury recently, now has his own allocation of dollars, apart from the Motion Picture Distributors Association which embraces all the principal American distributing companies.

Mr. Rushmer claimed that the MPDA had barred his application for a share in the dollar remittances. He subsequently took his case up with the Federal Treasurer, Sir Arthur Fadden, and after some personal interviews, received his own allocation.

The breakaway is significant in that Mr. Rushmer is the first independent to secure this allocation. There is a possibility now that a few others in the same field will cite his case as a precedent and ask the same privilege.

FRANCE

by HENRI KAHN
in Paris

According to the latest figures, "The Robe" came second in gross takings for the 1953-54 film season here. (The season ends in June.) Sacha Guitry's film about Versailles topped the list with a gross of over 273,000,000 francs, compared to the "Robe" gross of 161,000,000 francs. Third on the list is "From Here to Eternity," with 136,000,000 francs, followed by "Quo Vadis" with 130,000,000. Of the first six films on the list, three were American.

JAPAN

by A. C. PINDER
in Tokyo

Japan's foreign exchange earnings from motion picture exports in 1953 totaled approximately $1,269,000, a disappointing figure, according to local observers considering the generally high quality of the product.

Outright purchase of picture rights brought Japanese exporters $1,120,000, with the balance coming from adjustments or percentage clauses. The American and Hawaiian markets contributed 50 per cent of the total, with other contributions as follows: $45,000, Hong Kong; re-exports from Hong Kong to India, Pakistan, Burma, Thailand, Indonesia and Red China, $254,000; Formosa, $215,000, and Okinawa, $195,000. The Red China contribution was $70,000, paid for three pictures.

The above sums are just drops in the bucket compared to the money earned by American films in the Japanese market, the figures for which are not released to the press. It is known, however, that the Japanese Government in 1953 allowed American distributors to take $7,000,000 out of the country, but there still are huge sums in the local banks blocked by official edict.

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In the last year Japan produced 303 films, of which 300 were sent abroad, including Okinawa, the United States, Europe and Asia. In return, Japan received 135 films from the U. S., 16 from Great Britain, 14 from France, eight from Italy, four from Germany and 11 from other sources.

Allen, Warners Sign for Animal Documentary

HOLLYWOOD: Warner Brothers and Irwin Allen's Windsor Productions have closed a production and distribution deal for "The Animal World," which will trace the development of animal life from the time of creation to the world of today. Naturalist photographers throughout the world will shoot footage for the feature-length documentary, which is scheduled for wide-screen filming in WarnerColor.

The National Spotlight

ALBANY

20th Century-Fox drew strong praise from leading Albany circuit executives after they had viewed "The Advancing Techniques of CinemaScope.". . . Irwin Ullman, Mohawk drive-in manager, won the Variety Club golf championship, with an 86, in the 12th annual tournament at Shaker Ridge. Ralph Ripps, MGM salesman and last year's top man, was second, with 87. Ullman finished runnerup in 1953. . . . F. Chase Hathaway charged $1 for "The Robe" (with "Perils of the Jungle") at his No. Hoosick drive-in, but advertised it would be the only advanced price this season. Hathaway was the first outdoor operator in the exchange district to show CinemaScope. . . . The Strand collected $1 for "The High and the Mighty"—first CinemaScope film recently screened here at other than regular admission prices.

BALTIMORE

Richard Dizon, former assistant manager of Rappaport's Hippodrome theatre, has been appointed manager of the Town theatre belonging to the same circuit, replacing Stanley Stern, resigned. . . . Aaron Seidler, New Albert theatre, has returned from a weekend in Atlantic City. . . . Mrs. Eva Holland, member of State Motion Picture Censor Board, is on vacation. . . . Fred Schanberger, Jr., Keith's theatre, has returned to his desk after a long siege of illness in Bon Secours Hospital. . . . Walter Gettinger is booking and buying for the Beacon theatre. . . . Lou Seiber, president of the Motion Picture Operator's Union, is back in Franklin Square Hospital. . . . George Hendrix, Mayfair manager, is vacationing in Atlantic City. . . . T. D. Fields, Fields circuit, Virginia, was in town to attend his son's graduation from the University of Maryland. . . . Olin Thrush has taken over the management of the Barton theatre in Barton, Md.

BOSTON

Joseph E. Levine, president of Embassy Pictures Corp., has signed a deal with David O. Selznick for the distribution of "Duel In the Sun" for New England. The film will open July 29 at the Paramount and Fenway theatres with a saturation booking of over 250 theatres in a 21-day period. . . . Charles Kurtzman, north-eastern division manager of Loew's Theatres, Inc., is substituting for his managers while they are on vacation in his seven operations, spending a week in each theatre' as is his usual procedure. . . . Despite a protest hearing before the selectmen of the town of Randolph, a permit has been granted to erect a new drive-in in that town. . . . American Theatres Corp. has reopened two summer situations, the Apollo in Nantasket and the Bayside in Hull. . . . Ben Domingo, managing director of the Keith Memorial theatre, is spending his vacation in the Cape Cod area.

BUFFALO

Mike Simon, former manager of the Buffalo and Detroit Paramount exchanges and who recently joined the local UA office as sales representative in the Albany area, has resigned and has not as yet announced his new connection. . . . The Boulevard drive-in, at Wheatfield, near Niagara Falls, has been opened by Tony Raguso, who also operates the Transit drive-in near Lockport. The new outdoor theatre accommodates over 800 cars. . . . The Hayman brothers of Niagara Falls and Al Wright have opened the Falls drive-in on route 31 near the Cataract city. This drive-in accommodates 900 cars. The same interests operate the Starlite drive-in at the Falls. . . . P. Stevens, brother of the owner of the Park drive-in, has obtained a permit to construct a drive-in at Wherle Drive and Transit Road. It is expected to open late in the season. . . . George Sussman, booker at Columbia, who suffered a heart attack several weeks ago, while on the job, has returned to his desk fit as a fiddle. . . . In one of the largest single real-estate transactions in downtown Buffalo in recent years, the Teck theatre building and the adjoining former James Vernor Co. property have been sold by Louis J. Rosokoff and members of his family for "more than $600,000." The purchasers are undisclosed New York city interests.

CHICAGO

Promotional parades for "The Caine Mutiny" and "Apache," and record opening day grosses for both films highlighted the week's film activities. . . . Foster Blake, western sales manager for Universal-International, was in Chicago for conferences with Mannie Gottlieb and Lou Berman of the U-I organization. . . . Variety Club of Illinois, Tent No. 26, honored Chicago mechanic Joseph Swedie as "Man of the Year for 1954" at a testimonial luncheon. Swedie, for six years, has been showing 16mm. entertainment films to sick children in various hospitals at his own expense. Tent No. 26 voted a fund to help defray expenses. . . . Tivoli manager Lawrence Whittaker is off to California in the family car, accompanied by wife and four children. Uptown manager Leo Brown is motoring to Wyoming for his annual holiday.

CINCINNATI

Local and area exhibitors, together with representatives of the press, radio and TV, witnessed a demonstration of the new, improved CinemaScope lenses and stereophonic sound, which was held by 20th Century-Fox at the RKO Albee theatre July 2. . . . Cinerama, which bowed in here at the Capitol theatre on June 21, is giving a good account of itself at the box office, and public interest is being sustained. . . . The summer season of opera recently inaugurated at the Cincinnati Zoological Gardens, is establishing attendance records, which is being reflected somewhat adversely at certain theatre box offices. . . . James T. Hibbard has retired from the industry, with his future plans unannounced. The theatre, the Xenia, Xenia, O. which Mr. Hinnard managed until his retirement, now is a unit of the Chakeres chain. . . . Oliver Hall, of East Liverpool, Ohio, has been appointed manager of the Melody Cruise-in theatre, near Springfield, Ohio, it was announced by Michael Chakeres, Chakeres circuit general manager, who also has appointed William Jacoby, of Springfield, manager of the Fairbanks theatre there. He succeeds Robert Pemton, who has moved to the southwest to enter another line of business. . . . Patrick Collins, native of Springfield, has been named assistant advertising manager of the Chakeres circuit.

CLEVELAND

"Gone With The Wind," playing its fifth repeat engagement at Loew's State theatre, is outgrossing its last engagement and is holding over a second week. . . . Community Circuit this week added the Variety theatre, 1900-seat first-run neighborhood house, to its chain of 13 movie houses in Greater Cleveland, under a 25 year lease with the new owners, Edward and William Wargo, Wargo Realty, who purchased both the Variety and Uptown theatre properties the previous week from Stanley Warner. . . . Evelyn Rittman, Warner exchange bookkeeper, on visit to Germany, called on the company's Duesseldorf branch. . . . Sam Fritz, Hilliard Square manager, and his wife are vacationing. . . . Kinsman theatre, Kinsman, and State, Barnesville, are added to the list of summer closings. The Falls, Cuyahoga Falls is down to week-end operation for the summer. . . . Ernest Sands, Warner branch manager, spent the holiday weekend in New York with his family. . . . Ben Ogron of Ohio Theatre Supply Co., installed CinemaScope equipment in Bill Bachert's Star theatre, Coshocton. The house has a seating capacity of 400.

COLUMBUS

Hot weather and good attractions have been keeping box office figures up here. . . . Ray Roese, disc jockey and veteran radio entertainer, died of a heart attack at 44. He was music director of WRFD at the time of his death. . . . Mrs. Bessie Douds, mother of William Douds, lobby artist at Loew's Ohio, died at 71. . . . Wild Bill Elliott, Western star, arrived for the Midwestern Rodeo and Horse Show here. . . ."Gone With The Wind" opens its fifth round July 14 at Loew's Ohio. . . . Theatre staffs here are understandably confused when two men named William Moore arrive to review films. One is the substitute film editor of the "Citizen" while regular critic Norman Nadel is vacationing. The other is the son of Clyde Moore, "Ohio State Journal" film critic. The junior Moore reviews films occasionally.

(Continued on following page)

A NEW ENGLAND DEAL

COVERING New England, for the Selznick Releasing Organization. The scene in New York as the deal was closed. Seated are Joseph E. Levine, of Embassy Pictures of Boston, which obtained the franchise for "Duel in the Sun," and David O. Selznick. Standing, Budd Rogers and Frank I. Davis, Jr.

DENVER

Robert Selig, executive vice-president of Fox Inter-Mountain Theatres, has been re-elected president of the board of trustees of the University of Denver. . . . Les Laramie, booker at Universal, has been promoted to salesman, succeeding W. L. Cahill, who died two weeks ago in a car accident. . . . Robert Smith, partner in Steamboat Springs and Oak Creek, Colo., theatres, and Anda Onstad, were married here last week. . . . Arthur Meyer, vice-president of International Projection Corp., was in last week calling on Joe Stone, branch manager for National Theatre Supply. . . . Al Kolitz, RKO district manager, back from Chicago sales meeting. . . . Glenn Fannin, Dallas, IFE representative, in on a sales trip.

DES MOINES

While the recent flood waters were not anywhere near Filmrow, employees were affected in various ways by the highest river stage of all time on the Des Moines. Al Ungerman, Universal booker, was called for flood duty by the National Guard. Many others had to find different routes for driving to work since streets were closed and bus lines altered. Salesmen had to reroute their trips because of closed highways near Des Moines and other parts of the state. Several drive-ins were near the high water, but no serious damage was reported. . . . First of July vacationers included Chuck Laughlin, Universal salesman; Harold Sutphin, Metro booker; Geraldine Roebuck, Metro biller, and John Winn, Paramount office manager. . . . Dorothy McBurney, Byron Shapiro's secretary at Columbia, and Florence Baker, former MGM employee, had baby boys last week. . . . Gerry McGlynn, Metro branch manager, has been away from his desk due to illness. . . . Bob Newman, NSS office manager, was hospitalized for a week following surgery and is now recuperating at home. . . . Columbia's new salesman is Gus Simon, who replaces Joe Foley, who has resigned.

DETROIT

A spot check of the neighborhoods showed the Friday before the 4th very poor. . . . The Fox theatre has been acting as a collection depot for musical instruments for Korea. . . . The Westside drive-in, first in Detroit to show CinemaScope, is doing it on a screen 103 feet wide. . . . Sol Korman's newly registered title is Gem Theatre Co. . . ."This Is Cinerama" recently chalked its 1,000th showing here. . . . Albert Conn, an IATSE member, received his law degree at Wayne U. . . . Frank Tiernan has moved his talents from the Music Hall to the Hollywood. . . . Helen Collins, wife of Warner's salesman Walter Collins, died. . . . Walter Corey leaves the managership of the East Side drive-in for the indoor life of the Lakewood. . . . Rose Cardia is managing the Uptown, replacing Jame Beck.

HARTFORD

Associated Management Corp. has opened Connecticut's newest outdoor project, the 850-car capacity, $125,000 Bridge drive-in, Route 1, Groton, Conn. Ed O'Neill, formerly general manager of the Markoff Bros. Theatres, is serving as general manager of the new venture. . . . The East Hartford Family drive-in, South Windsor, Conn., being built by South Windsor Realty Corp., is being readied for a July 15 premiere. Abraham Bronstein, Hartford, heads the project. Cost is estimated over the $125,000 mark. . . . Leon Webb has been named manager of the Markoff Bros.' Portland drive-in, Portland, Conn. . . . Don Felix, manager of the Beverly theatre, Bridgeport, Conn., and Mrs. Felix are marking their 25th wedding anniversary.

INDIANAPOLIS

First run business hit a new peak for the year over the July 4 weekend, "Gone With the Wind" and "The High and Mighty" leading the way. . . . Forrest Tucker was here last week to play in the National 4-Ball golf tournament. . . . 20th-Fox had a large turnout for its new product demonstration at the Indiana Thursday morning. Tommy McCleaster, division manager, presided. . . . Herman Morgan, Republic salesman, is going into the insurance business. . . . Lowell H. Stormont, formerly a Paramount publicity representative, died here June 27. He was vice-president of Keeling and Co., advertising agency. . ."The Living Desert" is playing a second week at Keith's. . . . Doc Sandorf, operator of the Theatair Twin drive-in, has a "live" pet show on the bill this week.

JACKSONVILLE

The biggest gathering of industryites here in months came to see the demonstration of new Bausch & Lomb CinemaScope camera lenses at the Florida theatre on July 1. T. P. Tidwell, 20th-Fox branch manager, was host for the show. . . . Bill Baskin, Florida State Theatres booker, handled trade screenings for the area while Pete Hillman was vacationing in New York. . . . Nash Weil, head of Wil-Kin Theatre Supply in Atlanta, was here to confer with FST executives. . . . On Film Row were H. C. Laird, Republic branch manager from Tampa; B. B. Garner, president of Talgar Theatres, Lakeland; Dave Prince, RKO, and Paul Wilson, 20th-Fox, both of Atlanta; and Wometco executives, from Miami, Herman Silverman, Sonny Shepherd, Roy Scheckter, and Harvey Fleishman. . . . Chet Humphries, who owned the Ridgewood theatre in Daytona Beach, died in a hospital there. . . . Walter Wright, who handled Curtiss Candy Co. accounts in seven Southern states, died en route from Jacksonville to his home in East Point, Ga. . . . Many indoor and outdoor theatre managers started the 4th of July off with the launching of midnight shows.

KANSAS CITY

The first week of the two annual "Rhoden Weeks" of Fox Midwest has shown results indicating that special promotional efforts pay off. . . . At the bond election in August, citizens of Kansas City, Mo., will vote on proposals including substantial sums for improvement and installation of playgrounds. Kansas City's recreational facilities and programs are considered factors in the good record of the city in respect to juvenile delinquency. . . ."The Moon is Blue," which was the occasion for discontinuance of municipal motion picture censorship in Kansas City, Mo., is now showing in subsequent run theatres. . . ."Johnny Guitar" was moved over to the Esquire for a second week, after one week at the four Fox Midwest firstruns. . . ."Genevieve" has started on its third month at the Kimo. . . . Some drive-ins announced fireworks displays for the fourth of July.

(Continued on opposite page)

LOS ANGELES

Harold Weisenthal, Arlan Pictures, was in to see his friend Bob Kronenberg, of Manhattan Films. . . . Jack Sherriff, Realart Pictures, went to San Diego on a sales trip. . . . Ed Zobel, National Theatres general manager, has set July 13 as the date for a meeting of all theatre personnel at the home office here. . . . Frank Newman, Columbia exploitation chief, departed for San Francisco to attend his company's opening of "The Caine Mutiny.". . . Gale Parker, Paramount booker, has been upped to the position of salesman, replacing Chuck Newman, who has joined the 20th Century-Fox organization. Parker's booker post has been filled by Jim Merry, formerly office manager, while Ken Derby moves into the desk occupied by Merry. . . . Ralph Moyer is the new manager of the Picfair, filling the spot vacated by M. Abel. . . . Milt Lefton, Campus theatre, was nursing an infected left arm as a result of an accident with a screwdriver. . . . As a token of its appreciation for the services rendered to the organization, the Film Row Club presented engraved desk-sets to Iris Roth, MGM; I. Berman, Berman Theatres; Frank Prince, Fox West Coast; Bill Wasserman, United Artists; and Milt Frankel, Warner Bros.

MEMPHIS

Women of the Motion Picture Industry held a luncheon at Hotel Gayoso July 10 to discuss plans for raising money to send delegates to the national convention Sept. 18-19 at Dallas, Mrs. Frances Blankenship, president of the Memphis chapter, announced. . . . Floyd Harvey, salesman, Universal, has gone home from Baptist Hospital where he underwent surgery. . . . N. B. Blount, manager, Monarch, has returned from Biloxi, Miss., where he attended the Mississippi Theatre Owners convention. . . . Joe Reis, head shipper, Warners, was in Baptist Hospital for surgery. . . . A preview of a specially prepared demonstration subject illustrating 20th-Fox's new camera lenses and stereophonic sound was held at Malco theatre July 6 for a large number of exhibitors. . . . Louis C. Ingram, branch manager of MGM, staged an invitational showing of "Seven Brides for Seven Brothers," July 7 at Park theatre.

MIAMI

At the Boulevard drive-in, manager Burt Clark had big doings planned for the 4th, with box office opening in early afternoon to offer circus acts, square dancing and fireworks, the latter an after-dark spectacle. Clark hoped to survive the ordeal with enough strength to take him down to the Keys for his vacation. . . . A $4,000,000 anti-trust suit against Paramount, Warner Bros., 20th Century-Fox, Loews' Universal, Columbia and Wometco was given a pre-trial hearing in Federal Court where Judge George W. Whitehurst heard contentions of Edward and Lillian Claughton, plaintiffs, of "nationwide conspiracy.". . A demonstration of the latest improvements in CinemaScope was shown in Jacksonville recently and Sonny Shepherd, Roy Schechter and Herman Silverman, Wometco, attended.

MILWAUKEE

Eugene Van Norman, Times theatre, a veteran theatre man here, was married this week to Mrs. Hattie Johnson of Wauwatosa. . . . Adams Schieder, Warner theatre projectionist, is going to North Dakota, Montana and St. Cloud, Minn., for his two-week vacation. . . . The Warner and Riverside theatres had a full house for the telecast of the Marciano-Charles Championship fight. . . . A large turnout was on hand to see 20th Century-Fox's demonstration of their new camera lenses and the full possibilities of stereophonic sound. Ted Todd, publicity director in the mid-west was on hand to see that everything ran smoothly.

MINNEAPOLIS

The Princess theatre at Fargo, N. D., has been purchased by Wendell Jansen and is now operating after having been closed for some time. The theatre has been redecorated and remodelled. . . . Jack Kelvie, office manager of 20th-Fox, is the father of a baby boy. . . . Raymond O. Lee, late owner of the Wayzata theatre at nearby Wayzata, Minn., left an estate valued at $39,000, according to documents filed in probate court. . . . The town council of West Liberty, Iowa, has voted to adopt daylight saving time until Aug. 29. . . . The Strand theatre at Fort Dodge, Iowa, suffered smoke damage when fire broke out in an adjacent building. Patrons were forced to leave the theatre. . . . Charles Weiner, formerly with IFE, is the new sales representative for Buena Vista Film Distribution Co. in Minnesota, the Dakotas and Wisconsin. Replacing him as IFE salesman in the territory is Sam Chernoff. . . . Howard Goldman, operator of the White Bear at White Bear Lake, Minn., is engaged to Phyllis Abramson of St. Paul.. . . Jack West is the new student booker at Universal.

NEW ORLEANS

Mr. and Mrs. E. W. Brundell returned from a successful trip through Louisiana and Mississippi presenting their "Temple of Mystery" Stage Show. After a few days rest they motored to Lakeland, Fla. for a visit with their children. . . . MGM manager, C. J. Briant and Mrs. Briant are vacationing in the Carolinas. . . . Film Row was rather quiet June 28 and June 29 since many of the industry were in Edgewater Park, Miss. attending the Mississippi Theatre Owners convention. . . . T. G. "Teddy" Solomon, head of N. Solomon Theatres, McComb, Miss. is the newly elected president of Mississippi Theatre Owners Association. He succeeds A. L. Royal. John Williams of the Lamar and State, Jackson, Miss. succeeds T. G. Solomon as secretary-treasurer. . . . Delta in Oakdale, La. was scheduled to open July 1 with their first CinemaScope presentation. . . . Jack Jackson and Mrs. Jackson were in town between trains on their way home to Houston from the convention and visited the row. . . . U.A. district manager, Geo. Pabst is visiting the Dallas branch.

OKLAHOMA CITY

The Criterion in Oklahoma City, closed the last six weeks for an extensive remodeling and improvement program, reopened Thursday night with a benefit show for Oklahoman and Times Charities, Inc. The feature picture was "Demetrius and the Gladiators," which will continue for a week as the regular Criterion feature. . . . The Warner theatre, Oklahoma City, which has been closed for several weeks, re-opened July 1. Feature was "Johnny Dark.". . . Russell J. Baxter, 45, operator of a drive-in theatre at Monticello, Ark., died June 24, the result of a car accident. Survivors include a son, Jimmy, his parents Mr. and Mrs. J. A. Baxter and a sister, Mrs. Bill Edwards.

PHILADELPHIA

Managerial changes at the upstate Stanley Warner theatres were reported. Sidney J. Poppay, for almost 20 years manager of the chain's Majestic, Gettysburg, Pa., has been transferred to become city manager for the circuit houses in York, Pa., with offices maintained at the York in that city. He will work under the direction of district manager A. J. Vanni. Other changes in York involves transfers of Bernard Lynch from manager of the Ritz to manager of the Capitol; John Toomey, from assistant manager of the Capitol to the same post at Strand; and Richard W. Crist, assistant manager of the Strand, to manager of the Ritz. . . . Benny Harris' American Film Exchange has been selected area representative for a series of Samuel Goldwyn reissues. . . . Highway Express Lines, film delivery service, will move its film division to 29th and Parrish Streets. . . . Tri-States Buying and Booking Service is no longer handling the Star-Lite drive-in Brandonville, Pa., and the Pocono drive-in, Bartonsville, Pa. Melvin Heinbach, owner of the two open air houses, will handle them himself. . . . Paul Tigue, manager of the Westside, Scranton, Pa., was at the Pittstown, Pa., Hospital.

PITTSBURGH

Both "The High and the Mighty" at the Stanley and "Apache" at the Penn opened strong despite the Fourth of July holiday, the Pirates baseball games, Ringling Brothers and Barnum & Bailey circus and the Civic Light Opera as competition. . . . Loew's screened "Seven Brides for Seven Brothers" for the press in the Schenley theatre. . . ."Hobson's Choice" inked into the Squirrel Hill following "Always A Bride." . . . Trend of the Times: The Stanley Warner screening room in the Clark Building is installing CinemaScope. . . . Critics Kaspar Monahan of the "Press" and Karl Krug of the "Sun-Telegraph" are vacationing in mountain retreats. . . . David Kinelman, Paramount branch manager in Pittsburgh, and the missus celebrated their 29th wedding anniversary.

PORTLAND

Rex Hopkins, Hollywood theatre manager, has been elected president of the Hollywood Boosters Club. He is very active in the area. . . . Chuck Charles is now doing the booking and buying for the Jesse Jones Theatres. . . . General manager Keith Petzold is running the Family drive-in as addi-

(Continued on following page)

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(Continued from preceding page)

tional duty for the J. J. circuit. . . . Warner branch manager Al Oxtoby is back at work after two week's vacation. . . . Harry Lewis National Screen Service branch manager, became the father of a baby girl last week. . . . Jack Felix, Allied Artists branch manager, promoted to branch manager in Denver. . . . Louis Metzlaar, booker for Oregon District office of Evergreen chain, has resigned.

PROVIDENCE

Edward M. Fay, dean of Rhode Island showmen, will serve on the Board of Trustees of the "Jimmy Fund" along with 'thumping' Ted Williams, Tom Yawkey and Joe Cronin, of Red Sox baseball fame. . . . Robert F. Aiken has resigned as chief of service at the RKO Albee. After a brief vacation he will enter the U. S. Air Force. . . . "Gone With the Wind" is going into its third week at Loew's State marking the fifth re-presentation in this city. . . . Al Siner, Strand manager, chose day and date with the visit of King Brothers' Circus, the first to visit this State in two years, to open the return engagement of "The Greatest Show On Earth." . . . The Avon Cinema attracted good audiences with "Colonel Blimp" and "Caravan." . . . Zasu Pitts appeared in person at the Somerset Playhouse, starring in "Miss Private Eye." . . . The Bay State drive-in is the first open-airer in this territory offering both CinemaScope and stereophonic sound. . . . With a protracted warm spell ushering in the summer season, virtually all of the surrounding drive-in theatres upped their newspaper advertising. Some ozoners tripled their customary ads.

TORONTO

Bill Oakley of Famous Players Audit Department became the father of a bouncing boy. . . . Carl J. Lochnan, chief of the National Film Board's International Distribution Program, has been appointed head of the Board's office in London, England. He succeeds Jim Beveridge who has been granted leave of absence to make films in India for Shell Oil. . . . Kay Carman has joined Chetwynd Films Ltd. as office manager. From London, Eng., Miss Carman brings a background of theatrical and musical interests to her new position. . . . Top showman in the eleventh week of The Odeon Big Show Contest was Frank Marshall, manager, Lux theatre, Vancouver. Leading the way were the Odeon, Fort Williams, Hastings, Vancouver and the Odeon Vancouver. Ontario "C" District is ahead in the district contest. . . . George J. Forhan Jr. was married in Hull. George is manager of the Capitol, Welland, a Famous Players unit. . . . Bob Roddick, Maritime Supervisor for Famous Players, made a farewell trip around the territory with his successor, James McDonough. Mr. Roddick will live in Ontario where he will settle to a quiet retirement.

VANCOUVER

Charlie Doctor, Capitol manager, is back from a four-week auto tour of eastern Canada and the U. S. He drove his new car 9,000 miles and saw the country, he says. . . . British Columbia will be the centre of Canada's movie industry within 15 years, said Alan Caillou, actor and writer. Caillou is in Vancouver for a role with a local stock company. . . . C. T. Lynch has started construction of a 350-car drive-in near the Fernie coal town in the Crows Nest Pass district of B.C. . . . A local merchant is planning to build a 300-seat theatre at Simmie, Saskatchewan. It will be the farming community's first 35mm house. . . . Bill Myers, Odeon-Plaza projectionist, and Gay Carl, assistant at the Paradise, are officers of the theatre employees Credit Union of B.C. . . . Bert Cooper, industry veteran of Western Canada, was appointed assistant general manager of Prairie Allied Booking Association and will make Calgary his headquarters. . . . Claude Smith, manager of the Paramount theatre at Chilliwack, a Canadian Picture Pioneer and FPCC 25-year club member, was given a half-page spread in the "Chilliwack Progress," a Fraser Valley newspaper, covering his long service in show business. Earl Hayter, Odeon supervisor, is holidaying at Crescent Beach. . . . Mark Plottel, of Toronto office of Empire-Universal, was a local visitor conferring with Perry Wright, B.C. manager.

Pascal, Shaw 'Genius', Dies

Gabriel Pascal, producer extraordinary, died in New York Tuesday. He was 60. He had been ill three weeks.

Mr. Pascal, always a forceful person, was famous primarily because he brought to the screen the George Bernard Shaw plays. Mr. Shaw felt he was a genius, and could do justice to the Shaw messages and formats. Some of these films were "Major Barbara," "Caesar and Cleopatra," "Androcles and the Lion," "Antony and Cleopatra," and "Pygmalion," the screenplay and adaptation of which the Academy of Motion Picture Arts and Sciences honored in 1938.

Mr. Pascal was Hungarian, born at Arad, in Transylvania. He was in stock companies, and then at the Imperial Theatre, Vienna; and then, after service in the Hungarian Army, during World War One, turned to the motion picture. His first work was with studios in Germany, Italy, and Scandinavia.

He is said to have had unsuccessful experience as a circuit operator during the Twenties. He then turned again to production, this time in France; and then came to this country. His ascent to fame began with the cultivation of Mr. Shaw.

Mr. Pascal at his death was planning a motion picture about Mahatma Gandhi. He intended to make it in India.

Mr. Pascal's wife, Valerie Hidveghy, divorced him a month ago. A brother in Italy is the other survivor. A Requiem Mass was held for Mr. Pascal in New York Friday.

Mrs. Mildred Wall

Mrs. Mildred Wall, 53, pioneer theatre owner in Lewiston and Clarkston, Idaho, died this week in Lewiston Hospital following a heart attack. With her mother, the late Mary Pulver, Mrs. Wall operated four theatres and was at one time president of the Pacific Northwest and Alaska Theatre Associations.

Ray Lewis 'Canada 1st Lady', Dies

TORONTO: Funeral services for Ray Lewis (Mrs. Joshua Smith), described as Canada's first lady of the theatre were held here Wednesday. Mrs. Smith died at her home Monday after several months illness.

Mrs. Smith was editor and publisher of the Canadian Moving Picture Digest and president of Alliance Films Ltd. In addition she was a partner in the Avenue and Pylon theatres here. Her history in the theatre went back to the age of four when she acted in Shakesperean plays and was a playwright. Her career was culminated last autumn when she was honored by the Canadian Picture Pioneers, of which she was a charter member, for her contribution to the motion picture industry.

In 1946 Mrs. Smith gave a party in Toronto to mark the thirtieth year of her trade paper and leaders of the Motion Picture industry from Canada and the U.S. presented her with a number of gifts. Her interest in the arts and in charity was demonstrated in the number and variety of organizations for which she actively worked. She was a member of the Women's Committee of the Toronto Symphony Orchestra, Toronto Women's Musical Club and the English Speaking Union. She was also active in hospital work being instrumental in the founding of a convalescent hospital in Toronto. In World War Two she was president of a regimental ladies auxiliary which sent comforts to troops overseas.

Mrs. Smith attended school and university in Toronto but before graduating from the university she turned her attention to the field for which she was best known, the theatre. However at one time she ran unsuccessfully for the Toronto Board of Education. She was president of a ward political association. Mrs. Smith was the wife of portrait artist Joshua Smith and they had one son James Lewis Smith who survives her as well as three brothers. Joshua Smith died in 1938. Though few knew her age —some guessing it to be over 70—Mrs. Smith had all the verve of a girl of 30 up until the illness which took her life.

Los Angeles Branch Wins Paramount Sales Drive

Paramount's Los Angeles branch, managed by Alfred Taylor, won the first position in the Adolph Zukor Golden Jubilee Salute sales drive. There were nine other winning branches. Second and third were Chicago, captained by J. H. Stevens, and New York, whose chief is Myron Sattler. Winning salesman was Louis J. Aurelio, Chicago. Second was Jack E. Thompson, Detroit; third, Ernest B. Lund, Minneapolis. Other winning branches were New Haven, Detroit, Memphis, Seattle, San Francisco, Des Moines and New Orleans.

Expect New Hearing on "Miracle"

CHICAGO: Attorneys for the American Civil Liberties Union currently are preparing for a rehearing of "The Miracle" censorship case. Last year the Chicago Censor board denied a permit to the film. A circuit judge ruled, as a result of recent Supreme Court decisions, that the entire censorship system was unconstitutional. Legal authorities are following this case closely because on May 24 the Supreme Court of Illinois overruled the lower court and held film censorship legal. The lower court now must determine whether "The Miracle" was properly denied a permit.

The Illinois Supreme Court opinion by Walter V. Schaefer, Chief Justice, reviewed recent Supreme Court decisions as well as other court opinions dealing with "obscene" writings. It concluded that the majority of the U. S. Supreme Court believes that some form of film censorship is constitutional. Justice Schaefer wrote, "In any event, we do not regard these decisions as automatically compelling us to overrule this court's prior approval of the Chicago censorship ordinance."

Effect of the Illinois decision was to narrow the Chicago ordinance to "obscene" films. "We hold, therefore, that a motion picture is obscene within the meaning of the ordinance if, when considered as a whole, its calculated purpose or dominant effect is substantially to arouse sexual desires, and if the probability of this effect is so great as to outweigh other merits the film may possess. In making this determination the film must be tested with reference to its effect upon the normal, average person. Thus defined, the term is no broader and no less definite than as used in the postal laws, under which 'prior restraint' has long been exercised through the exclusion of obscene matter from the mails."

The court held that "immoral" was approximately synonymous with the term "obscene."

Sir Michael Balcon Wins Golden Laurel Trophy

Sir Michael Balcon, production chief of Ealing Studios, London, has been chosen as the 1954 Golden Laurel Trophy winner, it was disclosed last week. The Award is donated each year by David O. Selznick, to a European film-maker for consistent contribution, through the production of pictures of outstanding merit, to mutual understanding and goodwill among the peoples of the world. The trophy is distinguished from the Golden Laurel Award which is similarly presented annually for a film made by Europeans which is considered by a New York jury to make an outstanding contribution to the same purpose embodied in the Trophy award.

People in The News

Hal R. Makelim is in New York to confer with circuit heads on the Makelim Plan and to meet William Gell, chairman of the Monarch Film Co., London, on foreign distribution rights to films made under the plan.

J. Raymond Bell, Columbia Pictures public relations executive, has been elected vice-president of the New York chapter of the Public Relations Society of America.

Jack Felix has been appointed manager of the Allied Artists of Denver exchange, filling the vacancy caused by the death of Charles Duer. Mr. Felix joined the company five years ago after 15 years with Paramount.

A. E. Bollengier, treasurer of United Artists, left New York for Hollywood Tuesday for a three-to-six month stay. He will coordinate accounting procedures with independent producers releasing through U. A.

Joop Geesink, producer, has arrived in New York from Amsterdam, Holland.

Barney Balaban, president of Paramount, returned to New York Monday from a three-week European trip.

Robert Bassler and Erich Pressberger, producers, have left New York for London.

Herman Hirschhorn, former sales manager of the 20th Century-Fox Philadelphia branch, has been promoted to branch manager of the New Haven exchange, replacing Ben Simon, who is retiring. In Philadelphia salesman Shep Bloom has been elevated to sales manager and "Hi" Bettinger will handle duties previously under the supervision of Mr. Bloom.

Pierre Juneau was appointed secretary to the National Film Board and special assistant to the commissioner, succeeding Ian MacNeill, who will devote himself entirely to the production phase of NFB.

Carl J. Lochnan has been named chief of the International Distribution program of the National Film Board, succeeding James Deverdige who has been granted a leave of absence to make films in India.

Japanese Industry Head Cites Jack L. Warner

BURBANK: The contributions of Jack L. Warner to the anti-Communist film interests of Japan were recited in Hollywood by Masaichi Nagata, president of the Federation of Motion Picture Producers of Southeast Asia. At a film industry luncheon last week sponsored by the Motion Picture Association and attended by Mr. Warner, Samuel Goldwyn, Y. Frank Freeman and other production figures, Mr. Nagata gave personal thanks to Warner Bros. Pictures and executive producer Jack Warner: "My film company, Daiei, has enjoyed great success of late in winning Film Festival Awards and the respect of the non-Communist world," Mr. Nagata said. "This would have been impossible . . . if the Warner studio had not given us its unselfish support."

Downing Chairman for Yeshiva Scholarship Fund

Russell V. Downing, president and managing director of the Radio City Music Hall, New York, has been renamed chairman of the Motion Picture Industry Scholarship Fund of Yeshiva University, New York. Last year, the Fund financed 53 scholarships; this year, it should do better, Mr. Downing predicted. Thirty-four others of prominence in the motion picture industry are on the Fund.

Agency Gets $77,114,000

WASHINGTON: Congress approved and sent to the White House last week a bill appropriating $77,114,000 for the operations of the U. S. Information Agency in the year which started July 1.

This was much closer to the $75,814,000 originally voted by the House than to the $83,814,000 originally voted by the Senate. A House-Senate conference produced the final total. The Administration had asked $89,000,000 for the agency.

Just how the Motion Picture Service will fare will be up to the agency to determine. The film branch would have received $2,931,000 under the original House bill and $3,931,000 under the original Senate bill, so that the amount it finally gets will be somewhere between those figures, but obviously closer to the House total. The film program would have received $6,964,000 under the original budget request of $89,000,000 for the entire agency.

Cinema Unit Has Birthday

The first year of the newly formed Society of Cinema Collectors and Historians closed in June, Irving Browning, president, has announced. A drive is on to increase membership.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 135 attractions, 6,674 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	4	10
Alaska Seas (Para.)	–	–	7	15	10
Arrow in the Dust (AA)	–	1	7	5	1
Back to God's Country (Univ.)	1	27	53	17	6
Bad for Each Other (Col.)	–	1	4	15	7
Bait (Col.)	–	–	–	4	4
Battle of Rogue River (Col.)	–	–	3	8	5
Beachhead (UA)	–	11	20	16	4
Beat the Devil (UA)	19	–	3	12	13
Beneath the 12-Mile Reef (Fox)	28	23	10	5	1
Best Years of Our Liver (RKO-Reissue)	1	2	6	21	13
Bigamist, The (Filmakers)	–	2	8	1	7
†Black Horse Canyon (Univ.)	1	1	4	3	–
Border River (Univ.)	1	11	34	14	4
Boy from Oklahoma (WB)	20	20	35	30	10
Calamity Jane (WB)	6	75	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	6	8	12	5	1
Casanova's Big Night (Para.)	–	–	9	14	25
Cease Fire! (Para.)	–	7	13	18	8
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (WB)	14	27	22	8	5
Conquest of Mt. Everest (UA)	1	1	–	4	–
Crazylegs (Rep.)	–	2	8	6	3
Creature from the Black Lagoon (Univ.)	5	25	21	8	3
Crime Wave (WB)	–	–	5	7	6
Dangerous Mission (RKO)	–	1	10	11	4
†Demetrius and the Gladiators (Fox)	3	2	1	–	–
Dial M for Murder (WB)	–	26	5	11	1
Dragonfly Squadron (AA)	1	3	6	6	1
Drive a Crooked Road (Col.)	–	2	–	6	2
Drums Across the River (Univ.)	–	8	7	4	–
Drums of Tahiti (Col.)	–	–	10	3	5
Duffy of San Quentin (WB)	–	–	1	5	3
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	43	47	14	20
El Alamein (Col.)	–	2	6	1	–
Elephant Walk (Para.)	10	24	8	–	–
Escape from Fort Bravo (MGM)	–	5	41	49	24
Executive Suite (MGM)	9	28	29	14	4
Fireman, Save My Child (Univ.)	–	1	3	6	6
Flame and the Flesh (MGM)	–	4	9	17	2
Flight Nurse (Rep.)	1	11	22	13	5
Forbidden (Univ.)	–	2	27	22	9
Forever Female (Para.)	8	3	15	22	30
French Line, The (RKO)	8	15	6	1	–
From Here to Eternity (Col.)	75	53	8	2	5
Genevieve (Univ.)	4	7	4	4	–
Geraldine (Rep.)	–	–	–	2	10
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (Univ.)	115	49	9	3	–
Go, Man, Go (UA)	9	20	11	4	2
Great Diamond Robbery (MGM)	–	9	12	19	7
Gun Fury (Col.)	–	5	23	15	3
Gypsy Colt (MGM)	1	14	12	5	2
Heidi (UA)	3	–	2	–	6
Hell and High Water (Fox)	30	18	7	–	1
Hell's Half Acre (Rep.)	–	1	10	3	4
Here Come the Girls (Para.)	2	8	38	58	26
His Majesty O'Keefe (WB)	14	24	34	45	19
Hondo (WB)	83	49	18	2	3
How to Marry a Millionaire (Fox)	71	17	3	2	–
It Should Happen to You (Col.)	2	3	21	10	17
Jesse James vs. the Daltons (Col.)	4	13	12	9	2
Jivaro (Para.)	–	5	12	21	6
Johnny Guitar (Rep.)	13	4	7	–	1
Jubilee Trail (Rep.)	–	4	22	22	11
Julius Caesar (MGM)	9	12	3	–	–
King of the Khyber Rifles (Fox)	24	12	11	1	3
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	1	3
Living Desert, The (Disney)	29	6	2	–	1
Long, Long Trailer, The (MGM)	100	81	9	1	1
Lucky Me (WB)	–	7	12	24	5
Ma and Pa Kettle at Home (Univ.)	40	53	21	4	6
Mad Magician, The (Col.)	–	1	3	2	1
Man Between, The (UA)	–	3	5	4	3
Man Crazy (Fox)	–	5	6	2	1
Man in the Attic (Fox)	–	–	13	7	5
Martin Luther (de Rochemont)	21	16	5	4	1
Men of the Fighting Lady (MGM)	1	1	4	2	1
Miami Story, The (Col.)	–	5	12	1	2
Miss Sadie Thompson (Col.)	15	38	20	16	–
Money from Home (Para.)	8	53	17	5	2
Naked Jungle, The (Para.)	–	27	16	13	5
Nebraskan, The (Col.)	–	2	12	14	6
New Faces (Fox)	7	1	2	7	3
Night People (Fox)	22	4	21	3	1
Paratrooper (Col.)	2	30	45	25	5
†Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	6	16	9	3
Pinocchio (RKO) (Reissue)	25	6	7	8	1
Playgirl (Univ.)	–	–	3	5	9
Pride of the Blue Grass (AA)	–	1	–	5	4
Prince Valiant (Fox)	14	8	11	3	7
Prisoner of War (MGM)	–	1	7	–	–
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	10	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
†Racing Blood (Fox)	–	–	4	–	6
Rails Into Laramie (Univ.)	–	1	16	15	3
Red Garters (Para.)	1	8	19	22	14
Rhapsody (MGM)	1	20	11	21	10
Ride Clear of Diablo (Univ.)	4	27	31	7	2
Riders to the Stars (UA)	–	1	6	11	3
Riding Shotgun (WB)	–	3	17	17	1
Riot in Cell Block 11 (AA)	–	9	39	18	1
River of No Return (Fox)	32	5	4	–	1
Rob Roy (Disney-RKO)	–	3	15	12	9
Robe, The (Fox)	88	16	7	–	2
Rose Marie (MGM)	3	8	8	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (Univ.)	21	55	56	7	7
Secret of the Incas (Para.)	1	–	2	5	–
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	3	18	24	9
Siege at Red River (Fox)	–	4	13	9	1
Southwest Passage (UA)	–	–	4	6	–
Student Prince, The (MGM)	–	3	4	5	–
Taza, Son of Cochise (Univ.)	2	7	23	10	5
Tennessee Champ (MGM)	–	1	6	22	21
Them (WB)	2	6	4	2	–
Three Coins in the Fountain (Fox)	9	17	2	1	–
Three Sailors and a Girl (WB)	1	7	51	31	18
Three Young Texans (Fox)	–	7	13	12	8
Thunder Over the Plains (WB)	1	19	28	28	7
Top Banana (UA)	–	2	7	12	20
Tumbleweed (Univ.)	3	29	33	10	7
†Untamed Heiress (Rep.)	–	2	–	6	1
Walking My Baby Home (Univ.)	–	36	55	31	9
War Arrow (Univ.)	–	34	40	16	6
Wicked Woman (UA)	–	1	5	1	1
Wild One, The (Col.)	–	22	13	6	4
Witness to Murder (UA)	–	4	2	2	2
Yankee Pasha (Univ.)	–	11	33	17	5

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Irving Mack Asks For a Managers' Convention

SOME time ago, Irving Mack made an appeal for "a convention of theatre managers"—and we've been mulling over his suggestion, ever since. There's nothing we'd like better than to see a convention wherein showmanship was the motivation, and where working managers in the field could find new inspiration. Irving Mack dispenses inspiration throughout the year, and he appreciates the incentive which this would give showmen.

But, along with Irving Mack, we've attended many conventions across the nation. Usually, when we're registering, there's a familiar greeting from the little man who is always there! Recently, there has been a renewed suggestion for something along this line from Harold Fitzgerald, as a letter to the editor, in last week's Herald. Mike Simons talks the same language, in his current travels for MGM. Mike ran the "Exhibitor Forums" which MGM put on the road ten years ago, and he knows what it takes to do the job. Too much, in our opinion, unless we see new light on the horizon. Several strong individuals will have to devote several months in preliminary effort and underwrite several thousand dollars in unavoidable expenses, to make this dream come true.

We've been present at conventions where the harassed committee were sweating it out, through several days of registration, wondering if they'd break even, or not have too big a deficit. We have friends in every key city who have taken this stint in their stride, and suffered with it, to ostensible success. But it's a real job to get finished, on the right side of the ledger. Allied, and TOA, can conduct national conventions with some momentum, and reasonable belief that they will pay out, but that takes experience as well as fortitude. A new venture would be a tough assignment.

What we'd like to see would be regional Round Table meetings in cities where our members could get together under their own power, discuss their own problems, and to establish personal contact in areas surrounding their business neighborhoods. We have the largest membership enrollment in Round Table history—more than 690 new members this year! It's time they got acquainted with each other, and gathered around a Round Table, in fact—for mutual aid and benefit.

THE NEW CANADIANS

Dan Krendel says it again in his "Ballyhoo" bulletin from Famous Players-Canadian's Ontario "B" district—and sounds an alarum for all showmen, along lines which we have expressed before on this page. Dan says that for many years, through the twenties and early thirties, Canada's population remained static at around the nine million mark. Then in 1941, the census takers came up with a new figure of 11,500,000, quite a jump, but nothing to what happened in the succeeding decade. The latest figures, as of January, 1953, read 15,035,000, an increase of 3,500,000.

Our previous best business record in motion picture industry was prior to these population increases. So, when our current business levels, in total attendance, numerically, or in dollar volume, are below the income of ten years ago, then we do have something to worry about, for both the United States and Canada have vastly increased population, a much larger public to support the box office, and if we fall short, it is a loss from the previous high, as well as a loss of all the potential gains. Our "New Americans" are not the movie fans their parents were—and the so-called "baby boom" has hardly begun, so the experts say.

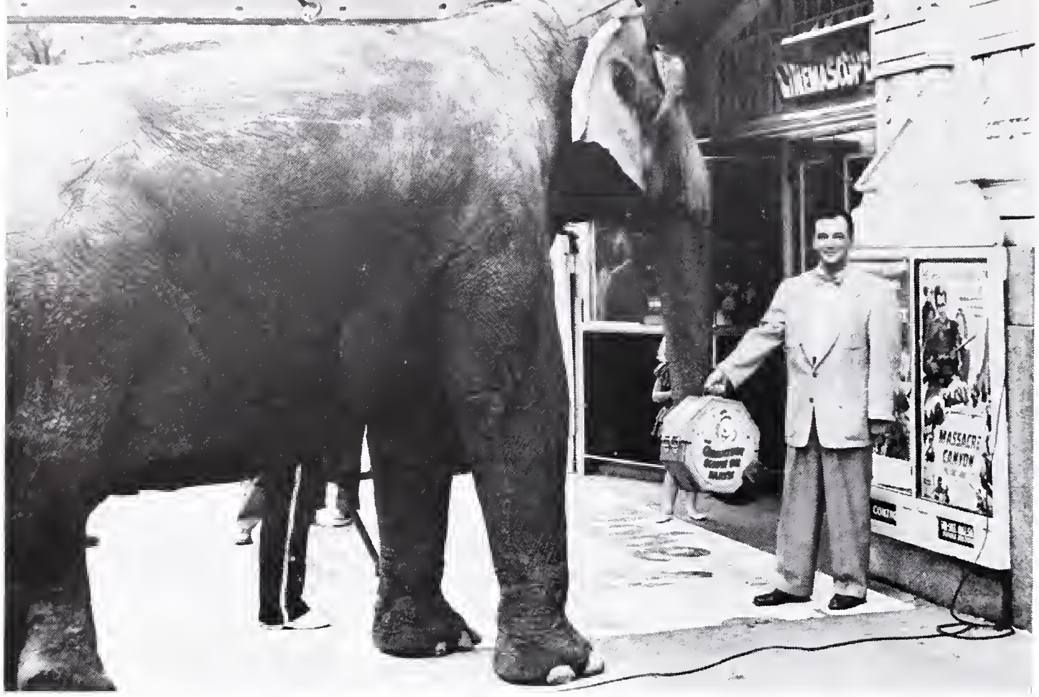
Business is good—in Canada—because they make it good, with showmanship and direct approach. Dan Krendel's boys are on their toes, and so are other showmen across Canada. They don't meet in convention to cry, but they get out and work for the profit that should come to a constantly growing industry.

¶ THE INSIDE STORY of the "technical difficulties" that stood in the way of the Firestone telecast from the stage of the Paramount Theatre on Broadway, and the real reasons for this being on and off again, will make interesting table conversation at this meeting of showmen. The Firestone Company has been on the air for many years, with a program which they like well enough to pay for regularly, and Mrs. Firestone wrote the original theme music. But apparently, NBC had other ideas, and wanted to switch Firestone's preferred time at 8 o'clock on Monday evenings to another show, and informed the Firestone company that they could then sponsor their old program at a different time. But for some reason, the Firestone people didn't accept the suggestion as a favor. Almost immediately, the rival ABC network corralled Firestone as a new customer, and in their exuberance, offered them the stage of the Paramount theatre, as an added inducement. Then the very real and troublesome "technical difficulties" began in earnest.

* * *

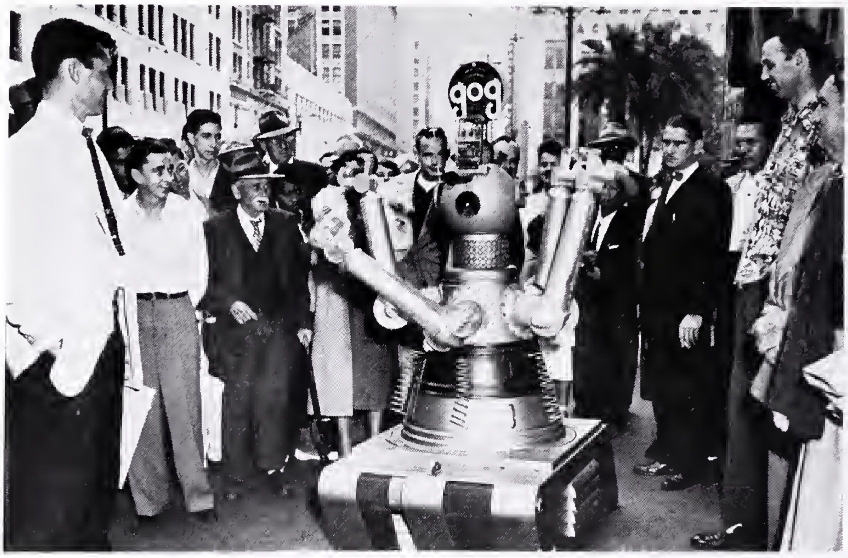
The Paramount Theatre has a mezzanine loge section that can be handled separately through the 43rd Street entrance, and this has often been done with invited audiences of up to 300 persons. Now, it was proposed that the Firestone audience of 300 free admissions occupy this special section, to see the entire program for free, while the paying audience saw the Firestone telecast as sort of a 30-minute added attraction. But the TV program first required shutting down the house until 4 p.m. for rehearsals, and then it was found out that under no circumstances could they whip the TV show on and off in a matter of seconds, like a stage interlude. It took time, and lots of it, to set up cameras and TV equipment and then get it off stage and out of the way, so the regular show could go on. Furthermore, it was found that it killed more seats in the front orchestra section, just to make room for the TV equipment, without trying to clear it during a performance. —*Walter Brooks*

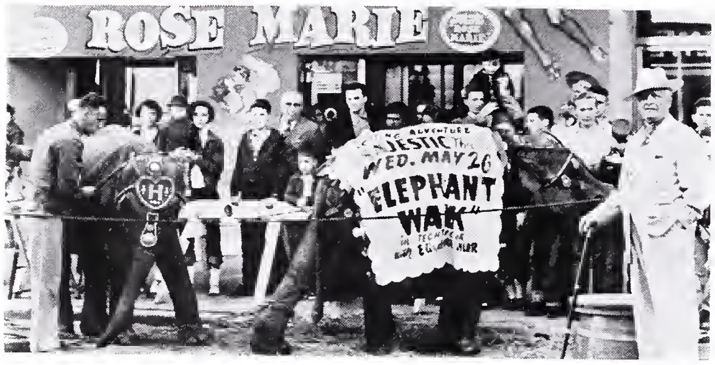
Try This For Size


CINEMASCOPE
MASSACRE CANYON

In Baraboo, Wisconsin, at the Al Ringling Theatre, manager Pershing Moyle has an elephant to deliver the print of Paramount's "Greatest Show on Earth" for its third consecutive summer run, where the annual repeat performance is a salute to the locals who live in Ringling Brothers' home town.

Electronic Whatizit makes high-voltage ballyhoo for "Gog"—United Artists' science fiction film. Attention-getting gimmick drew grins, glares and puzzled stares from fascinated pedestrians, passing by, for the run of the picture at the Paramount Downtown and Hollywood theatres, Los Angeles.




ROSE MARIE
MAJESTIC
WED. MAY 26
"ELEPHANT WALK"

Pigmy elephants were the big attraction in front of Walter Reade's Majestic theatre, Perth Amboy, where manager Ted Davidson had them doing street ballyhoo for "Elephant Walk"—and a real fine tieup for the picture.

BOYS! GIRLS!
ENTER THE GREAT BIG
THEM!
COLORING CONTEST!
PRIZES BY RCA VICTOR
KSL-TV
THEM

James Devereaux, assistant manager of the Utah theatre, Salt Lake City, presents a 21-inch television set to the young winner in his coloring contest for "Them" — sponsored by RCA Victor.

Pretty model presents the latest RCA-Victor album of song hits from MGM's "Student Prince" to disc jockey Martin Block of station WABC. It's a model promotion.

JOHNNY GUITAR
NOW SHOWING

Another "Johnny Guitar"—this time in Lawton, Oklahoma, where the guitar-playing ballyhoo strummed up business for the Joan Crawford picture at the Ritz theatre.

Showmen in Action

Bernardo F. Zialcita, manager of the Republic theatre, Manila, P. I., writes that his handling of "Hondo" broke local records in competition with other theatres, and he had a special children's show with a picture for our next overseas page.

▼

Rufus C. Neas, manager of the State theatre, Mooresville, N. C., worked out a classified ad contest with his local paper, whereby 12 names were "buried" in ads to be found by lucky winners of guest tickets.

▼

Back from his Coast trip, Harry F. Shaw, division manager for Loew's Theatres in New Haven, blossoms out with by-line stories of his western "vacation"—relieving Boyd Sparrow, who was really on vacation —at Loew's Warfield.

▼

Mark Alling and Bill Blake, a pair to draw too, send reports of their exploitation of "Playgirl" at the RKO Golden Gate theatre, San Francisco.

▼

Jerome Schur, manager of Skouras Crotona theatre, Bronx, N. Y., has an accumulation of several items waiting judgment in the next quarterly viewing for the Quigley Awards.

▼

"Two showmen in accord"—was the newspaper headline when Matt Saunders, manager of Loew's Poli theatre, Bridgeport, met with Frank Braden, press agent for Ringling Brothers and Barnum & Bailey Circus, for a joint interview and to pose for news pictures.

▼

Leo Ricci, owner of the independent Capitol theatre, Meriden, Conn., proudly announces his entrance into the CinemaScope era of motion picture presentations, in newspaper advertising.

▼

Late mail tells us that Bob Helm is responsible for the Electronic Whatisit, devised as exploitation for "Gog" at the Paramount Downtown and Hollywood theatres, which appears on this week's picture page. Caption material originally furnished didn't give credit.

▼

Richard De Bow, manager of the Trans-Lux theatre at 85th & Madison Avenue, New York sends proofs of his program covers and contents, which are largely paid for by cooperative advertisers. He says there are many Trans-Lux theatres but he thinks his audience recognize the style of their own neighborhood house.

▼

Charles M. Pincus, district manager of Blumenfeld's Esquire theatre, Stockton, Calif., sends a co-op ad page for their "Merchant's Theatre Party"—with a sales slip from any store good for 40¢ towards admission prices. It was a one-day affair.

MGM record dealers are alerted to a new contest, for the best window displays featuring "Seven Brides for Seven Brothers" with $350 in major prizes, and free record albums, for extras. Both theatre managers and record dealers get equal prizes, thus doubling the total figures.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, Ohio, reports window displays on "Men of the Fighting Lady," with scale models of aircraft carriers in a simulated sea effect that attracted unusual attention.

▼

John J. Corbett, manager of Schine's Glove theatre, Gloversville, had "The Yellow Jackets"—a snappy local drum corps with the majorettes carrying a banner for "High and the Mighty."

▼

Lester Pollock submits a detailed outline of the proposed publicity campaign for the premiere of "Valley of the Kings" at Loew's theatre, Rochester, with Arthur Canton coming from New York for the staff meeting, and Steve Pirozzi and Louise Wilson, also present.

▼

John M. Endres, manager of Skouras' Calderone theatre, Hempstead, L. I., is celebrating the fifth anniversary of their opening, with a cake-cutting birthday party and a special program issued for the occasion. More than 2,000 patrons enjoyed the surprise event in the theatre lobby.

▼

Harold James, manager of the Lyric theatre, Portsmouth, Ohio, had special handling throughout for "Long, Long Trailer" with a full-page cooperative ad and other ideas to obtain big results at little cost to the theatre.

More than 267 cities across the nation will be visited by 20th Century-Fox's two mobile exhibits for "The Egyptians"—and including some Hollywood starlets who may not be Egyptian, but make darn good looking ballyhoo.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., held over the Rocky Marciano-Ezzard Charles fight pictures for a second week. The Theatre-TV engagement grossed over half a million dollars in fifty cities, and patrons paid five and six dollars, saying it was better than ringside.

▼

Phil Katz, publicity director for Stanley-Warner's Pittsburgh zone, back in the mail with a bundle of pictures and promotion for current attractions, including the civic celebration of "Golden Triangle Day."

▼

Mark Alling and Bill Blake, at the RKO Golden Gate theatre, San Francisco, had plenty of free radio plugs for "Them"—including a half-hour comedy take-off on a live show.

▼

Van Thompson, manager of Skouras Fox theatres in Hackensack, N. J., has been reappointed public relations chairman for the North Bergen Council of Boy Scouts of America.

▼

A. T. Collincini, city manager for Stanley-Warner's Manos theatre, Greensburg, Pa., sends an outline of his latest campaigns, and we hope the complete book will be along in due time as an entry for the Quigley Awards.

▼

Leonard Tuttle, manager of the Hobart Theatre, Woodside, L. I., sends in a tabloid copy of "The Daily Chariot"—the jumbo herald that MGM got out for "Julius Caesar"—and which has been handled newspaper-style, with the back page imprinted by co-op advertisers.

dial M for MURDER
IN WARNERCOLOR
KELLY
RACING BLOOD
S WHITMORE
NN
JN
SS

Bob Silverman, New England Theatres press representative, points up elaborate display, tying in the recent cover of LIFE featuring Grace Kelly, star of "Dial M for Murder," to Arthur Morton, manager of the Paramount theatre, Boston. At right, Bob Shapiro, manager of the Paramount on Broadway, rewards a happy patron who won his lucky-key contest, as a promotion for the same picture.

Chieftain
G
FIREMAN SAVE MY CHILD
SPIKE JONES
FIREMAN SAVE MY CHILD
SPIKE JONES

Seated in the driver's seat is Mrs. Sally Engel, manager of the Chieftain theatre, Crosbyton, Texas, who was fortunate enough to find a 1918 Seagraves Pumper as ballyhoo for Universal's "Fireman Save My Child." All she had to do was to clean it up, and even the Fire Department were glad to see the old pumper back in service, at the box office. Mrs. Engel is a new member of the Round Table, and the Chieftain is one of Wallace Theatres, operated out of Lubbock, Texas, headquarters.

Matlack Heard From Via "Genevieve"

Marty Foster, manager of the Guild theatre, Portland, Ore., and U-I field man, Jack Matlack, turned out a top promotion campaign for an "unheard of" picture—"Genevieve" which was booked into this art house on short notice. The British comedy of ancient automobiles struck the fancy of the Historical Automobile Club of Oregon, and brought out capacity business the first week, with every indication that the film is in for a run of at least four weeks in Portland. The Police Department and city officials cooperated in putting on a parade of oldie cars through the business section, each with a nifty banner calling attention to the picture. After the official shindig, the oldsters were parked in front of the theatre for inspection by enthusiasts. The campaign was one of the biggest and most effective in the city's history, and both papers gave it exceptional space in their main sections. Cost of the campaign—close to nothing at all, for the theatre.

Publishes "Pops" Concert Program

Bill Miller, manager of the State theatre, Elkhart, Indiana, promoted the souvenir program for the Elkhart Symphony's "Pops" Concert—an event in Elkhart, where the band instruments all come from—and did it on a basis that paid double dividends. The Junior Chamber of Commerce solicited the ads and made enough profit to pay for their own Soap Box Derby, with money left in the treasury, a public relations gesture that paid off in good will for the theatre, and for the showman who taught the J. C.'s a lesson in promotion.

LOOK TO FILMACK FOR THE FINEST ANNOUNCEMENT TRAILERS
ALWAYS GOOD! ALWAYS ON TIME!
1327 S. Wabash · Chicago, Ill. 630 Ninth Ave. · New York, N. Y.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the scurce.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y*

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

THEATRE CIRCUIT SUPERVISOR—GOOD OPportunity for executive type—experienced in all phases of motion picture theatre circuit. Some accounting experience necessary. Chicago area. Submit resume and salary desired to: H. SCHOENSTADT & SONS, 1118 South Michigan Ave., Chicago 5, Ill.

POSITIONS WANTED

THEATRE MANAGER: INTERESTED IN FIRST-run situation; prefers New York or New England area, excellent references. Associated same chain 12 years. BOX 2794, MOTION PICTURE HERALD.

YOUNG MAN, PRESENTLY EMPLOYED, DEsires managerial or supervisory position, twenty years experience in theatre operation. Box 2796, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FITS WAGner, Adler, Bevelite Signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm. portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, $850 pair! Limited supply! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

YOU CAN'T BEAT OUR VALUES! SIMPLEX E-7 mechanisms, rebuilt, $750 pair; Ashcraft 70 ampere lamphouses, rebuilt, $489.50 pair; Simplex-Acme projectors, arc lamphouses, rectifiers, heavy bases, etc., rebuilt, $895 pair; top quality screens and lenses at rock bottom prices! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4″ cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50, 16″—$37.50; 18″—45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

FOR SALE TO SETTLE AN ESTATE—MODERN air conditioned motion picture theatre, 480 seats, only indoor theatre in picturesque Tunkhannock, Pa. SOL DAVIDOW, Realtor, Scranton, Pa.

BOOKS

"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

Legion, Reviewing Nine, Finds One Objectionable

Nine pictures were reviewed this week by the National Legion of Decency. One was found objectionable in part: "Knave of Hearts." The Legion said the picture has "low moral tone, suggestive situations, and a light treatment of marriage." Morally unobjectionable for adults are: "The Desperado," "Hobson's Choice," "The Outcast," "Ring of Fear" and "Valley of the Kings." Morally unobjectionable for all are: "Francis Joins the Wacs," "Garden of Evil" and "Victory at Sea."

COMPO Ad Emphasizes Thinness of Profit

Few, if any, important industries operate on such a thin margin of profit as the motion picture theatre business, it is declared in the 19th of the series of 26 Council of Motion Picture Organizations' ads, appearing in "Editor and Publisher" July 3. The ad points out that the country's film theatres' profit in 1953, in relation to gross sales, was 1.9 per cent against a 4.6 per cent profit relation to gross sales achieved by all U. S. industry. The ad, captioned "The Hidden Side of the Movies," declared: "That is why the movie theatre is so sensitive to any change increasing the cost of operation. A severe storm, a popular local attraction, night baseball or racing, a widely-publicized television show, any of these will cut attendance. And of course a new tax from any source could close up the theatre for good."

Altec Will Produce Perspecta For Films

G. L. Carrington, president of the Altec Companies, disclosed this week that a manufacturing patent license agreement has been signed between Altec and Perspecta Sound, Inc., whereby one of the Altec manufacturing subsidiaries will produce Perspecta Sound integrator units for the motion picture field. Altec has been active in the installation of integrator units and has gained field experience with Perspecta Sound in its early development phases. Distribution of the Altec-Perspecta Sound integrator units will be effected through the theatre supply companies.

19.4% Rise in Studio Employment in May

HOLLYWOOD: The production pickup which began in April, following a long lull, resulted in a 19.4 per cent increase in studio employment in May over the same month last year, according to statistics reported by the Security First National Bank, which works in close contact with the State Division of Industrial Relations in keeping track of employment in all industries. The report showed that 12,000 were employed in picture production during May. How much of this was in producing films for television is not indicated, but several guilds have stated previously that television-film production has been a boon to their membership as far as employment is concerned.

The weekly earnings for union workers in the Hollywood film studios averaged $124.33 in May, while the work week averaged 41.6 hours, according to the just issued monthly report by the California State Division of Industrial Relations. The April average was $117.54 for 39.4 hours, and the average in May, 1953, was $107 for 39.1 hours.

the customer in 3-D...

Customers come in 3-D. First, they buy tickets. Profit for you. Second, they buy refreshment while in your house. More profit for you. And in the third dimension, they come back if they like what they get. Theater patrons enjoy the combination of entertainment and refreshment when you sell delicious Coca-Cola . . . and satisfied customers come back. For the money-making details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra
profit

COPYRIGHT 1954, THE COCA-COLA COMPANY

THEATRE
SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

Fitting Snack Bar Service into Music Hall Policy

High standards of management are carefully maintained in all departments of New York's Radio City Music Hall—and that includes the refreshment service which the mammoth showplace introduced only four years ago. The keynotes are dignity and simplicity, and here is how those qualities have been achieved.

FOUR YEARS ago when the Radio City Music Hall opened its first refreshment stand, it really was done "by popular demand." Previously, it appears, out-of-town patrons, expecting to find a snack bar in the theatre, would request permission of the doorman to go outside to purchase their favorite sweet. This permission was generously granted. But the procedure was bothersome both to customers and staff. So, "as a service to the public," the Music Hall entered the theatre refreshment business—but in a very conservative way.

To paraphrase a saying from the Old West: "You park your popcorn at the door," when you enter the Music Hall. And that's a fact! This is not to eliminate outside competition, for the Music Hall sells no popcorn. It is a question of "policy." And when you say "policy" at the Music Hall, you touch upon a deep and subtle, carefully-thought-out set of standards that have made and kept this 21-year-old showplace the symbol of modernity and management excellence among the theatres of the world.

Even the fact that popcorn is sold in about 98% of the nation's indoor theatres—and is highly regarded as a profit item par excellence—is not of great importance to the Music Hall management, headed by Russell V. Downing, president and managing director. What *is* important is the show, the showplace . . . and "policy."

Today two handsome stands cater to the sweet tooth of the Music Hall's patronage.

(*Continued on next page*)

• Intermission time at the Music Hall finds patrons flocking to the snack stand on the orchestra level (below) or in the main lounge.

Each stand at the Music Hall contains an assortment of 40 kinds of candies, and there is a turnover in stock from one to ten times a day. The stands are supervised by Mrs. Ruth Lowe, shown above at left.

Both stands are practically identical in size, design and content. One is in the foyer, back of the orchestra, flanked by columns of marble. The other is located opposite the entrances of the men's and ladies' retiring rooms in the vast, softly illuminated, black marble main lounge downstairs. A single overhead spotlight lifts the stand from the surrounding semi-darkness.

Each stand is of the open-display type, with counters of bottom-lighted translucent glass at both ends. In the main display, between the counters, an assortment of about 40 kinds of candies is banked. Because of some indefinable influence, patrons of the Music Hall are at their best public behavior, so pilferage is not usually a problem. Bars are priced at 7c and 12c.

Quality is the No. One requisite in choosing brands. But sales volume is the *only* factor that determines re-orders. Slow-moving items are placed for clearance in the center of the stand and, once disposed of, are not bought again. The complete stock is turned over from once to 10 times each day, depending upon the type of motion picture and size of the audience.

Extremely popular with patrons of the Music Hall are these plastic dolls in costumes of the Rockettes and the Corps de Ballet, which can be purchased as souvenirs at each snack stand.

A popular item is candy cigarets, contained in flat, plastic cases available in three different colors with the Music Hall name and a drawing of the famed proscenium arch stamped in gold on the covers. Especially made for the Music Hall, the cigarets are tubes of chocolate wrapped in cigarettype paper with gold-paper tips. Adults are the most frequent purchasers of these souvenirs, presumably to bring them to the kiddies back home. Eight of the leading brands of regular cigarets are also sold at the stands.

The counters at the ends of the stands are used for souvenir displays. On one end are flexible, washable, plastic dolls dressed in costumes similar to those of the Rockettes and the Corps de Ballet, and selling for $2.50. At the other end are toys appropriate for various holidays and the time of the year.

In addition, the stands sell the Music Hall Pictorial Book and the Rockefeller Centre book, each priced at 50c, besides colored picture post cards of the Music Hall at 5c apiece.

The stands open at the same time as the theatre doors, usually at 10 a.m. The one on the orchestra floor remains open until the end of the last show at 12:30, while that in the main lounge closes at about 10:30 p.m. One girl is in attendance at each stand during usual week-days, but three girls per stand, and sometimes four, are required to handle the week-end and holiday business. The staff of 10 girls, including part-time help, is under the supervision of Mrs. Ruth Lowe.

Since an estimated 8,000,000 people a year attend the Music Hall, of whom about 20% patronize the refreshment stands and purchase an average of two items apiece, it is obvious that this "service to the public" must be a profitable one, indeed.

—*Carl R. Mos.*

People & products

by Carl R. Mos

• • •

AT THE Western Candy Conference, as reported by *Candy Industry,* William Pardini of the Theatre Service Agency, San Francisco, said the greatest demand for candy was at the 5¢ and 10¢ levels, with most movie-going children choosing long-lasting candies with lots of individual pieces per package.

He also pointed out that the dollar-volume of dime bars is currently twice that of nickel items.

•

ACCENT ON YOUTH!

Getting 'em while they're young is the key to Henry Heide's national ad push on Jujyfruits. *Boy's Life, American Girl, Life* and *Look* are regularly scheduled mags. On TV Heide hits seventeen major markets, concentrating on the kiddies as cosponsor of the Jolly Gene Show in N. Y., and elsewhere participating in spots of Captain Video, Howdy Doody, Western Rancher, among others. As Gene Sullivan, Heide's astute ad head, puts it: "The 7-to-17-year-olds eat seven times as much candy as any corresponding age group."

•

POPPING PLUS! Passing on to drive-in operators not yet hep to it, advice from Jim Ryan, alert ad chief of C. F. Simonin's Sons, that their Popsit Plus popcorn popping oil is being increasingly used for **grilling hamburgers** and **frying french fries** and similar foods.

•

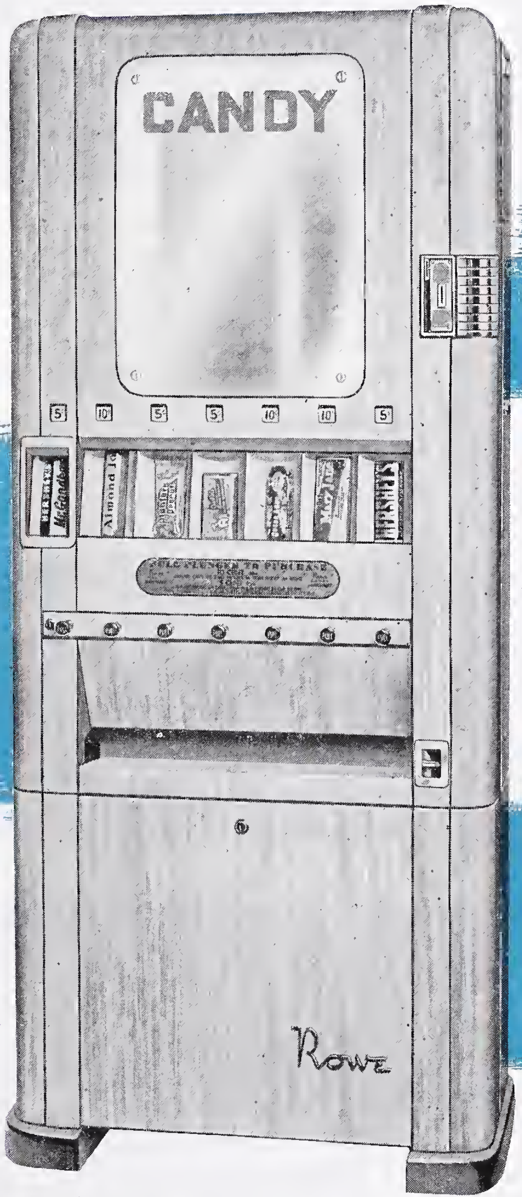
BEVERAGE PROMOTION

One of the handsomest and most inspirational sales brochures we've seen is the 12-page booklet recently issued by the Pepsi-Cola Company exclusively on the sale of its famed beverage at theatres. Produced under the direction of Pepsi's Al Finley (who packs, be it said, plenty bounce to the ounce in his own right), the brochure is chockful of installation pictures and documentation from the field.

Speaking of Pepsi, we'd like to correct the figures given in the June 12th issue as to the capacity of the counter dispenser available for this drink. It delivers fifteen 16-oz. drinks per minute, and 125 servings per gallon of syrup.

Add *GLAMOUR* and greater PROFITS to CANDY SELLING

with the Rowe® deluxe CANDY MERCHANT



2-models —
7 columns — 8 columns

Ultra-Modern and Practical Vendor for Indoor and Drive-In Theatres

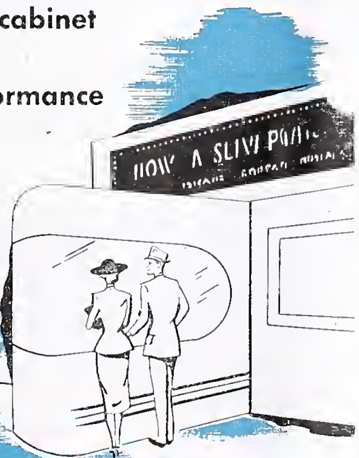
Here is the finest candy merchandiser in the nation . . . Rowe engineered for maximum performance, flexibility and sales. Designed to add glamour in *all* theatres.

Sells any combination of nickel and dime candies. Change maker . . . standard equipment at no extra cost . . . automatically accumulates change to assure uninterrupted vending. All columns are interchangeable with 15, 20 or 30 shelves per column. Eight column model has double column for 100 gum and mint packages. A manually operated, easy to service vendor with a tremendous capacity for profit.

★

PLUS FEATURES

- Handsome blond mahogany cabinet
- Fluorescent lighting
- Sound proofed for quiet performance
- Locked cash box



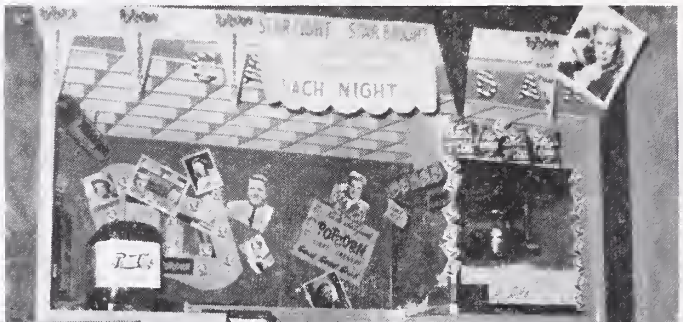
For Complete Details Contact Your Local Supplier or Write to . . .

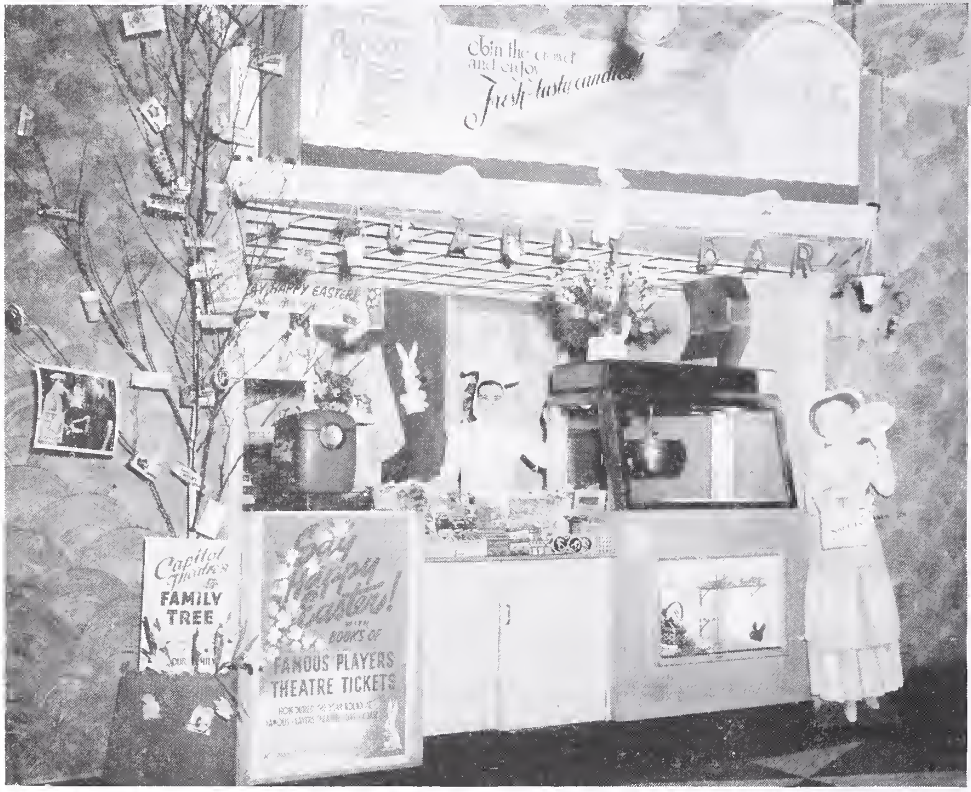
Rowe® MANUFACTURING COMPANY, INC.
SALES OFFICE: 31 East 17th Street, N.Y.C. Factory: Whippany, N. J.
World's Largest Manufacturers and Operators of Automatic Merchandising Equipment

MEMBER: National Automatic Merchandising Association • National Association Tobacco Distributors • International Popcorn Association

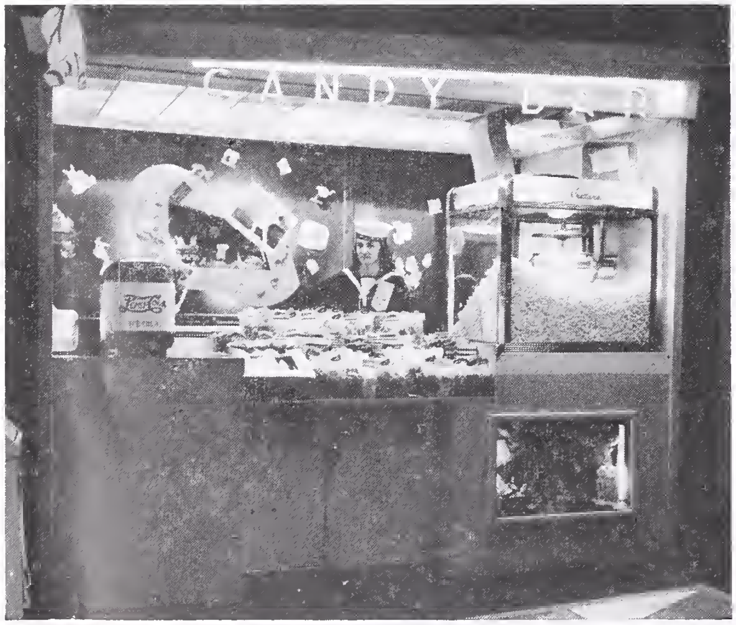
Variety in Snack Bar Decorations Stimulates Sales

Frequent changes in the appearance of the refreshment stand to suit the screen attraction or the season of the year have markedly increased revenue at the Famous Players' Capitol theatre, North Bay, Ontario, reports Manager R. ("Bob") Harvey. Pictured here are examples.

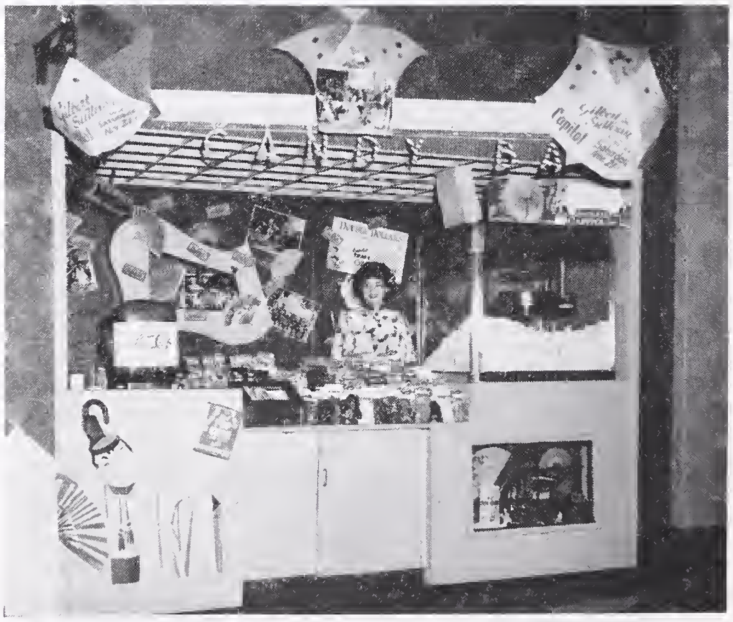

STAR LIGHT STAR BRIGHT
ACH NIGHT
POPCORN


Join the crowd and enjoy Fresh tasty candies
CANDY BAR
HAPPY EASTER
Capitol Theatre's FAMILY TREE
Say Happy Easter! WITH BOOKS OF FAMOUS PLAYERS THEATRE TICKETS

Easter greetings abound in the Capitol's display at left, with the attendant getting into the spirit by donning a rabbit costume. A closeup of the Easter decorations in the recessed showcase at the stand's right is shown below. The display above features portraits of film personalities with the theme poetically expressed in the banner placed above the stand.


CANDY BAR
Pepsi-Cola

A fetching sailorette, with a placard announcing the film, "Three Sailors and a Girl," invites patronage at the Capitol stand while Easter decorations on the back bar and in the recessed showcase below also herald the season.


CANDY BAR
Gilbert and Sullivan
Capitol

The Capitol stand goes Oriental above in keeping with the coming screen attraction, "Gilbert and Sullivan." For the occasion the attendant becomes a geisha girl; in front a Chinese dignitary is adapted as a shill for popcorn.

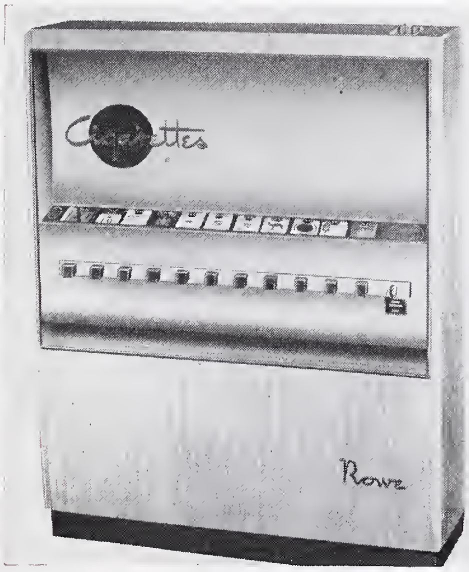
MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Use of Cigarette Vending Machines on Increase

THE USE OF all types of automatic vending machines in theatres, both indoor and outdoor, has been rapidly on the increase in the past few years for dispensing a variety of commodities, one of the most popular of which is cigarettes.

That is particularly true at drive-in theatres, where cigarettes are very much in demand, due not only to the convenience with which smoking can be enjoyed in the patron's automobile, but to the fact that smoking is commonly associated with the winding up of a food snack. Many drive-in operators have found that installing a cigarette machine adjacent to the refreshment counter speeds up their service considerably since it relieves congestion that might otherwise occur at the cashier's desk.



The Rowe "Commander" Cigarette Machine

First introduced back in the mid-1920's, cigarette machines have undergone a good many changes in appearance and capacity since that time. One of the earliest manufacturers of these machines was the Rowe Manufacturing Company, Inc., New York, which now has on the market a number of streamlined models of varying size and capacity.

The Rowe "Commander" (see photo) is an 11-column automatic electric cigarette machine which can dispense regular, king-size, filter-tip and boxed cigarettes with all columns set at 25¢, 30¢ and 35¢ in multiple combinations of coins. Of counter height, the unit has an electric coin register and a "roll-away" front for more efficient servicing. It has a capacity of 500 packs of cigarettes and a book-match capacity of 600 units. Its height is 47 inches; width, 35; depth, 18.

In addition the company has a new "520" manual machine with 11 columns for all brands of cigarettes and each column set to sell at any two price levels. The pack capacity of this machine is 520 and the book-match capacity 420. It is available in several new finishes, including rich blonde mahogany grain, all with a chrome trim. The dimensions of this machine are: depth, 11½ inches; height, 44; width, 34. The stand is 11½ inches deep; 21 high, and 34 wide.

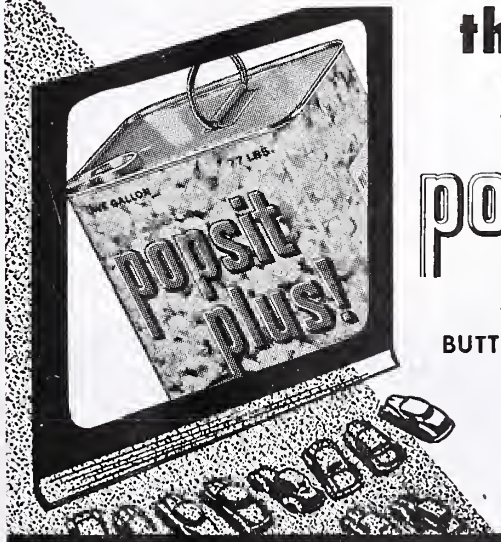
Two New Models Added to "Ice-O-Bar" Line

TWO NEW models of the "Ice-O-Bar" beverage dispenser have been added to its line of equipment for refreshment service by Manley, Inc., Kansas City, Mo. One of the new models is equipped with a "push-button" device which automatically draws each drink, and the other model is a smaller version of the company's regular dispensing unit.

The new "Push-Button Ice-O-Bar" is designed to serve automatically both a small- and large-size drink, the first with one push of the button; the second by two. In addition an automatic counter lists each drink served to provide an accurate record of the number sold.

The push-button model has a syrup capacity of 12 gallons, and it is designed to serve more than 1000 7-ounce drinks at a temperature under 40° when the incoming water temperature is 80°. A reserve cooling capacity will chill 700 additional drinks if the Icebank size is increased to

The ONE popping oil that does EVERYTHING!


ONE GALLON
7½ LBS.
popsit plus!

popsit plus!

the liquid seasoning with BUTTER-LIKE FLAVOR AND COLOR

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

...pops corn, fries burgers, hot dogs, french fries ... is always liquid ... comes in easy-to-use gallon can .. no waste.

popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

take care of extra heavy crowds, the manufacturer points out.

The syrup is pre-cooled in a "taste-free" tube before it enters the mixing chamber, and this model has a new pressure feed for the syrup line which is "designed to prevent breakdowns and unnecessary repairs."

An advertising display piece is mounted on an overhead rack of the machine which provides colorful illumination for drink brand signs. All parts of the machine are easily accessible for cleaning. It is cooled by a Servel or Tecumseh condensing unit. The Icebank is hydraulically controlled by a specially designed White-Rodgers control valve. Dimension of the push-button model are 45 inches high; 32 wide; and 27½ deep.

The new medium-sized model of the "Ice-O-Bar" (No. 2802) is a 2-faucet machine with a 4-gallon syrup capacity. It has all the features of the regular "Ice-O-Bar" except that it serves only two flavors of drinks and has a slightly smaller capacity—800 drinks per hour. The company points out that it is designed for conventional theatre operation in medium or small situations. Its dimensions are 45 inches high; 28 wide; and 23 deep.

NEW MODEL POPCORN MACHINE

Manley, Inc., has also announced a new model of its large-capacity "Super Stadium" popcorn machine, which features an enclosed top designed, the company points out, "to enable operators to take advantage of the extra merchandising possibilities afforded by a closed-type machine." The new top is designed to harmonize with the lines of the original model; it has "flashy red" corners to attract customer attention and lights from the top reflect on the "fully-enclosed mound of corn in the case to show it off to its best advantage."

•

Mills Executive Dies

A. E. Wilson, sales manager of the ice cream freezer division of Mills Industries, Chicago, and with that manufacturer of automatic sales and refreshment equipment since 1930, died recently while confined at his home with a virus infection from which it was thought he was safely convalescing. Born in Shanghai, China, in 1881, he was educated in England. He fought in two wars, with the British in the Boer rebellion, and having settled in the United States, with the AEF in World War 1.

Relatively earlier in his career with Mills he became general sales manager, but in 1946 voluntarily relinquished that post to devote himself to ice cream freezer sales. He had just celebrated his 48th wedding anniversary when he died.

"ROTO-GRILLE" UNIT ON VIEW

"The Roto-Grille," frankfurter rotisserie made by the Hollywood Servemaster Company, Kansas City, Mo., exhibited by National Theatre Supply at the Wisconsin Allied State convention in Milwaukee. This photo, originally published in the Better Refreshment Merchandising department of Motion Picture Herald for May 22, is republished to correct an error in the caption. Pictured above (left to right) are Rube Melcher of Hollywood Servemaster; Sid Ross, National Screen Service salesman; Ike Levy, of the United Theatre Management circuit, Milwaukee; John Mednikow, manager of National Screen Service, Milwaukee; and Harry Hollanber of Allied Artists.

Steel Product's Address

In the Better Refreshment Merchandising Buyers' Index, published in the May issue of Better Theatres, the street address of the Steel Products Company of Cedar Rapids, Iowa, manufacturers of coffee brewers, was erroneously listed. The correct address is 40 Eighth Avenue, SW.

Better
Refreshment
Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• ***If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).***

Ref. No.	Page No.
1—THE COCA COLA COMPANY	1-A
2—THE ROWE MANUFACTURING COMPANY INC.	3-R
3—C. F. SIMONIN'S SONS, Inc.	5-R

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

______ ______ ______ ______ ______ ______
______ ______ ______ ______ ______ ______
______ ______ ______ ______ ______ ______
______ ______ ______ ______ ______ ______

Name ....**Theatre** ....

Address ....

FOR GENERAL INQUIRY:

• ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

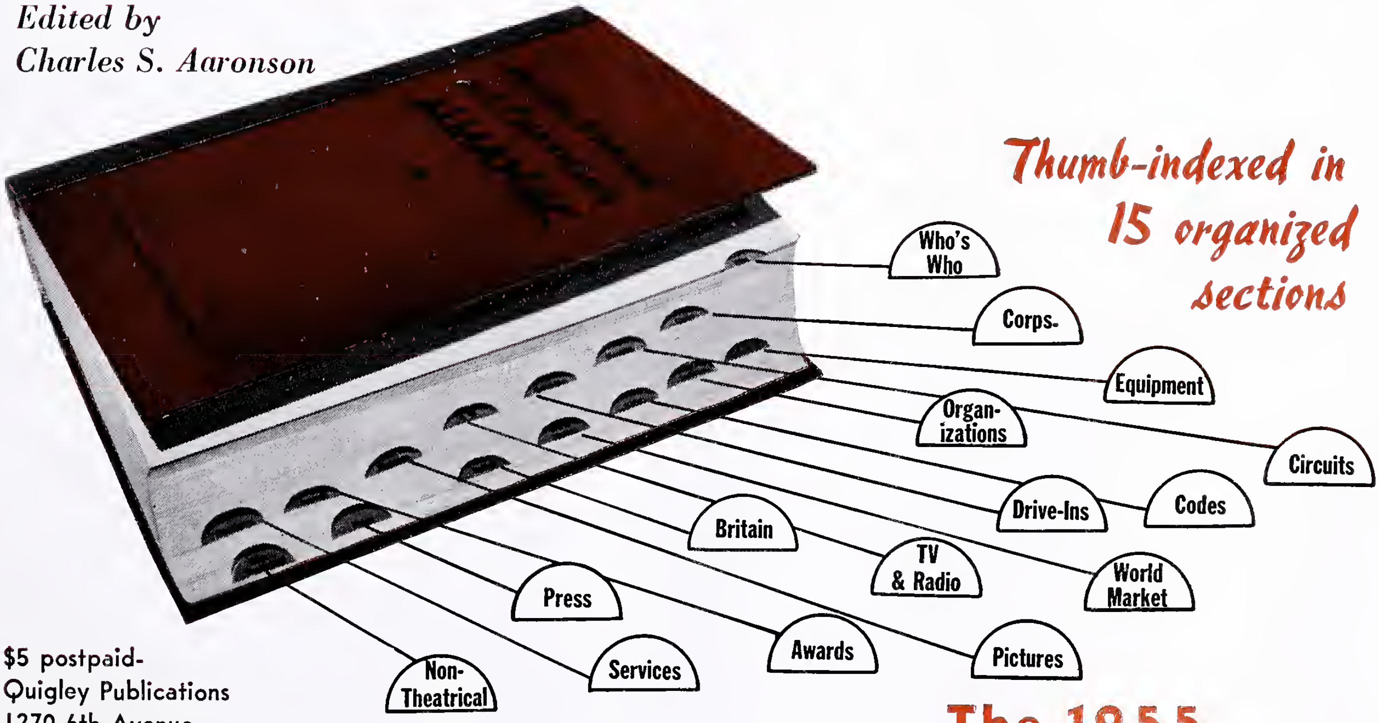
100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter dispensers
103—Candy bars
104—Candy Specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Popping oils
122—Scales, coin-operated
123—Soda fountains
124—Soft drinks, bottle
125—Soft drinks, syrup
126—Showcases
127—Vending carts
128—Warmers, buns, etc.

Big Job . . .

Ever stop to think of what is involved in compiling and producing the industry's most-often-used reference book each year? The more than one thousand pages of Motion Picture and Television ALMANAC are checked and rechecked and revised . . . out-dated data is eliminated and useful new information is added . . . facts, facts, facts—literally tens of thousands of items are obtained and examined . . . In the *Who's Who* section alone, there are approximately 12,000 concise, correct biographies of personalities in or associated with the motion picture, television and radio industries. And that is but one of the 15 thumb-indexed sections!

The big job for the 1954-55 edition of the ALMANAC is well under way. Soon, its thousands of subscribers throughout the United States and Canada and in over eighty foreign countries will have the 26th edition in their hands, and the up-to-date facts at their finger-tips.

Edited by
Charles S. Aaronson


Thumb-indexed in 15 organized sections
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Organ-izations
Circuits
Codes
Drive-Ins
Britain
TV & Radio
World Market
Press
Awards
Pictures
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Non-Theatrical

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A QUIGLEY PUBLICATION

The 1955
Motion Picture
and Television
ALMANAC

THEY ALL AGREE! MARLON BRANDO ON THE WATERFRONT IS THE GREATEST!

"Powerful. Marlon Brando does his best job in 'On the Waterfront'."

Kirk Douglas

" 'On the Waterfront' is a wonderful picture, tender, emotional, powerful."

Julie Harris

"To me 'On the Waterfront' is one of the most exciting and important pictures made in this or any other year."

Paul Osborne

" 'On the Waterfront' has the dimension of reality. It is a great movie and tremendous theatre."

Shelley Winters

"One of the most powerful pictures in motion picture history."

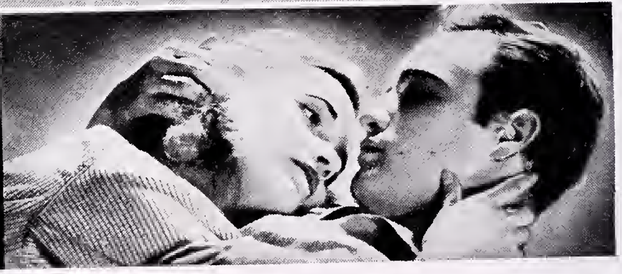
Frank Ross

" 'On the Waterfront' is the most dynamic motion picture I've ever seen."

Mervyn Leroy

COLUMBIA PICTURES presents

MARLON BRANDO



On The Waterfront

AN ELIA KAZAN PRODUCTION

co-starring **KARL MALDEN · LEE J. COBB** · with ROD STEIGER · PAT HENNING · and introducing **EVA MARIE SAINT**

Produced by **SAM SPIEGEL** · Screen Play by BUDD SCHULBERG · Music by LEONARD BERNSTEIN · Directed by ELIA KAZAN

A HORIZON PICTURE

JULY 17, 1954

MOTION PICTURE HERALD

Big Time Promotion

Paying Off—Cueing

Hot Weather Upturn

REVIEWS (In Product Digest): REAR WINDOW, ON THE WATERFRONT, MALTA STORY

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THIS IS THE ONLY PERSON WHO

FIREWORKS IN HOUSTON!

M-G-M's

"SEVEN BRIDES FOR SEVEN BROTHERS"

CINEMASCOPE

Color!

SPECIAL ADVANCE ENGAGEMENT — JULY 15th!

Hold on to your 10-gallon hats, Texas! They've never seen the like of M-G-M's promotion for its new fresh-as-a-daisy Color musical. In the newspapers. On TV. On Radio. On the billboards. Tie-ups. Fashion Shows. Personal appearances of five "Brides" from the picture with newspaper contest to select the other two locally. In Person: Howard Keel, star, Jack Cummings, producer and others. And more, more!

M-G-M presents in CINEMASCOPE • "SEVEN BRIDES FOR SEVEN BROTHERS" starring JANE POWELL • HOWARD KEEL • with Jeff Richards • Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based on the Story "The Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer • Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings.

(Choice of Sound: Magnetic Stereophonic, Perspecta Stereophonic or Optical 1-Channel.)

WON'T KNOW WHAT'S GOING ON!

RIOT IN ROCHESTER!

M-G-M's

"VALLEY OF THE KINGS"

Color!

SPECIAL ADVANCE ENGAGEMENT — JULY 16th!

It's comparable to the excitement caused by the news of Egyptian discoveries. M-G-M is capitalizing on those headlines, promoting this great romantic Color adventure filmed on the Nile. Every promotional outlet used: newspapers, radio, TV, billposting, treasure hunts, ballyhoos, newspaper prize contests, Rochester-to-Cairo telephone interview newspaper tie-up and lots of other stunts!

M-G-M presents "VALLEY OF THE KINGS" starring ROBERT TAYLOR · ELEANOR PARKER · CARLOS THOMPSON with Kurt Kasznar · Victor Jory · and Samia Gamal · Written by Robert Pirosh and Karl Tunberg · Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram · Photographed in Eastman Color Print by Technicolor · Directed by Robert Pirosh.

(Choice of Sound: Perspecta Stereophonic or Optical 1-Channel.)

THE GROSSES ARE MIGHTY HIGH–THE RUNS ARE MIGHTY LONG!

for WILLIAM A. WELLMAN'S

THE HIGH AN THI

CINEMASCOPE

WARNERCOL
STEREOPHON

STARRING

JOHN **WAYNE** CLAIRE **TREVOR** LARAINE **DAY** ROBERT **STACK**

JAN **STERLING** PHIL **HARRIS** ROBERT **NEWTON** **B**

WITH
PAUL KELLY · SIDNEY BLACKMER · AND INTRODUCING DOE AVEDON · KAREN SHARPE · JOHN SMITH

SCREEN PLAY BY ERNEST K. GANN

Music Composed and Conducted by Dimitri Tiomkin

A WAYNE-FELLOWS PRODUCTION

Directed by WILLIAM A.

WARNERS' HAVE OVER 200 DATES RUNNING NOW!

D
E

MIGHTY

OR
IC SOUND

AND ALL 200 ARE 'WAY OVER HONDO!!!

DAVID
RIAN

NELLMAN · DISTRIBUTED BY WARNER BROS.

THE THEME SONG BY DIMITRI TIOMKIN IS A HIT! Recordings by Harry James · Victor Young · Leroy Holmes & Orch. with Whistling Chorus by Fred Lowery · Johnny Desmond · Georgie Auld & Orch. Dimitri Tiomkin · Les Baxter & Orch. *(They're getting terrific air and juke-box pluggings everywhere. Talk to your disc jockey!)*

WB

These three

GARY COOPER

SUSAN HAYWARD

RICHARD WIDMARK

are launching

20th Century-Fox's

GARDEN OF EVIL

Color by TECHNICOLOR

CINEMASCOPE

to record grosses everywhere!

Play it in your choice of CINEMASCOPE equipment!

4-Track High-Fidelity Magnetic Stereophonic Sound
1-Track High-Fidelity Magnetic Sound
1-Track Optical Sound

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* | MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 3 | July 17, 1954

A Helping Hand

OFTEN reference has been made on this page to the fact that the motion picture is unique among commodities in that the more good product on the market at one time the better for everyone. In a word, a good picture helps every other good picture. Seldom has better proof of this point been given than currently in Memphis. For the first time in years every one of the five first run downtown theatres held over its program. The "Press-Scimitar" printed an editorial urging its readers to see the films, which are: "Gone With the Wind," "Garden of Evil," "Three Coins in the Fountain," "Knock on Wood" and "The High and the Mighty." Once again it is demonstrated that there is no such thing as competition between good pictures. Every exhibitor should be happiest when every theatre in town is crowded. That means the "lost audience" is found—where it belongs, in the theatres.

■ ■ ■

Court to Court

THE seven justices of the Supreme Court of Illinois solemnly pondered what the nine justices of the U. S. Supreme Court meant in its four modern decisions on film censorship and the Illinois justices are still puzzled.

While the Supreme Court of the United States in the "The Miracle," "Pinky," "La Ronde" and "M" cases were subject to various interpretations, the Illinois high court took a look at the Chicago censorship on an appeal involving "The Miracle" and their recent decision is anything but vague.

After a review of motion picture and literary censorship, the Illinois court recently rejected arguments of the American Civil Liberties Union and decided unanimously that pictures could be censored constitutionally and that one acceptable constitutional test is whether a film is "obscene." What will happen next on the film censorship scene may only be surmised.

The Illinois justices drew particular attention to the fact that in the "M" case only two U. S. Supreme Court justices expressed the opinion that all censorship of films was forbidden by the first amendment of the Constitution. From this it was surmised that the other seven Supreme Court members feel that some film censorship is constitutional.

In Illinois—and elsewhere no doubt—there is uncertainty whether the Supreme Court acted as it did because the State censorship statutes involved were invalid, whether the standards employed were improper or whether the standards were merely incorrectly applied in the particular cases.

Chief Justice Walter V. Schaefer who wrote the Illinois opinion commented, "In any event, we do not regard these decisions (of the Supreme Court) as automatically compelling us to overrule this court's prior approval of the Chicago censorship ordinance." The Judge did feel that the Supreme Court's action required a "re-examination of that ordinance." The Illinois opinion discussed the judicial meaning of "obscene." After a long, legal review it concluded that "obscene" is a proper standard for film censorship.

The Illinois court wrote that the term "immoral" as applied in the Chicago censorship ordinance was "little more than a synonym for 'obscene'."

The end result of the action is that "the city (of Chicago) has the power to require the submission of films for censorship and to deny a permit to those which are obscene."

The final move in this or a similar case will be up to the Supreme Court. Sooner or later that court will have to speak unequivocally on film censorship. That court's reluctance to do so up to now is strange. It certainly was not for the lack of an opportunity.

■ ■ ■

Universal's "Story"

THE grossing record achieved by Universal's "The Glenn Miller Story" is truly remarkable. It already has earned more than any other film in that company's 42-year history. Attesting the universality of its appeal is that the voting record it has received in The HERALD's Film Buyers Rating is outstanding in the history of the department. The film's popularity is another proof that, given a good show, the public will flock to the theatres in greater numbers than ever.

■ ■ ■

¶ It is strange that someone outside the industry, L. Corrin Strong, U. S. Ambassador to Norway, should champion the cause of saving historic films from loss due to deterioration of nitrate stock. Mr. Strong has donated $100,000 for this work. The George Eastman House, Rochester, estimates that it costs $800 to save the average feature. A number of producer-distributors may be in for a shock when they seek to make prints from old negatives which have not been properly preserved.

■ ■ ■

¶ Quote of the Week: "For writing there's the Pulitzer prize, for acting there's the Oscar and for men in the motion picture exhibition field there's the Quigley Award for showmanship."—*R. W. BOLSTAD, vice-president, Famous Players Canadian Corporation.*

—*Martin Quigley, Jr.*

Letters to the Herald

Public Ballot Plan

To the Editor:

Will the plan of COMPO, to have the public ballot on the best picture released in 1954 really have the effect that is intended, to make the public more interested in movies? Is the time and effort to put this across going to be worthwhile?

Doesn't the industry need some other type of medicine for the stayaways?

Remember quite a few years ago when we had the nationwide movie contest, with the cash prizes, and remember how much interest this created in movies? Wouldn't such a contest now or in the future have far more appeal to the public than the plan to become interested not in one, but in all pictures put out.

Look at the national magazines, all filled with contests of one kind or another. Look at your daily newspapers. The era of give-aways is here again.

What we need is something to bring people back to the movies in greater numbers. Some form of selling or contest in which they have to attend the movies, have to select the best picture of the year?

If the COMPO plan is one in which prizes are to be offered in the balloting, then that is a horse of a different color, but so far no announcement or publicity along those lines has been announced.

We need good movies. National institutional advertising selling theatres and movies to the public. Contests of a nature which make a great number of people more interested in our business.

I can remember the not too distant past time when to advertise a movie on the marquee or in the ad as being an Academy Award selection was poison. Similarly because the Awards selections were based on artistic endeavors and not popularity of the subjects nationwide. Many Academy Award selections were not good box office hits, just the same as today an arty type of movie is not mass entertainment. TV brought the Academy Awards into the open and made them more popular because it was a medium of really reaching lots of people.—*Georgia Exhibitor.*

Manager's Textbook

To Walter Brooks:

It was very kind of you to comment so favorably on my book, "The Management of Motion Picture Theatres" in the Managers' Round Table in the June 12 issue of The HERALD.

I always enjoy reading the Round Table and I agree it is the best textbook available for a theatre manager today.

It has been my intention to revise the edition on the request of McGraw-Hill for several years. However, the new experimental film practices, bidding and so many radical changes, have made me glad to wait until we have a clinical record than theory on what is good showmanship today.—*F. H. Ricketson, Jr., President, Fox Inter-Mountain Amusement Corp., Denver, Colo.*

Quigley Award

To the Editor:

I want to take this opportunity of thanking you for the quarterly distinction accorded me by The HERALD in the Quigley Award.

I assure you that the citation I have won in the small theatre classification will be one of my most treasured possessions and an honor that I will always point to with pride.

I want to congratulate you upon the splendid success of the Quigley Awards and the purpose it is serving in our industry. Today more than ever, showmanship is needed in the theatres and the Quigley Awards inspire it in its truest sense.

May the phrase, "I have won a Quigley Award" long be the ultimate aim of theatre managers.—*HUGH S. BORLAND, Louis Theatre, Chicago, Ill.*

In High Esteem

To the Editor:

This letter to you is also for the benefit of all members of the Managers' Round Table and all showmen in general. We read it in the papers, see it on television, in the news, hear about it on the radio, where so and so was given an award of some kind of other.

Have you fellows ever stopped to think of one person who has been a friend to all showmen big, little, or small, let alone the members of the Round Table, who really know him. Walter Brooks, Director of the Managers' Round Table. I think it would be nice if we would, through the HERALD, present Mr. Brooks with some kind of an award in token of our friendship and esteem for him.—*FRANCIS GILL, Paonia Theatre, Paonia, Colo.*

LOOKS FORWARD TO "HERALD" EACH WEEK

To the Editor:

I take this opportunity to let you know that I look forward to The HERALD every week with much interest, because of its always interesting information.—Juan Laupheimer, Manager, Paramount Films, Santiago, Chile.

WHEN AND WHERE

August 9-13: International Alliance of Theatrical and Stage Employees, 42nd international convention, Music Hall, Cincinnati, Ohio.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States convention, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City, N. Y.

"Extremely Proud"

To the Editor:

I was extremely proud and honored to receive the certificate of membership of the Managers' Round Table of The HERALD and to have been chosen by the esteemed judges for a citation in the first quarter of 1954.

As a European, I appreciate this all the more that I know of all the fine qualities of American showmen considered over here as the best in the world.—*F. BOURLAND, RKO Radio Films, Brussels, Belgium.*

World Alliance

To the Editor:

We think there may be big opportunities in the world alliance of exhibitor organizations as proposed by the C. E. A. of Great Britain and await with interest advices of progress made.—*VAUGHAN C. MARSHALL, General Manager, Victorian Independent Exhibitors' Association, Melbourne, Australia.*

MOTION PICTURE HERALD

July 17, 1954

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COURT dismisses suit against studios following Red hearings Page 20

ARBITRATION talks continue with meetings in New York Page 20

MYERS of Allied levels blast at majors, talks of regulation Page 21

N. J. ALLIED seen possibly heading drive to combat shortages Page 21

NEW YORK ticket levy is hauled into court by theatre men Page 24

BALABAN at Italy VistaVision show, hopes for standards Page 26

"OKLAHOMA" to be made in Todd-AO and CinemaScope processes Page 26

EASTMAN'S memory is honored at ceremonies held in Rochester Page 29

RANK houses in England cut U.S. time after 20th-Fox withdrawal Page 32

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ARNALL challenges global activity of MPEA; asks inquiry Page 37

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 41

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On the Horizon

BACK TO FOLD

United Artists may rejoin the Motion Picture Association and the Motion Picture Export Association, Eric Johnston, president of both latter organizations, revealed last week. He said that UA's reinstatement was "under discussion." In the meantime, UA continues to take part in all MPA matters and meetings.

WALKIE-TALKIE DRIVE-IN

Why not control traffic in your drive-in with the help of the "walkie-talkie" short wave radio communication sets? Redstone Drive-In Theatres already has used them at its 1,200 car Neponset, near Boston; and has bought more for the Whitestone Drive-In, New York, and the Sunrise Drive-In, Valley Stream, Long Island.

CROWDING THE CREDITS

Howard Lindsay and Russell Crouse, famed and highly successful Broadway playwriting team have been hired by the Columbia Broadcasting System. The announcement stressed that they would create television programs but it did not clearly define their function. It indicated, however, that they were not expected actually to write any programs.

MORE ROOM

If the automobile and gasoline industries keep on increasing sizes and prices, and the public keeps on buying more and more Volkswagens etc. to beat the rap, it'll be no time at all before a drive-in owner can accomodate twice as many customers possessed of twice as much money to spend.

NEW PAPER

A new newspaper is on the horizon for Washington which some months ago lost a daily when the "Times-Herald" was merged into the "Post". Guiding spirit behind the new project is publisher Alex Hillman. The new daily will run 17 pages and be devoted primarily to world affairs and politics. The target date for its launching is in October. Although most of the circulation will be derived from Washington, the paper will be national in appeal.

MPEA ABROAD

The Motion Picture Export Association may extend its offices abroad. Eric Johnston, revealed last week that "a good portion" of its budget is being allocated for the operation of overseas offices.

PROMOTION

Branches of the television broadcasting industry have agreed on plans for an all-industry sales promotion bureau, to push television as an advertising and sales medium.

FULL HOUSE

United Artists, which seemingly has an inexhaustible supply of pictures, currently has seven of them playing simultaneously in New York first runs. Friday "Malta Story" and "The Diamond Wizard" opened at the Guild theatre and the Palace respectively. These two joined "Victory at Sea" "Apache" "The Long Wait," "Man With a Million," and "Hobson's Choice," all in first run.

"LINE" DISPUTE

The Motion Picture Association plans to continue to let slide its "French Line" dispute with RKO until the future control of the company becomes more certain.

NO LIST

Staff cuts have forced the Federal Communications Commission to abandon its plan to compile a complete list of all motion picture industry interests in television stations.

TRIAL DELAY

Justice Department officials doubt that there'll be any developments in the West Coast 16 mm. anti-trust suit until after the first of the year.

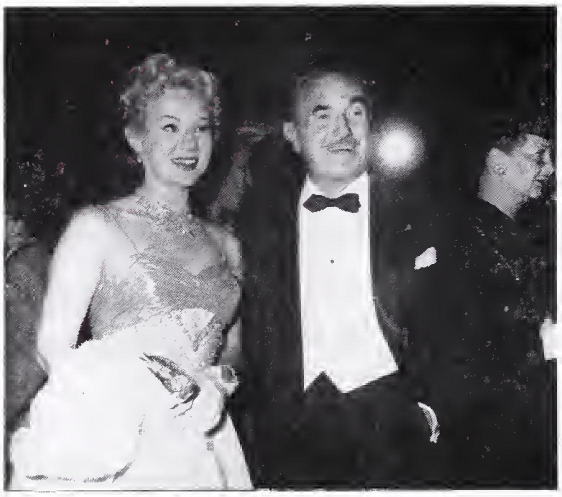
James D. Ivers-Mandel Herbstman-Vincent Canby-Floyd E. Stone-J. A. Otten

This week in pictures

BIGGER AND BETTER. Warner studio and field publicity-exploitation staffs punched their way into news pages and onto air waves with openings of two of the latest in CinemaScope: "King Richard and the Crusaders," at the Egyptian, Hollywood; and "Ring of Fear," at the Fox, Phoenix, Arizona.

PREMIERE
IN PERSON
PHOENIX
RING OF FEAR
IN CINEMASC
& WARNERCO

THE ATMOSPHERE was that of The Big Top for the opening of "Ring of Fear" at the Fox theatre, Phoenix, Arizona. As you may see above, clowns amused the crowds and heralded arrival of the stars.



THE EXECUTIVE, and the star. Virginia Mayo, with Jack L. Warner, executive vice-president in charge of production, at the Hollywood opening of "King Richard and the Crusaders."

WITH AN HONOR GUARD. Major and Mrs. Albert Warner enter the lobby of the famous Egyptian theatre, where the scene is one of medieval heraldry and pomp.

A YOUNGER WARNER. Barbara Ann, daughter of Jack L. Warner, enters with her escort, Guy Madison, TV and screen actor, who has appeared in Warner films.

by the Herald

TALKING IT OVER. William J. Gell, left, and Hal Makelim, in New York last Saturday. Mr. Gell, head of the Monarch producing and distributing company of Great Britain, flew here to discuss with Mr. Makelim production of three films in Great Britain, and possible distribution there of the 12 pictures Mr. Makelim is planning to make in this country. See page 34.

by the Herald

ANNOUNCING the signing, and the details, of the Motion Picture Association of America agreement with the Italian Government: Eric A. Johnston, MPAA president, in New York last week, upon his return from Italy. See page 37.

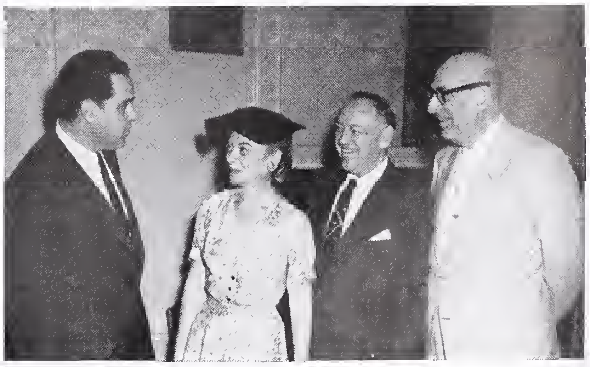
A DECORATION BY ITALY. Like Mr. Johnston, Americo Aboaf, Universal International president, was honored by Italy. Mr. Aboaf, right, receives from State Undersecretary Giuseppe Ermini the decoration, Official Knight of the Order of Merit of the Italian Republic. Mr. Johnston received the order of "Commendatore." Watching the Aboaf ceremony is Nicola De Pirro, left, general director for shows and entertainments, of the Italian State Department.

THEY saw VistaVision, at the Paramount studio. The Hollywood visitors are Howard B. Cahoon, left, manager-owner of the Motor Vu Drive-In theatre, Las Vegas, and his associate, Louis K. Sims.

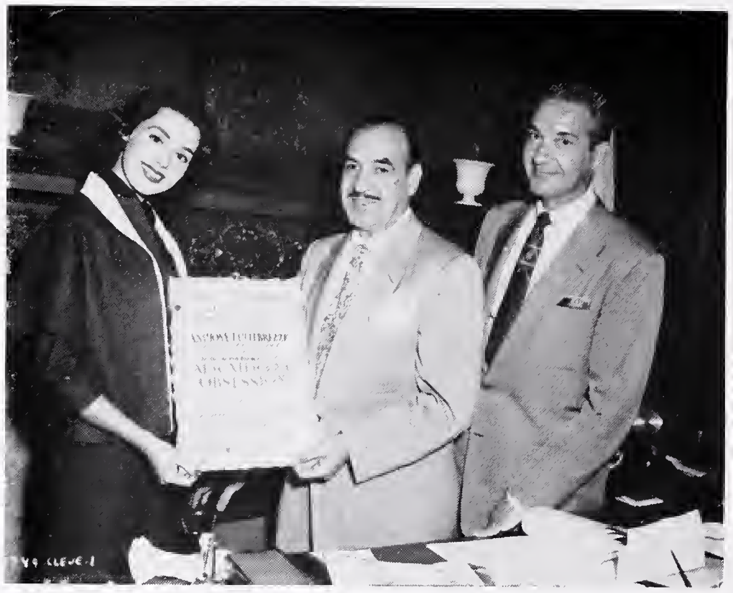
THOSE 12 PICTURES, all in color, which RKO Radio will release, are described to the eastern sales meeting in New York, by James R. Grainger, president. The men at his right, from right to left, are general sales manager Charles Boasberg and eastern-southern sales manager Nat Levy.

ARCHIVIST William F. Kruse, of the National Education Association, right below, interviews on tape former Maine Governor Carl E. Milliken. The latter, once MPAA secretary, is a pioneer in promotion of the industry's films for use in schools.

IN the field, selling the picture, and meeting the exhibitors, as he promised, is A. R. Broccoli, co-producer of the Columbia release, "Hell Below Zero." At the right, he is shown in Louisville, with Mr. and Mrs. Sam Switow, center, of Modern Theatres; and Lawrence McGinley, right, 4th Avenue Amusement Co.



GETTING *those happy brides into the act. Howard Keel serenades the lovelies, who accompanied him on a personal appearance at the Loew's State, Houston, where the film opened Thursday. The picture: MGM's "Seven Brides for Seven Brothers.'*



ENLISTING THE MAYOR. *One of the pleasant chores Barbara Rush performed during her tour. The Mayor receiving the invitation is Anthony J. Celebrezze, Cleveland. The spectator, Max Mink, RKO Theatres city manager. The picture: Universal's "Magnificent Obsession."*

PROMOTIONAL PUSH PAYS OFF ON TOP PRODUCT

by MANDEL HERBSTMAN

THE COMING months will see more and more emphasis on promotion of product. The reason is simple—it works. Just as the techniques of making pictures have been improved and refined continually, so have the methods of exploiting them.

One aspect of promotion, which now has reached a high point of success, is the personal tour. Most key cities of the nation this season will be visited by film personalities from the major companies for the promotion of particular pictures.

These visits always whet local film appetites, whip up interest and blossom into radio, TV and newspaper interviews, in addition to the personal appearances. A brief sampling of what the film companies are doing in the way of "taking to the road" proves its promotional value.

GOOD *old-time ballyhoo. Wagons, horses and injuns. The scene is in New York's Times Square, where the Mayfair played United Artists' Hecht-Lancaster release, "Apache."*

Thursday, July 15, MGM held its world premiere of "Seven Brides for Seven Brothers" at Loew's State in Houston, Texas, with producer Jack Cummings, Howard Keel, the star, and five of the seven "brides" on hand to celebrate the occasion. Following the opening, the girls were sent separately on junkets throughout the country and Canada, visiting newspapers, holding radio and television interviews, and making various ticket-selling tieups. Additionally MGM branches will set up sneak previews. Plans for "personal tours" for other major pictures are under way by the company.

When United Artists held its world premiere of "Apache" in Chicago's Roosevelt theatre some two weeks ago, the big town stopped, looked and listened as a colorful parade of Indians whooped through the Loop district. More than 100 "braves" and "squaws," decked out in their tribal finery, were in the procession.

United Artists is sending this tribe to key cities throughout the country to herald the opening of the Hecht-Lancaster production. United Artists also has set up a 10-city tour of three charmers appearing in "The Long Wait," Peggie Castle, Shawn Smith and Dolores Donlon.

Universal-International is an old hand at "hitting the road" with special personal appearances. For its current new production, "Magnificent Obsession," it has sent out co-stars Barbara Rush and Rock Hudson on promotion-stimulating visits to New York, Chicago and Cleveland. Now planned are more visits by Jane Wyman, the star; Ross Hunter, the producer, and Agnes Moorehead, featured in the film.

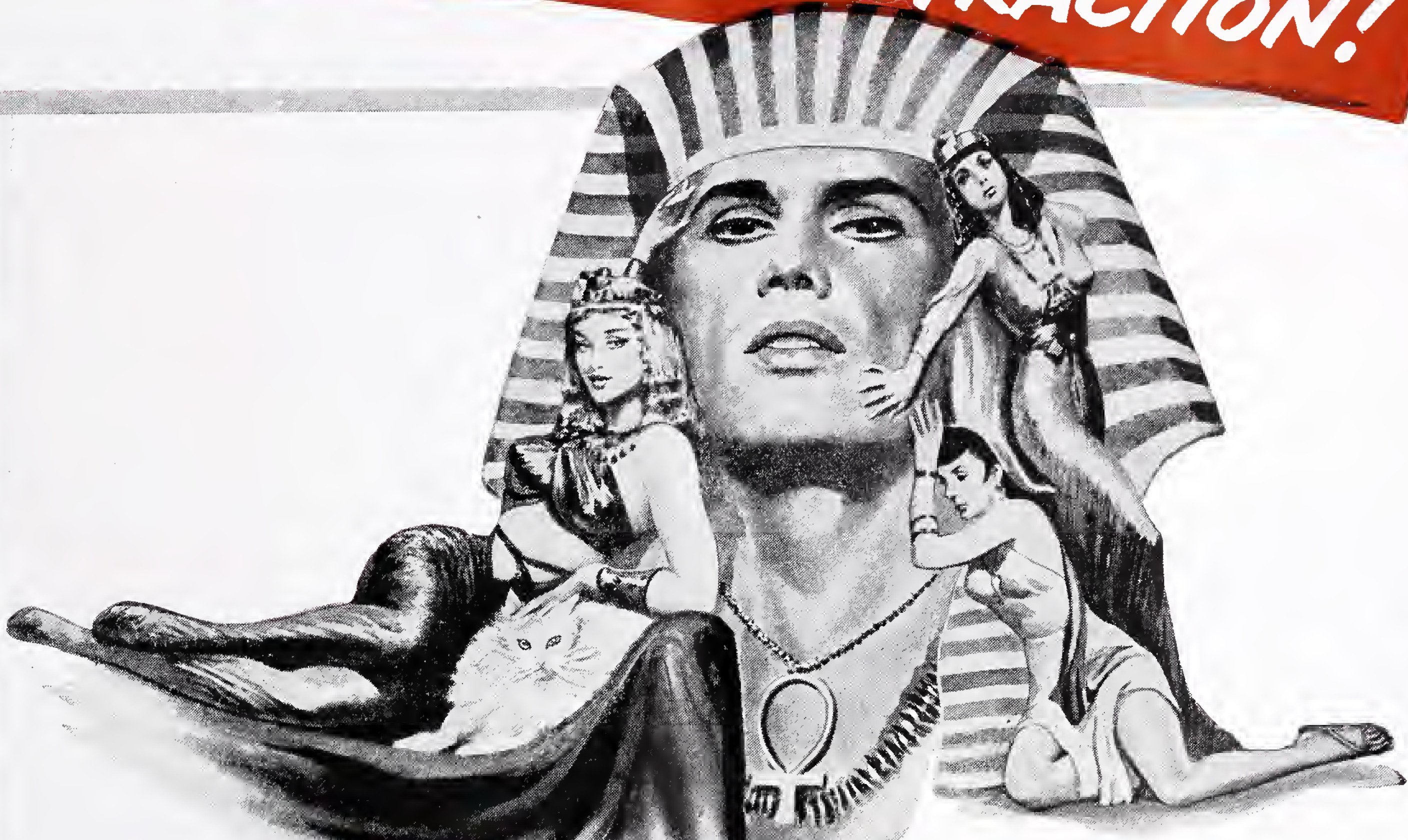
U-I Road Tours Go Beyond Personalities

The company has not confined itself solely to film personalities, either. On its current release, "Johnny Dark," a sports racing car was sent on key city tours, while for "Creature from the Black Lagoon," Millicent Patrick, the makeup artist for the creature, did the rounds with a kit of news-making items.

Road maps and time schedules also are necessary equipment at Columbia. For its "The Caine Mutiny," Robert Francis and May Wynn, the young romantic leads, have been in active promotion. A total of 11 cities will be covered by the pair in the

(*Continued on page 20*)

20TH'S GREATEST PROMOTION CAMPAIGN IS PRE-SELLING THE YEAR'S GREATEST BOXOFFICE ATTRACTION!



THE EGYPTIAN

Color by DE LUXE

CINEMASCOPE

Keep reading!..

"THE EGYPTIAN"
TRAVELING STUDIO EXHI
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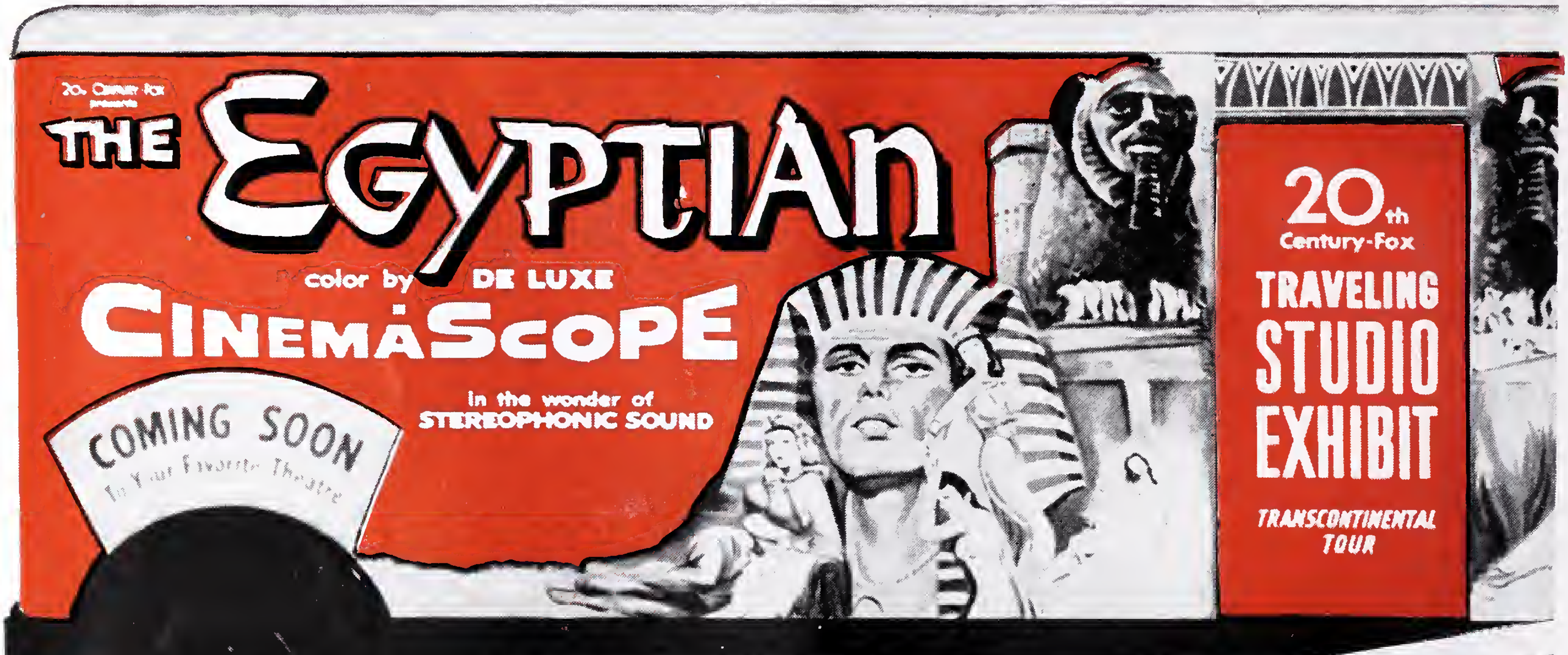

20th Century-Fox presents
THE EGYPTIAN
color by DE LUXE
CINEMASCOPE
in the wonder of STEREOPHONIC SOUND
COMING SOON
In Your Favorite Theatre
20th Century-Fox
TRAVELING STUDIO EXHIBIT
TRANSCONTINENTAL TOUR

Welcome to the 20th Century Fox
MOTION PICTURE STUDIO EXHIBIT
THE Egyptian
THE

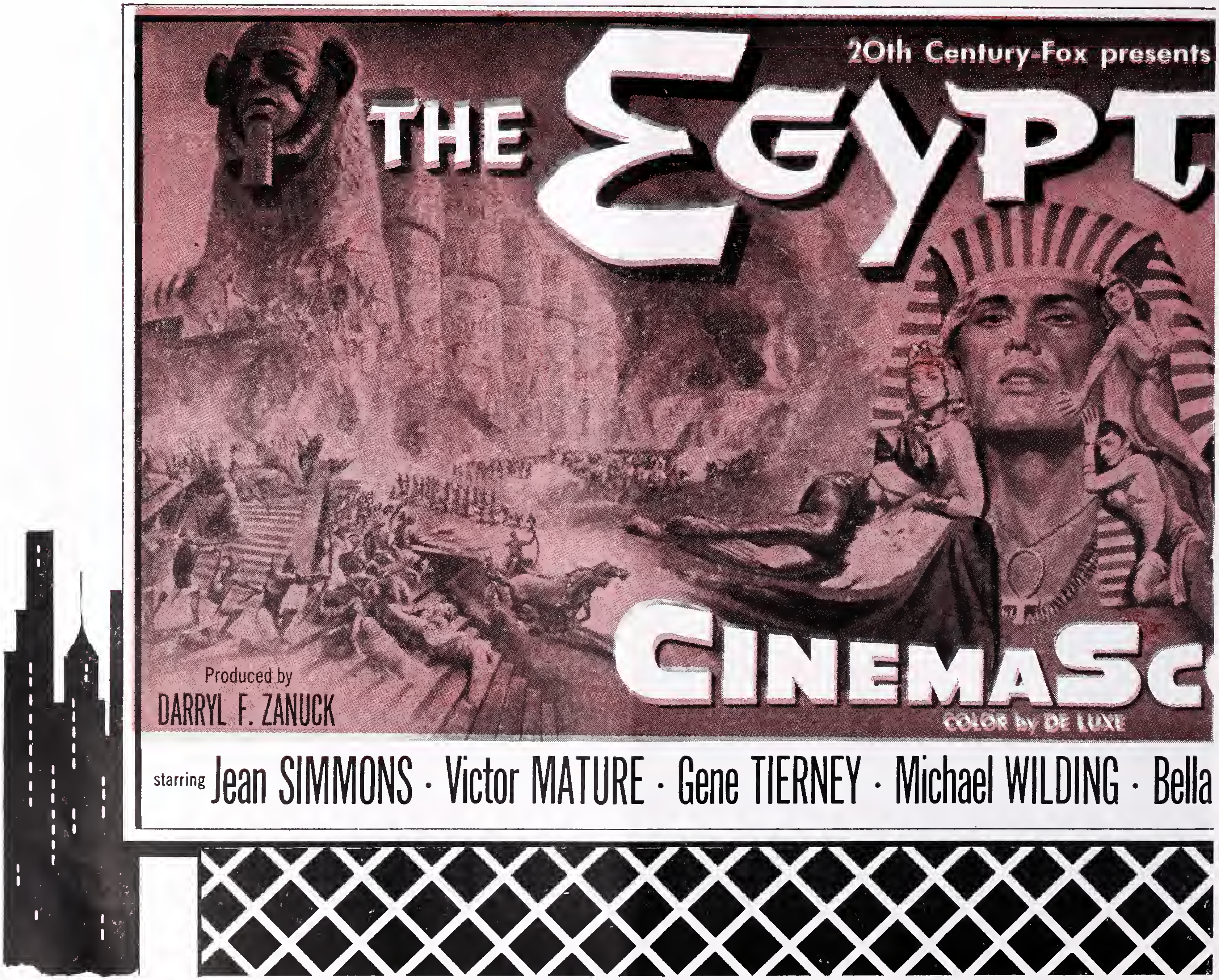
20th's colorful mobile units are rolling up tremendous word-of-mouth publicity as hundreds of thousands of men, women and children visit them in scores of cities and towns across the country!

BITS
OLLING!

Starring
JEAN SIMMONS · VICTOR MATURE · GENE TIERNEY
MICHAEL WILDING · BELLA DARVI · PETER USTINOV
and EDMUND PURDOM As The Egyptian
Produced by DARRYL F. ZANUCK
Directed by MICHAEL CURTIZ
Screen Play by Philip Dunne & Casey Robinson
20th CENTURY FOX
EGYPTIAN

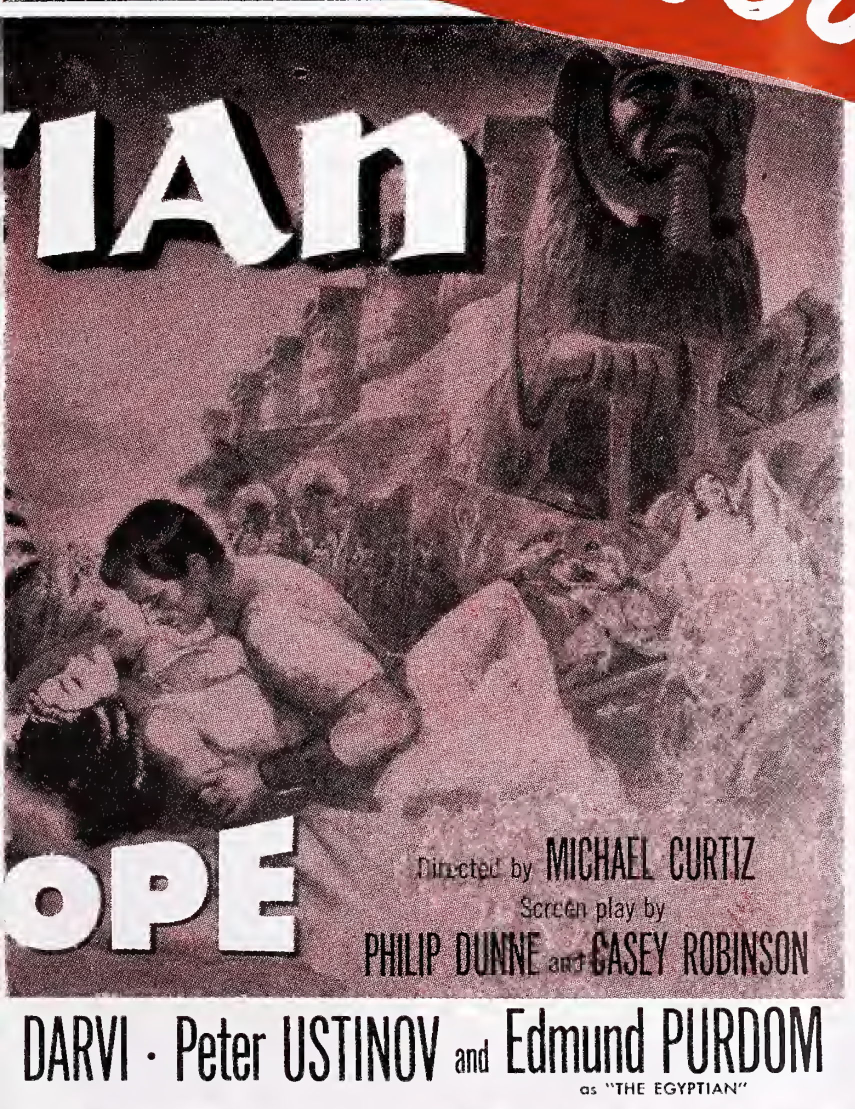
and more!......

20TH'S GREATEST BILLBOARD CAM


20th Century-Fox presents
THE EGYPT
CINEMASC
COLOR by DE LUXE
Produced by
DARRYL F. ZANUCK
starring Jean SIMMONS · Victor MATURE · Gene TIERNEY · Michael WILDING · Bella

20th goes outdoors in the choice month of the year to pre-sell millions from coast to coast!

PAIGN STARTS AUGUST 15TH!



IAN
OPE
Directed by MICHAEL CURTIZ
Screen play by
PHILIP DUNNE and CASEY ROBINSON
DARVI · Peter USTINOV and Edmund PURDOM
as "THE EGYPTIAN"

YOUR THEATRE

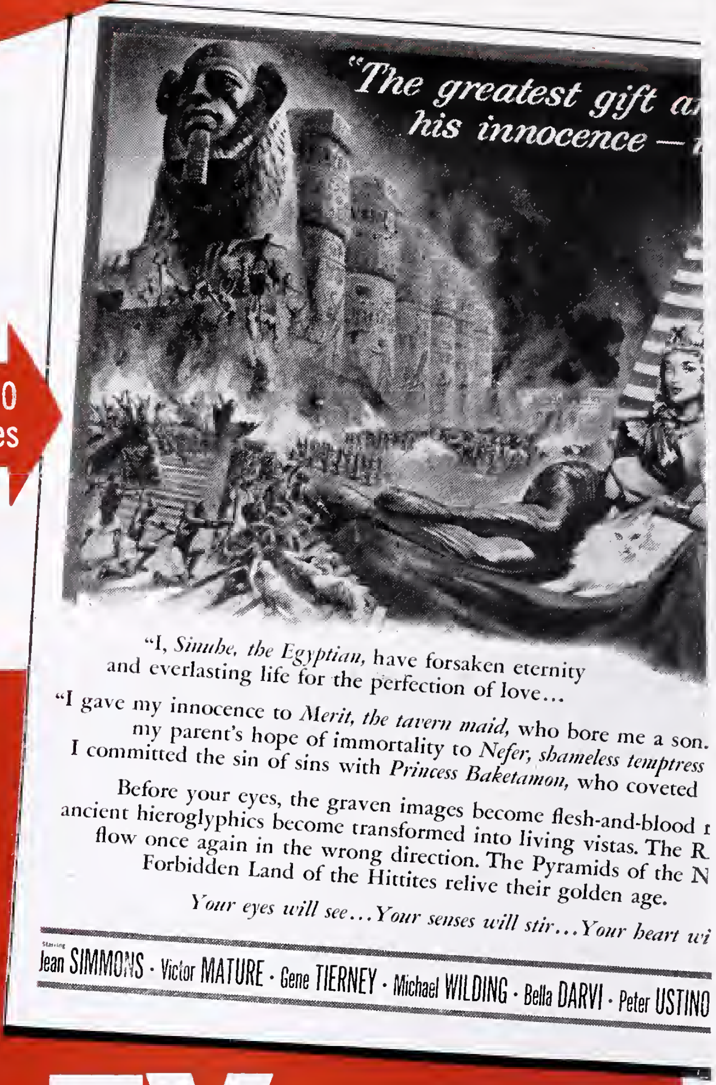
•

YOUR DATE

Still more!
Keep reading!..

BIG SPACE NEWSPAPER ADS

WILL SA



"The greatest gift a
his innocence —

"I, *Sinuhe, the Egyptian,* have forsaken eternity and everlasting life for the perfection of love...

"I gave my innocence to *Merit, the tavern maid,* who bore me a son. my parent's hope of immortality to *Nefer, shameless temptress* I committed the sin of sins with *Princess Baketamon,* who coveted

Before your eyes, the graven images become flesh-and-blood r ancient hieroglyphics become transformed into living vistas. The R flow once again in the wrong direction. The Pyramids of the N Forbidden Land of the Hittites relive their golden age.

Your eyes will see... Your senses will stir... Your heart wi

Starring Jean SIMMONS · Victor MATURE · Gene TIERNEY · Michael WILDING · Bella DARVI · Peter USTINO

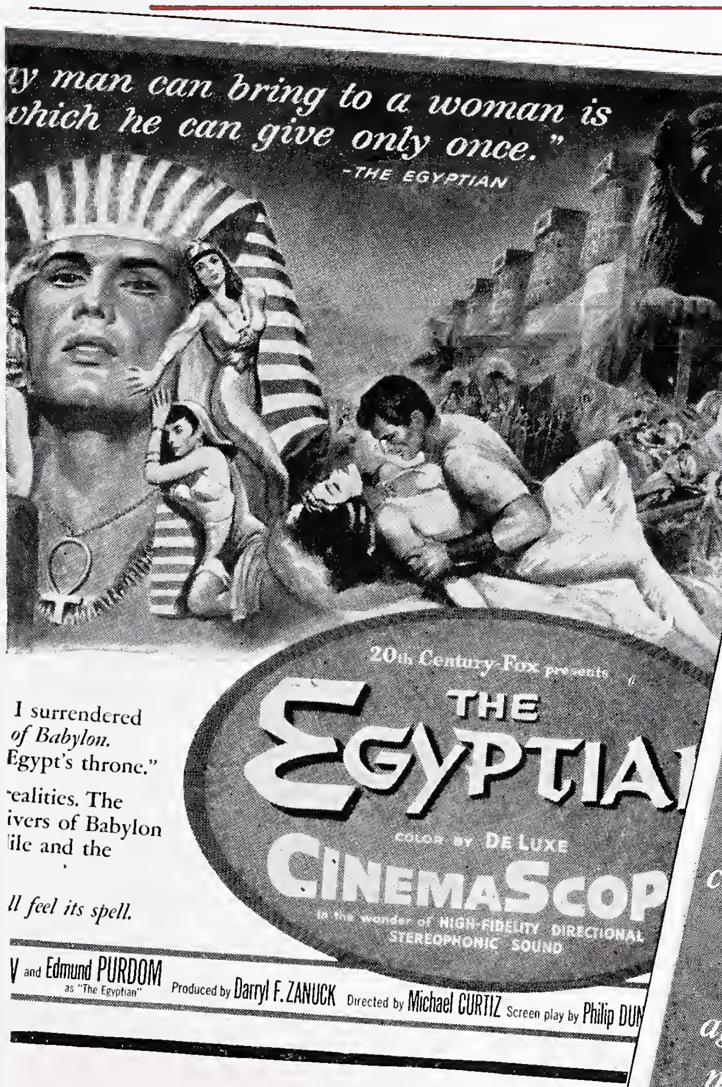
1200 Lines

...and 20th's most powerful 'round-the-clock TV campaign will reach into 25,000,000 homes from coast to coast!

DATE IT NOW
FOR LABOR DAY!

Play it in your choice of CINEMASCOPE equipment! • 4-TRACK HIGH-

TURATE THE NATION'S MARKETS ...PIN-POINTED TO PLAYDATE!



ry man can bring to a woman is
which he can give only once."
-THE EGYPTIAN

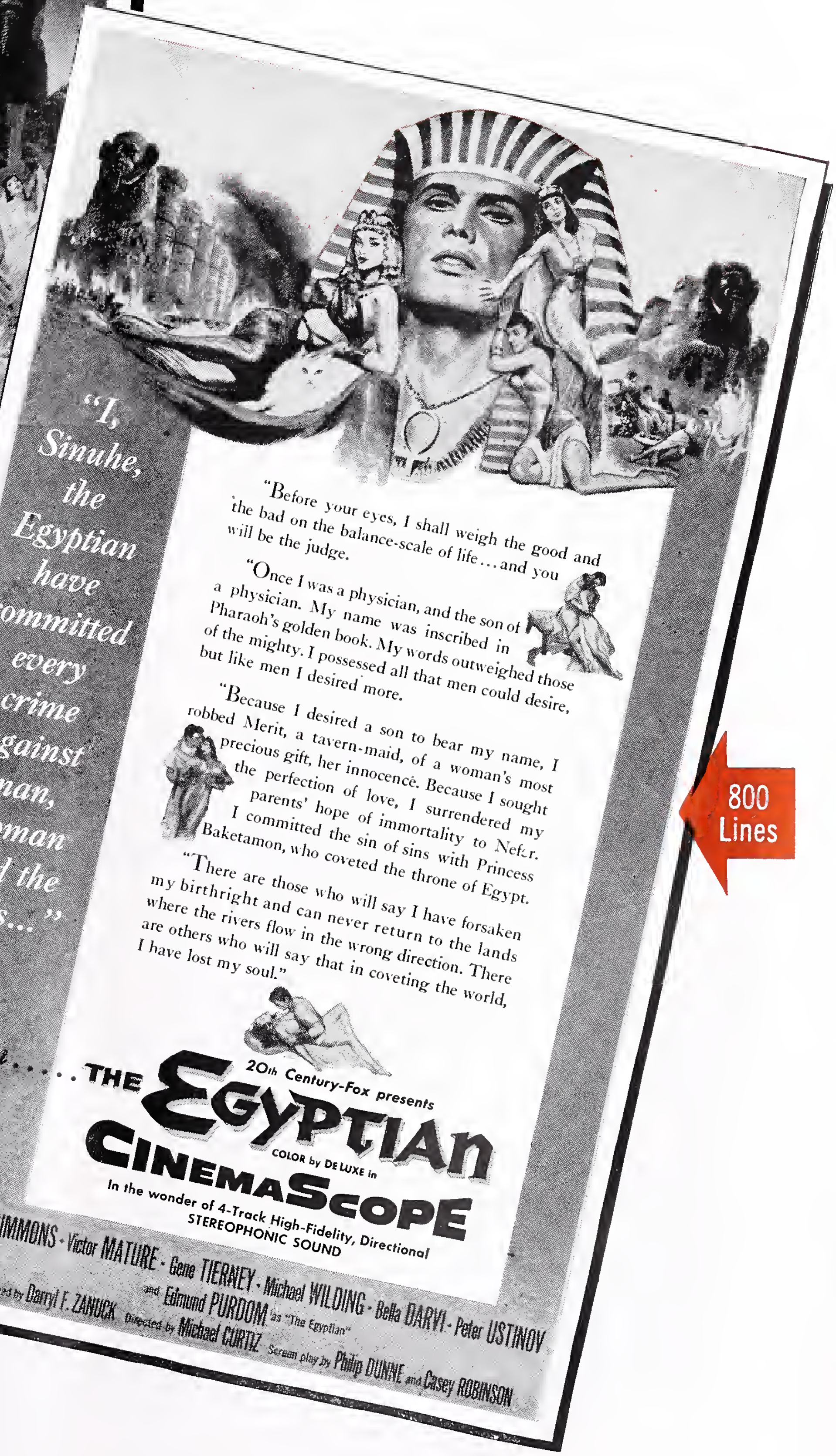
I surrendered
of Babylon.
Egypt's throne."

realities. The
ivers of Babylon
ile and the

ll feel its spell.

20th Century-Fox presents
THE EGYPTIAN
COLOR BY DE LUXE
CINEMASCOP
in the wonder of HIGH-FIDELITY DIRECTIONAL STEREOPHONIC SOUND

V and Edmund PURDOM as "The Egyptian" Produced by Darryl F. ZANUCK Directed by Michael CURTIZ Screen play by Philip DUN



"I, Sinuhe, the Egyptian have committed every crime against man, woman and the Gods..."

"Before your eyes, I shall weigh the good and the bad on the balance-scale of life... and you will be the judge.

"Once I was a physician, and the son of a physician. My name was inscribed in Pharaoh's golden book. My words outweighed those of the mighty. I possessed all that men could desire, but like men I desired more.

"Because I desired a son to bear my name, I robbed Merit, a tavern-maid, of a woman's most precious gift, her innocence. Because I sought the perfection of love, I surrendered my parents' hope of immortality to Nefer. I committed the sin of sins with Princess Baketamon, who coveted the throne of Egypt.

"There are those who will say I have forsaken my birthright and can never return to the lands where the rivers flow in the wrong direction. There are others who will say that in coveting the world, I have lost my soul."

soon...... THE EGYPTIAN

20th Century-Fox presents

COLOR by DE LUXE in CINEMASCOPE

In the wonder of 4-Track High-Fidelity, Directional STEREOPHONIC SOUND

Jean SIMMONS · Victor MATURE · Gene TIERNEY · Michael WILDING · Bella DARVI · Peter USTINOV and Edmund PURDOM as "The Egyptian"

Produced by Darryl F. ZANUCK Directed by Michael CURTIZ Screen play by Philip DUNNE and Casey ROBINSON

800 Lines

BERT LYTELL Speaking Tour!

Distinguished star of stage, screen, radio and television, will tour the country ...telling women's clubs, church groups, civic organizations about "The Egyptian"...plus newspaper interviews and making radio and TV appearances!

FIDELITY MAGNETIC STEREOPHONIC SOUND • 1-TRACK HIGH-FIDELITY MAGNETIC SOUND • 1-TRACK OPTICAL SOUND

PROMOTION

(*Continued from page* 12)

final tally. In behalf of "Hell Below Zero," 17 cities from Boston to San Francisco will have been covered by this week by Albert R. Broccoli, co-producer, and Daniel Morrison, an officer of the whaling factory ship on which much of the picture was filmed.

As part of the broad promotional program launched by 20th Century-Fox on its current release, "Demetrius and the Gladiators," actor Jay Robinson has been making a cross-country personal appearance tour heralding the CinemaScope spectacle. Mr. Robinson portrays the Roman Emperor Caligula in the film. Naturally the Emperor's costume went on the tour.

For the same company's "The Egyptian" a giant truck is now on a 3,000-mile tour, covering the entire United States. The huge vehicle contains costumes, weapons, jewelry and other items from the Darryl F. Zanuck CinemaScope production.

Current plans at Warner Brothers call for an extensive personal appearance tour in behalf of "Dragnet." Jack Webb, star and director, and Ben Alexander, co-star, will perform the chores throughout the country.

In behalf of "Knock on Wood," Paramount has the producer-director-writer team, Norman Panama and Melvin Frank on the road. They have hit key cities and now are touring the middle west.

For "Pinocchio" RKO Radio currently has covering the United States and Canada a group of Walt Disney artists. They appear before schools, luncheon groups and clubs, explaining how animated cartoons are made and answering questions about the Disney re-release.

Currently touring the country is the Olympic decathalon champion, Bob Mathias and his wife, Melba, since Allied Artists shortly will release "The Mathias

To launch "Three Girls from Rome," I.F.E. flew over to this country three top fashion models from Italy for a coast-to-coast tour. Now under consideration by the company is a personal appearance tour here of one of Italy's major actresses, Sophia Loren. She will open here this fall in two major pictures, "Aida," in color, and the Italian multi-million dollar musical, "Neapolitan Carousel."

The companies' concentration on the personal tour aspect of exploitation implies no lessening of other forms of promotion. Advertising, press releases, promotional stunts and every other publicity instrument will be called upon to herald the outstanding product, opening the way to greater grosses for the exhibitor as the public is pre-sold with interest-exciting promotions.

"Waterfront" Opens July 28

"On the Waterfront," Columbia presentation of the Elia Kazan production starring Marlon Brando, will have its world premiere at the Astor theatre in New York July 28. Karl Malden and Lee J. Cobb are co-starred.

"Window" to Reopen Rivoli

Alfred Hitchcock's "Rear Window," with James Stewart and Grace Kelly, will launch the fall season of the Rivoli theatre on Broadway August 4. The Paramount release will open at a premiere to benefit the American-Korean Foundation.

Arbitration Talks on

The first steps leading to the drafting of an industry arbitration system got under way in New York Monday by the subcommittee composed of exhibitor and distributor representatives. While the actual drafting of proposed provisions of an initial blueprint was not undertaken, the group did explore the possible subjects for arbitration. It was indicated that the committee was not planning a "hurry-up" job.

The committee recessed Monday after five hours of conferences and was to resume discussions Wednesday. While no date was set for the submission of the completed draft to the general arbitration committee, there was some hope expressed that it might be available by August 1. If the formula is approved by the committee and the exhibitor organizations involved, it may be that the format can be submitted to the Department of Justice by early September.

Representing exhibition are Herman Levy, counsel for the Theatre Owners of America; S. H. Fabian, Max A. Cohen and Leo Brecher. For the distributors are Adolph Schimel, general counsel of Universal, with Al Lichtman, A. W. Schwalberg and A. Montague. Charles Feldman is an alternate.

Open Hartford Drive-in

HARTFORD, CONN.: Connecticut's newest drive-in project, the East Hartford Family Drive-In, has been opened by South Windsor Realty Corp. headed by Abe Bronstein, Hartford.

COURT DISMISSES SUIT AGAINST STUDIOS BY TALENT FOLLOWING RED HEARINGS

HOLLYWOOD: Superior Court Judge Ellsworth Meyer here Monday dismissed the $51,750,000 damage suit against the major studios and their executives filed in 1953 by Anne Revere, Michael Wilson and 21 others who charged the studios deprived them of employment unlawfully after they had declined to answer questions asked by the House Un-American Activities Committee.

The 23 plaintiffs had named as co-defendants two committee members, Representatives Donald Jackson (R., Calif.) and Clyde Doyle (D., Calif.), and William Wheeler, committee investigator. They were charged with having instigated the studio boycott. With respect to them, Judge Meyer gave the plaintiffs 30 days to file an amended complaint with more specific allegations.

Of the 23 plaintiffs, 18 had appeared before the committee at hearings here in 1951 and invoked the Fifth Amendment to the Constitution against giving self-incriminating evidence. Five said publicly that they would not go before the committee. In his opinion, Judge Meyer said that in criminal proceedings and investigations courts and juries under California law were entitled to draw unfavorable inferences from refusal of persons to testify before the committee.

"No reason," said Judge Meyer, "occurs why those who merely are possible employers should be required to respond in damages for conduct to protect their business interests from the result of such inferences being drawn by their customers." He said he saw no bar to employers' agreeing among themselves to deny employment to persons refusing to testify. In his 24-page opinion, the judge dismissed the suit without leave to amend the action at a later date.

The suit was filed originally in March, 1953. Each of the plaintiffs asked for $1,250,000 potential income lost through non-employment and $1,000,000 punitive damages.

Film industry defendants included MGM, Paramount, Warner Brothers, Columbia, RKO Radio, Republic, 20th Century-Fox, Universal, Hal Roach Studios, United States Pictures, Sol Lesser Productions, the Association of Motion Picture Producers and Edgar B. Mannix, Dore Schary, Harry M. and Jack Warner, studio executives.

The Samuel Goldwyn, Stanley Kramer, Wald-Krasna and Citadel producing organizations, and the Society of Independent Motion Picture Producers, originally named as defendants, were eliminated early in the litigation.

MYERS BLASTS MAJORS; TALKS OF REGULATION

Points to Film Rent, Loss to Theatres of Tax Cut Share Among Abuses

WASHINGTON: Allied States Association's general counsel, Abram F. Myers, said here Tuesday that he could not predict how long Allied would continue its belief that there should be no Government regulation of the industry.

Mr. Myers also charged that "in depriving the exhibitors of the benefits of the excise tax reduction bill, the film companies not only are relegating them to the precarious state they occupied prior to the bill's enactment, but are thwarting the will of Congress."

In a bulletin given wide circulation in the industry, Mr. Myers detailed recent exhibitor complaints of raised film rentals by distributors and said that the danger of Government regulation, growing out of these trade practices, "is here regardless of what course Allied may elect to pursue."

Mr. Myers declared that he was not "harboring a threat" so far as Government regulation was concerned. "We all know," he said, "that there are persons of substance and influence both within and outside of Allied who sincerely believe that nothing short of Government regulation can save the motion picture business. But such regulation, if it comes, will more likely be imposed by the Government."

The Government might step in, he went on, in order to preserve the industry as a communications and cultural medium; in order to protect the heavy investments in the industry, and especially in theatres; and in order to prevent the widespread unemployment that would result from the industry's collapse.

Cites Regulation of Railroads and Shipping

It was for these reasons that the Government regulated industries such as railroads, shipping, agriculture, securities, electric power, radio and television, Mr. Myers pointed out. "No one can predict what the action of Congress will be," he said, "if it becomes necessary to follow Col. Cole's suggestion that the facts regarding the confiscation by the film companies of the exhibitors' rightful share of the tax benefits be submitted to the House Ways and Means Committee and the Senate Finance Committee."

The Allied general counsel declared that "the mounting crisis in the motion picture business calls for fair-minded consideration and prompt action for the moderation of selling policies and practices by the executive heads of the film companies—not merely the sales heads, but by the various company presidents, also.

He referred to complaints received some time ago by Col. H. A. Cole of the tax committee of the Council of Motion Picture Organizations, who said he had learned from exhibitors that "the benefits of his labors in their behalf were being drained off by the film companies in the form of increased film rentals." Allied then conducted a survey, Mr. Myers continued and recently a committee met to consider the subject.

Allied's committee found no evidence to support a charge that the film companies had formally agreed among themselves "that by manipulation of their pricing practices they would appropriate to themselves all or an unfair portion of the benefits of the tax bill," Mr. Myers said. "There is not even complete uniformity among the several companies in the practices employed; nor are the practices employed the same as to all pictures or classes of pictures."

The pattern of uniformity among the companies is not in their methods, Mr. Myers continued, "but in the uniformity of the results obtained."

Allied's committee believes that the practices complained of are too serious and too widespread for adjustment on a case-by-case basis, Mr. Myers said.

The bulletin listed four objectional practices.

It charged that certain distributors have stopped the practice of granting exhibitors an adjustment of the stipulated film rental at the conclusion of an engagement. "It was in reliance on promises of adjustment (known in the trade as a 'look') that exhibitors for many years have been induced to sign contracts calling for higher film rentals than they could possibly afford to pay," Mr. Myers said.

As a second area of complaint Mr. Myers declared that under current percentage film rental practices exhibitors have been unable to keep the increase in gross receipts created by the admissions tax reduction. The increased receipts elevate a picture into a higher percentage bracket in the scale, he explained, which reverts to the first dollar.

Mr. Myers also pointed out that the minimum percentage terms in percentage contracts, "already too high for most exhibitors," have been further increased, so that exhibitors must now pay more for pictures that do not gross beyond the lowest percentage bracket.

As a final complaint Mr. Myers declared that there are indications that pictures which would formerly have been placed in the lower brackets are now placed in the top.

Mr. Myers declared that COMPO's tax committee proved to Congress that thousands of theatres had been forced to close and that surviving theatres were operating "on the border line of disaster." In response to this proof, he said, Congress granted a higher measure of relief to the theatres than to other industries.

"Unless those benefits can be secured to the theatres, then the time and money expended by the exhibitors and their leaders in the tax campaign was in vain."

JERSEY ALLIED MAY HEAD DRIVE TO END SHORTAGES

Allied of New Jersey may be the spearhead of a new, unique campaign which may enlist the public, the Department of Justice and local courts. The campaign would if successful end the alleged holdup of pictures in first run houses, and the allegedly prevalent and serious print shortages claimed by the film companies.

Intimation of the variety and force of such a campaign was given Tuesday in New York by Wilbur Snaper, head of the New Jersey unit. He said his members were fighting mad and would "insist" on immediate action by the Allied National Board, meeting in White Sulphur Springs August 23-24.

One facet of the campaign would be an attack on clearance by Allied of New Jersey, or the national organization, or another local unit, on the clearance system. The attack would be based on the renowned Jackson Park case, in Chicago. The Department of Justice may be importuned again. And perhaps the public tactics of the tax campaign would be used, Mr. Snaper intimated.

Mr. Snaper said he didn't understand the print shortages because he has seen no steps taken in laboratory practice to alleviate it, although he admitted it was a complicated subject.

He added he'd seen no evidence of action following the telegram Ben Marcus of National Allied and Walter Reade of TOA sent to the majors. He also denied arbitration could help. He said the trouble was "no orderly system of clearance" and that holdups of pictures especially in the Broadway and other first run sectors were outrageous. He declared film companies were doing well financially, yet exhibitors were having smaller attendance and smaller net profit.

Columbia's

THE CAINE MUTINY

NEW YORK - CAPITOL THEATRE - NOW IN 4TH RECORD-SMASHING WEEK. PHENOMENAL BUSINESS SETS SIZZLING PACE!

PHILADELPHIA - RANDOLPH THEATRE - THIRD WEEK GOING GREAT AFTER 2 BIGGEST WEEKS IN PHILLY HISTORY!

SAN FRANCISCO - ST. FRANCIS THEATRE - SENSATIONAL BUSINESS TOPS EVERYTHING IN THEATRE HISTORY. IN HIGH GEAR IN 3RD WEEK!

BOSTON - ASTOR THEATRE - ROLLING ALONG IN 3RD WEEK WITH EVERY HOUSE RECORD SMASHED!

CHICAGO - STATE-LAKE THEATRE - RECORD-BREAKING ENGAGEMENT ROARS INTO 3RD WEEK, WITH GROSSES SOARING!

ATLANTIC CITY - BEACH THEATRE - HIGHEST WEEK EVER! NOW BREAKING ALL RECORDS IN HOLD-OVER RUN!

PORTLAND, ORE. - UNITED ARTISTS THEATRE - EVERY NORTHWEST REC-ORD SMASHED TO SMITHEREENS! NOW IN 3RD SENSATIONAL WEEK!

WASHINGTON, D. C. - RKO KEITH THEATRE - RECORDS TOPPLED IN SMASH FIRST WEEK. SECOND WEEK LOOKS TERRIFIC!

DETROIT - MADISON THEATRE - GREATEST BUSINESS IN HOUSE HISTORY! THIRD WEEK BOOMING!

SEATTLE - PARAMOUNT THEATRE - IN 2ND SIZZLING WEEK. OUTSTANDING GROSSES STAND OUT WAY AHEAD OF EVERYTHING!

NEW YORK TICKET LEVY IS HAULED INTO COURT

Queens Exhibitors Obtain "Show Cause" Order on Enforcement of Tax

The fate of the New York City five per cent amusement tax was up in the air at midweek as attorneys for the City of New York were granted a delay until Thursday, at which time they were to appear in State Supreme Court to "show cause" why a temporary injunction should not be granted "restraining and enjoining them from enforcing provisions" of the tax.

The city was originally scheduled to "show cause" Monday, but a delay was requested, and granted, to give the city time to prepare its case. The show cause order was signed last week by Supreme Court Justice Nicholas M. Pette, after an action instituted by five Queens theatres.

Suit by Queens Owners Names Mayor and Others

The suit was filed against the City of New York, the Mayor, the Comptroller and the Treasurer, "to have the New York City tax law," in effect since July 1, "declared unconstitutional, illegal, invalid and void" and for an "injunction restraining and enjoining them from enforcing the provisions thereof."

The City, on Thursday, was to show cause why the tax law is not in violation of our city, state and Federal laws. They are, respectively:

Section B32-5.0 of the Adminstrative Code of the City of New York.

The New York State enabling act, which empowers state municipalities of 25,000 and over to levy a tax an amusements of up to five per cent.

The Constitution of the United States.

The Constitution of the State of New York.

If the Supreme Court were to issue the temporary injunction, one of several possibilities might result, pending trial. The most important of these is that the injunction could halt collections of the tax by motion picture houses in the city. Among other possibilities outlined by exhibitor attorneys is one permitting the city time to amend the tax law in order to remove the alleged violations.

Exhibitors Might "Hold" Tax Pending Decision

Another would have exhibitors holding the collected tax money, while the injunction is in effect, "in trust," until termination of the restriction or a trial. If the case goes to trial, industry spokesmen believe it will be an important test case which may set a precedent all over the country. While the five per cent tax law was being deliberated, exhibitors and film industry union leaders warned that it would spread throughout the nation, with state municipalities using the New York City law as a precedent for imposing new levies.

The latest argument by exhibitors to the recently imposed tax is that they are required under one city law to do what another city law forbids. The admissions law, like the city sales tax measure, they argue, requires that the levy be passed onto the theatre-goer, with the theatre acting merely as a collector for the city.

This, they assert, is in direct conflict with the administrative code that forbids a theatre to make any charge other that its stated admission fee, plus any charges which might be required under Federal law.

In another development, Mayor Wagner last week signed an amendment to the tax law, offering partial relief to the two motion picture theatres in the city which have advance ticket sales. The amendment exempts pre-sold tickets bought before July 1, and affects the Warner theatre, where "This Is Cinerama" is playing, and the Radio City Music Hall. The tax was absorbed by the Radio City Music Hall on tickets sold prior to June 20 for performances after July 1, according to Russell Downing, general manager.

BIRD COMMISSION'S REPORT IS DUE

The Bird Commission, appointed by Governor Dewey to study the validity of the New York City five per cent tax on theatre admissions, as well as the efficiency of the state's "enabling act," was expected to have a preliminary staff report ready some time this week. Frederick L. Bird, commission chairman, said in New York that he is still waiting final information before his staff can complete its preliminary report. When completed, the report will be forwarded to the commission members for their scrutiny prior to filing a final opinion with the Governor, Mr. Bird said. He indicated too that the preliminary report would not be made available to the public.

RKO May Dispose of Three Coast Houses

Disposal of the Pantages and Hillside theatres in Hollywood and the Golden Gate theatre in San Francisco is under consideration by RKO Theatres. Sol Schwartz, president of the circuit, returned to New York from the coast Monday and it was reported he discussed the sale of the theatres with an interested group.

Oregon Theatre Owners Form Organization

PORTLAND, ORE.: The Theatre Owners Association of Oregon has been formed here with Albert Forman of United Theatres president and James Clark, former Paramount manager, elected secretary and treasurer. The unit is expected to become the Oregon unit of Theatre Owners of America. Members of the board include Mr. Forman; Art Adamson, Tom Moyer, Walter Tibbets, Ray Grombacher, Jesse Jones, William Graeper Jr., Thomas Walsh, Russ Brown, John Matlock, Lee Corbin, Jack Lovett and Roy Brown. Regional meetings are scheduled shortly for Pendelton,Eugene and Medford, at which time delegates will be selected to attend the national TOA convention in Chicago October 31.

20th-Fox CinemaScope Film Shown in London

LONDON: Nearly 1,500 industry executives, leading exhibitors, equipment manufacturers and others were on hand at the Carlton theatre here Tuesday for the British premiere of 20th Century-Fox's "The Advancing Techniques of CinemaScope," demonstrating the improvements in camera lenses and stereophonic sound. The unanimous and enthusiastic view of the audience was seen by many to mean a sharp upsurge in CinemaScope installations this side, with or without stereophonic sound. Among those attending were J. Arthur Rank, John W. Davis, Sir Philip Warter, D. J. Goodlatte, Ernest Turnbull, Robert Clark, John Woolf, Marcel Hellman, as well as most of the American distribution executives here.

Chicago's Skyhi Sets 10-Story High Screen

CHICAGO: Installation is being completed by Skyhi Drive-in on a new CinemaScope screen, said to be the largest in the Chicago area. The $30,000 screen is 10 stories high. Improvement of its concession stands also is costing the outdoor theatre $48,000, the major item in a $100,000 remodeling of the drive-in which will show CinemaScope films exclusively following the July 25 reopening.

Williams to Girls Town

Rex G. Williams, former executive director of the Sister Kenny Foundation and before that an executive of Loew's, Inc., and director of exploitation for United Artists, last week was named executive director of Girls Town, U.S.A., a non-profit Florida organization dedicated to setting up a haven for girls patterned on Boys Town, Nebraska.

THEY ALL AGREE! MARLON BRANDO ON THE WATERFRONT IS THE GREATEST!

" 'Great' is the only word to describe Marlon Brando's performance in 'On the Waterfront'. Elia Kazan's direction is simply magnificent."

Lauren Bacall

"A powerful and wonderful picture. Marlon Brando gives one of the greatest performances we have ever seen. Leonard Bernstein's score is exciting."

Betty Comden and Adolph Green

COLUMBIA PICTURES presents

MARLON BRANDO

On The Waterfront

AN ELIA KAZAN PRODUCTION

co-starring **KARL MALDEN · LEE J. COBB** · with ROD STEIGER · PAT HENNING · and introducing **EVA MARIE SAINT**

Produced by **SAM SPIEGEL** · Screen Play by BUDD SCHULBERG · Music by LEONARD BERNSTEIN · Directed by ELIA KAZAN

A HORIZON PICTURE

"Marlon Brando is one of the finest actors of our time. 'On the Waterfront' gives him a fine opportunity to show his extraordinary ability."

Joshua Logan

"One of the finest movies ever made. As for Marlon Brando's performance, I can remember few if any dramatic performances on celluloid to compare with it."

Billy Rose

'Oklahoma', Todd-AO and CinemaScope

"Oklahoma" will be filmed both in the Todd-AO and CinemaScope processes, it was announced last week by Michael Todd on behalf of the Magna Theatre Corporation. The decision was made, said Mr. Todd, because the bankers, Rogers and Hammerstein, and other Magna interests, "considering the $11,000,000 investment involved in developing and launching the Todd-AO process with the production of 'Oklahoma,' are apprehensive that unsettled conditions in Europe, where the Todd-AO equipment is being manufactured, might possibly interrupt the flow of Todd-AO projectors and print-down machinery to the world market."

Sells Debentures

Through Kuhn-Loeb and Co., Magna Theatre Corp. sold $6,000,000 of five-year debentures to a small group of investors. Purchasers got warrants to buy approximately 20 per cent of Magna, and will get 25 per cent of the profits from "Oklahoma." If Magna needs more money, United Artists Theatre Circuit has agreed to buy $500,000 of subordinated debentures or preferred stock. Magna also has use of a "standby loan" of $1,000,000 from Bankers Trust Co., New York.

Mr. Todd, who at first resisted the idea of simultaneous filming in both Todd-AO and CinemaScope, said that he now welcomed the use of CinemaScope for reasons of comparison, whether or not the need for using the CinemaScope print ever arises. Mr. Todd also stated that it is planned that a second production in Todd-AO will be independently produced under the auspices of his new firm, the Michael Todd Company, Inc., an organization that has been set up to make 10 pictures in five years.

These pictures, he said, will be made in the Todd-AO process only. The producer left at the end of the week for Europe to purchase a property for the launching of his program.

Claim 5,301 Installations

Twentieth-Century-Fox, meanwhile, announced last week that the number of CinemaScope installations in the United States totaled 5,301, as of June 26. Of this number, 3,236 are equipped for four-track magnetic sound; 232 for single-track magnetic, and 1,695 for single-track optical. If the present rate of installations continue at 400 a week, it is estimated that 15,000 theatres might be equipped by the end of the year.

Twentieth-Fox also revealed that with the August release of its "Broken Lance," all of its CinemaScope product will be available to exhibitors in whichever of the three sound forms they desire: four-track magnetic, single-track magnetic or single-track optical.

NEW DEVICE ADDS CINEMASCOPE HEIGHT

HOLLYWOOD: Jack L. Warner announced this week introduction of a new aperture device to increase the screen height of CinemaScope pictures. The aperture device, Mr. Warner said, is inexpensive to install and will soon be available to all exhibitors. It makes it possible for an exhibitor, when projecting CinemaScope, to utilize the largest screen image possible in his theatre. The aperture attachment was first used at the premiere of "King Richard and the Crusaders" at the Egyptian theatre here. The screen image height was increased from 16 feet to 19 feet, the maximum permitted by the physical theatre. The width of 42 feet was left unchanged. The aspect ratio was 2.2 to 1, instead of the normal 2.55 to 1 of CinemaScope.

Media Uniformity Is Urged by Ryder

HOLLYWOOD: Loren Ryder, Paramount's research head who has just returned from a five-week tour of Europe, Tuesday voiced strong favor of standardization of all film processes and said he will "go a long way to bring it about." Demonstrating Paramount's wide screen VistaVision to European exhibitors, Mr. Ryder said that "standardization appeared relatively easy to achieve within a comparitively short time." J. Arthur Rank has adapted VistaVision for all his theatres and pictures in England, he said.

Perspecta Names New York Firm As Distributor

Perspecta Sound, Inc., announced this week that it has named the Bishop & Green Corporation, New York, as distributor of the Perspecta Sound integrators now being manufactured in Stamford, Conn.; Camden, N. J., and Houston, Texas. Demonstrations of the Perspecta equipment are being arranged for exhibitors in the various exchange cities by Bishop & Green, which recently installed Perspecta equipment in theatres of the Interstate circuit in Ft. Worth, Dallas, San Antonio and Austin, Texas. Also this week, A. A. Ward, vice-president in charge of manufacturing for Altec, announced that retooling for the production of the Perspecta integrators has begun at the Newpaths Building, Beverly Hills, California.

Canadian Broadcasting Signs Agreement with IATSE

The Canadian Broadcasting Corp. last week signed an agreement with the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators (AFL), covering television production employes of the former.

Balaban in Italy Shows VistaVision

ROME: Speeches by Barney Balaban, president of Paramount Pictures, and Loren L. Ryder, head of research at the Paramount studios, highlighted the first demonstration of the company's new VistaVision process in Rome last week.

The demonstration itself followed the general pattern of previous VistaVision demonstrations already held throughout the United States, Great Britain and the Far East. Special reels compared standard photography with VistaVision product, with special emphasis on the forthcoming VistaVision productions, "White Christmas," "Three-Ring Circus" and "Strategic Air Command."

The goal of Paramount in developing VistaVision, said Mr. Balaban, has been "the sharpest, clearest, most exciting projection, and the most brilliant definition this industry of ours has ever known. We believe we have achieved this result through a process of incorporating all of the new qualities and values in the film negative itself, thus making possible its being shown on standard equipment in all theatres, and what is equally important, with nominal capital expenditure by exhibitors."

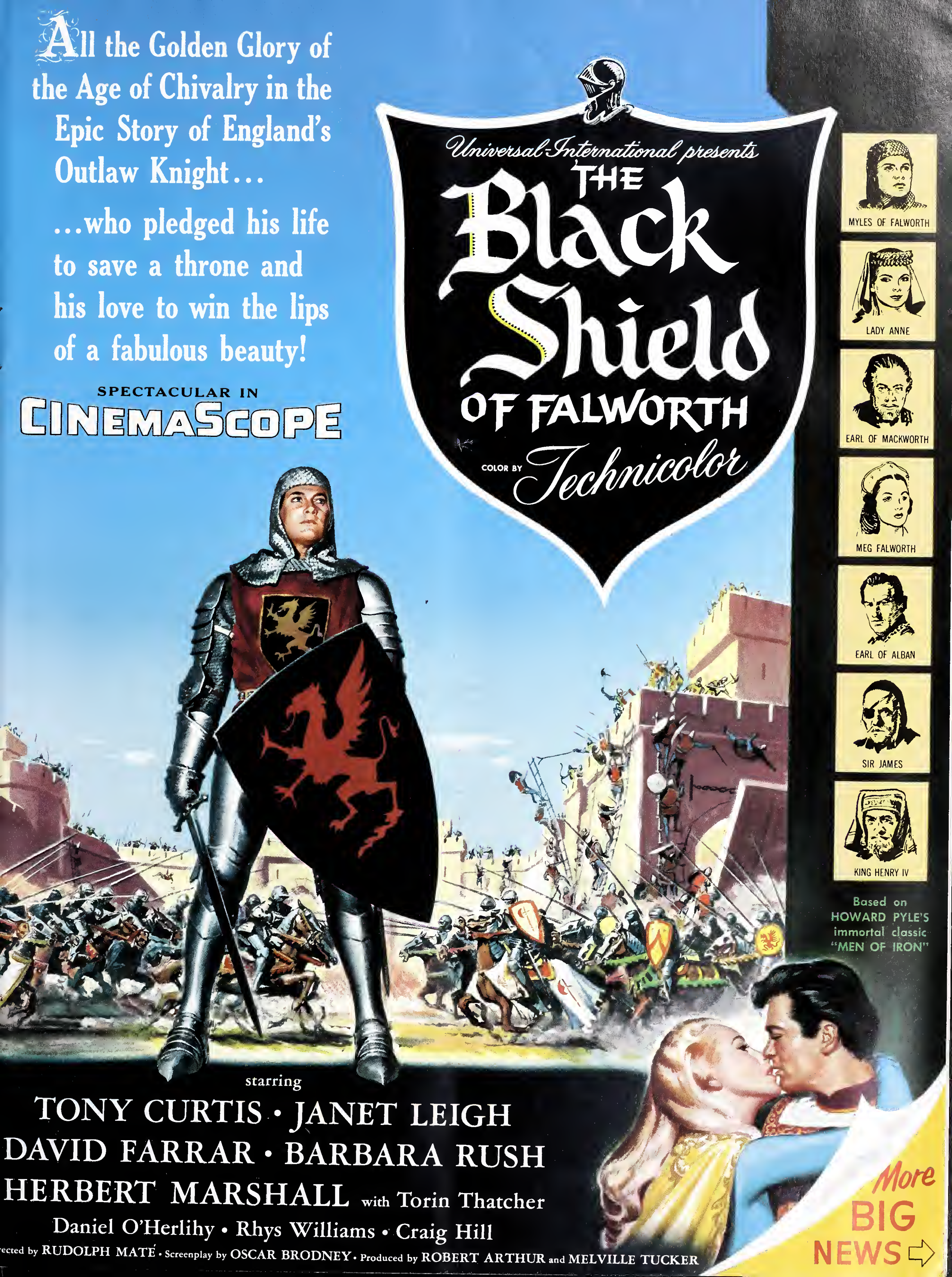
"Paramount takes no pride of authorship in this development," he continued. "When and if anything better appears on the horizon, we will gladly participate. We hope the day is not too far off when the industry can decide on a degree of standardization. All signs point to it."

Mr. Ryder introduced the demonstration reels and explained the techniques behind the VistaVision process. He also said that good VistaVision results were expected with the use of European and Italian color raw stock.

Frank LeGrande, of the Paramount home office technical engineering staff, left New York early this week to supervise VistaVision demonstrations in Central and South America, the first of which was held in Mexico City Tuesday. This will be followed by showings in Caracas, Sao Paulo and Lima, through the first week in August.

"Royal Tour" to Be Cut To Run 52 Minutes

Twentieth Century-Fox's CinemaScope production, "Royal Tour of Queen Elizabeth and Philip," has been withdrawn from exhibition because the 96-minute film has been termed by company officials as "lengthy" after a series of sneak previews throughout the U. S. Exchanges and branches have been notified to accept no more playdates for the CinemaScope documentary and to cancel any playdates that are on file so that prints, after being shipped to the company's home office, can be re-edited and reduced to 52 minutes.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...who pledged his life to save a throne and his love to win the lips of a fabulous beauty!

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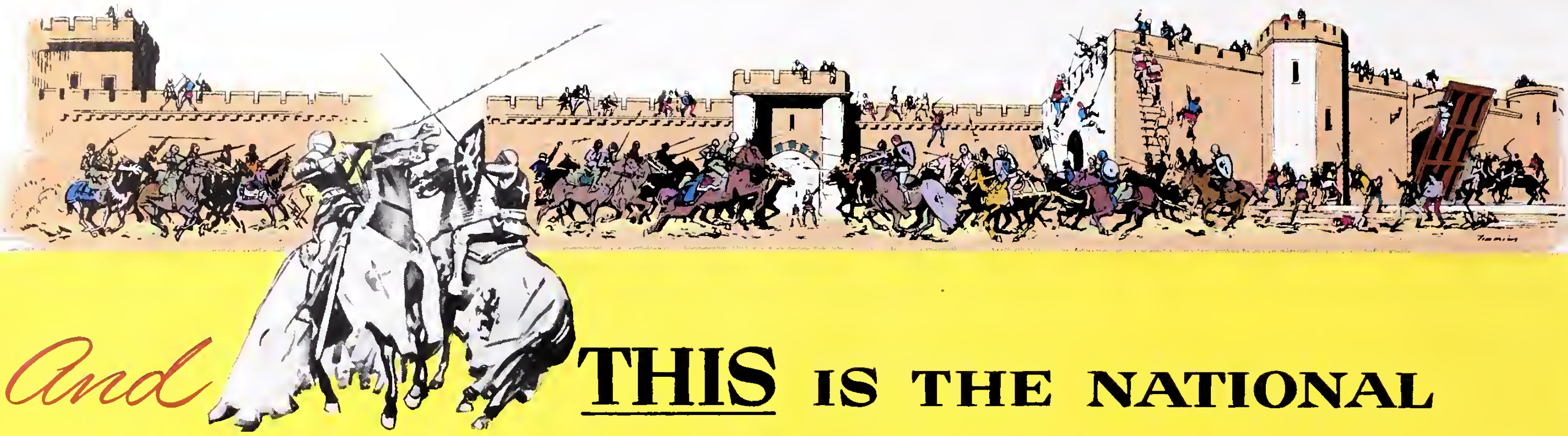
More BIG NEWS ⇨



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COLOR BY *Technicolor*

In CINEMASCOPE and also available to theatres with all other types of conventional projection!

LITHO IN U S A.

EASTMAN'S MEMORY HONORED AT ROCHESTER CEREMONIES

ROCHESTER, N. Y.: Like all truly great men, George Eastman "used his life to make the world a better, a more productive and a more enjoyable place to live in. These accomplishments will endure forever."

Thus spoke another motion picture pioneer, Adolph Zukor, chairman of the board of Paramount Pictures, at the climax here Monday of the community-wide celebration of the centennial of the birth of George Eastman, father of modern photography. The ceremonies were held at the Eastman theatre, where a new postage stamp was issued to commemorate the late Mr. Eastman's birth on July 12, 1854.

New Three-Cent Stamp Honors Eastman Memory

Sharing speaking honors with Mr. Zukor were Marion B. Folsom, Under Secretary of the Treasury and a close business associate of Mr. Eastman for a number of years; Albert J. Robertson, Assistant Postmaster General, and Thomas J. Hargrave, chairman of the board of the Kodak company.

Mr. Eastman, founder of the Eastman Kodak Company and one of America's great philanthropists, was honored by the issuance of a new three-cent stamp bearing the picture of the inventor, who in 1880 launched the business that brought photography to millions. The stamp issue had its first day sale only in Rochester.

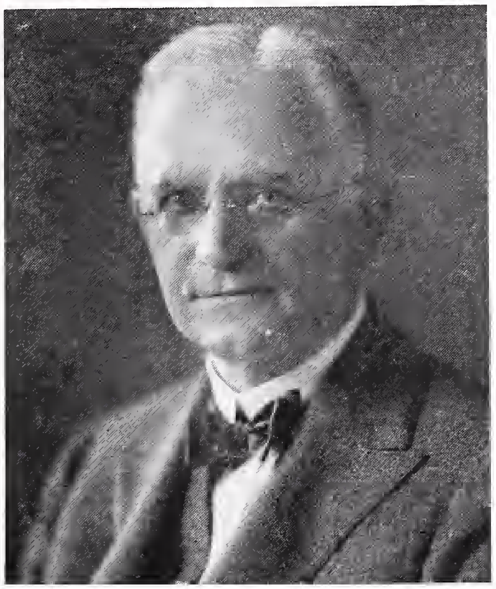
Mr. Zukor's remarks covered his 50-some years in the motion picture industry and his long association with Mr. Eastman. "In this troubled world of today," he said, "there is something reassuring in an occasion like this, when we gather together to pay tribute to a great American who made an outstanding contribution to the world's progress.

"Not only does it remind us of the strength and solidarity of our country, but also of the fact that in a democracy the success of each of us is so dependent upon the success of our fellows. When you have lived and observed as long as I have, you can cite many concrete instances of this.

Cites Shock of Knowing 50 Years Have Passed

"For example, when I first landed in New York City from Europe on an Autumn afternoon in 1888, a very poor young man without a friend or a job, I could not know that at that very moment Thomas A. Edison was working in neighboring West Orange, N. J., on an invention that would furnish the basis for my livelihood and for whatever claim to recognition I may have won. Nor could I guess that here in Rochester, N. Y., George Eastman was perfecting the nitro-cellulose film that was to make Mr. Edison's invention practical. . . .

"Time slips by so swiftly and quietly that when a man is absorbed in his daily tasks, he gets a great shock when he finds that after a short 50 years have passed, he is not only no longer young but labeled a pioneer. I am sure that George Eastman, if he were here today, would experience this same shock.



GEORGE EASTMAN, in 1919.

"As a sentimental veteran, I am happy that not only the memory of our pioneering motion pictures survives in the minds of the public but also that the celluloid itself is preserved in the archives of the George Eastman house of photography.

"But again, I find it hard to accept that Clara Bow in the picturized version of Elinor Glyn's story 'It' is now being analyzed as a period piece by sociologists and by students of motion pictures eager to know what the flappers of the twenties were like and what kind of picture attracted 100,000,000 Americans to the theatres and created a new word for the dictionary in those fabulous days. It seems only yesterday that this same picture played a regular engagement to a capacity audience in this very auditorium where we are gathered today.

"It is still harder for me to accept that George Eastman is no longer with us, gratified as I am by the action of our Government in paying tribute to his memory by placing him on a postage stamp, along with those of the few other distinguished Americans who have been similarly and deservedly honored.

Zukor Needs No Stamp To Remember Eastman

"Personally I need no stamp to remind me of Mr. Eastman." In conclusion, Mr. Zukor said simply, Mr. Eastman's "basic accomplishments are part of the daily lives of the millions scattered all over the world."

The ceremonies Monday were only a part of the many observances of Mr. Eastman's birth. Later the same day was the formal dedication of the George Eastman House of Photography, an independent photographic institute which formerly served as Mr. Eastman's residence until his death in 1932.

July 8 there was the formal unveiling of a plaque honoring the inventor in the Chamber of Commerce Building, a structure built by Mr. Eastman. Last Sunday a series of open houses and exhibits was held in various Rochester institutions, many of whom benefited from the more than $100,000,000 given away by Mr. Eastman in various philanthropies. From now through Labor Day, the George Eastman House is featuring a special exhibition on Mr. Eastman's life and work.

Junket for Press Marks Martin-Lewis Premiere

ATLANTIC CITY: The double celebration of the world premiere of Paramount's "Living It Up" and the eighth anniversary of Dean Martin and Jerry Lewis as a comedy team was celebrated here Thursday and Friday. Martin and Lewis themselves were hosts to more than 100 newsmen from 18 cities across the country and Janet Leigh, co-star of the Technicolor comedy musical, also was on hand for the festivities. The film opened at the Warner theatre here Thursday night and an anniversary party was held later at the 500 Club, where Dean and Jerry first joined forces as a comic team.

House Extends Federal Unemployment Insurance

WASHINGTON: The House last week passed and sent to the Senate a bill to extend the Federal Unemployment Insurance system to any firm hiring four or more workers in each of 20 weeks during a year. Such firms will now have to pay Federal unemployment taxes, and their workers will be entitled to unemployment insurance benefits. At present, the law covers only firms with eight or more workers in each of 20 weeks. The bill would also permit reduced tax rates for new employers and would do away with the employer's present privilege of paying the tax in quarterly instalments, rather than in a lump sum.

Open Burlington Drive-in

BOSTON: The newest drive-in of the E. M. Loew Theatres circuit has opened in Burlington, Mass. Called the Route 128 Drive-in, it accommodates 1,000 cars and has John Ugolini as manager.

UA Has "Fugitive" Abroad

"Little Fugitive," the American-made independent production which has been released in this country by Joseph Busrtyn, Inc., has been acquired by United Artists for release in the British Empire.

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They're playing—they're great—and they're yours to date right now. They're blasting the big money from today's big-picture market. They're proving that now you get **"Big Pictures Only—From Paramount"!**

A summer stand-out everywhere! Hundreds of engagements matching the figures of Paramount's all-time top grossers.

DANNY KAYE
in
KNOCK ON WOOD

Co-starring
MAI ZETTERLING
Color by TECHNICOLOR
Choreography by Michael Kidd
Words and Music by SYLVIA FINE
Written, Produced and Directed by
NORMAN PANAMA and MELVIN FRANK

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First openings, New York and Los Angeles, have set the profit pace for scores of key dates during July and August.

SHIRLEY BOOTH
ROBERT RYAN

IN

HAL WALLIS'

PRODUCTION

ABOUT MRS. LESLIE

Co-starring

MARJIE MILLAR · ALEX NICOL

Directed by DANIEL MANN
Screenplay by KETTI FRINGS and HAL KANTER
From the novel by Vina Delmar

Dean and Jerry celebrate their 8th year as partners at Atlantic City World Premiere this week with national newspaper, TV and radio coverage.

DEAN JERRY

MARTIN & LEWIS

in

LIVING IT UP

Co-starring

JANET LEIGH · EDWARD ARNOLD

with

FRED CLARK · SHEREE NORTH

Color by TECHNICOLOR

Produced by PAUL JONES · Directed by NORMAN TAUROG
Screenplay by JACK ROSE and MELVILLE SHAVELSON
From the Musical Comedy HAZEL FLAGG • Book by Ben Hecht • Music by Jule Styne
Lyrics by Bob Hilliard • Based on a Story by James Street

RANK THEATRES CUT U. S. TIME

Raise British Films' Quota After 20th-Fox Product Is Pulled from Circuits

by PETER BURNUP

LONDON: Withdrawal of 20th-Fox films from the J. Arthur Rank Odeon and Gaumont-British circuits has resulted in a toughening of the Rank attitude toward Hollywood film generally.

Orders have been given, it is understood, to step up the official 30 per cent quota to 35 per cent in all Rank houses. John Davis, managing director of the group, declares that in some of the theatres an even greater number of British pictures will be screened.

> **"British films are increasingly popular in every country in the world," says Mr. Davis. "Only in America is it still difficult to get a fair showing of them. We want to support our own producers and help them earn money."**

It is reported that the Rank group found itself faced with a booking gap of up to 24 weeks in the current year following the 20th-Fox withdrawal. Other American companies had already filled their renting-books. The gap was filled partly with increased booking of British films; partly with French films which hitherto would not have stood a chance of a Rank booking. One of the latter—"Wages of Fear"—has gone round the Odeon circuit with immense success.

With an eye obviously on the impending Anglo-American monetary agreement talks, John Davis returned to his earlier plaint of unfair discrimination against British films in the U. S. "You take out of Britain at least $22 millions a year," he tells America. "Yet the results of our films in America are still disappointing. We are even told the accents of our players are not understood by Americans, but Hollywood is using the same British actors and actresses we use in our films and with no special voice training."

Tax Cut Division

A Bitter Topic

Acerbity, not to say personal vituperation, continues to attend arrangements for the division of the £3½ million largesse of tax remission from the Exchequer.

The Chancellor of the Exchequer told the House of Commons that the windfall was designed for the benefit of all concerned—namely, exhibitors and producers—and that the Government looked to the beneficiaries to arrange the split-up among themselves. Mr. Butler might just as well have announced a free-for-all among all concerned; with the hint that unless they came to agreement among themselves he—the Government—might very well interfere and arbitrarily split up the kitty.

But Mr. Butler, and not only his Treasury officials but those of the Board of Trade, know full well that a statutory Eady Levy is the last thing anyone wants.

Tax and Eady Unrelated

He and his official cohort have committed themselves to the doctrine that entertainment tax and Eady Levy are entirely unrelated. In other words—and following the disastrous consequence of the Film Bank being formed primarily for the benefit of British Lion—Whitehall wants to wash its hands of further misadventures concerned directly with the sustenance of British production.

Following their Harrogate talk-over in Yorkshire's bracing atmosphere, exhibitors went along to last week's meeting of the four trade associations in exceedingly militant if not jubilant mood.

The meeting developed so angrily that none of the parties would agree even to a joint Press statement in regard to the proceedings. However, it is the fact that the Renters agreed to a joint meeting with the Exhibitors under the chairmanship of Cyril Salmon, Q. C. The latter, it was learned, would be asked to "advise" on the exhibitors' request that the respective parties should be represented by learned counsel at the hearing.

Asked to "Advise"

Having disposed of that point, Mr. Salmon would be asked further to "advise" on the illegality, inequity, or otherwise, of the Renters (mainly Americans) clinging to the disputed "break-figure" formula.

The "advice" Mr. Salmon offers will undoubtedly be accepted by the parties as an arbitrator's decision. Indeed, it is freely stated on both sides that rank-and-file followers are entirely sick of the legalistic depths into which the dispute's continuance has led them.

CEA bluntly told BFPA that the level of the Eady Levy its members would pay over to the Film Production Fund would be conditioned entirely by figures of profit and loss on acceptable productions. In plainer words, exhibitors (whose patrons find the money) wanted to know what happened to the halfpenny per seat, or whatever it was, they handed into the pool. They also say that they will continue the present reduced scale of levy until they are satisfied that their patrons' contribution to production enterprises are well spent.

To that demand, the Producers Association's Sir Henry French could only say that his people will have resort to the Government, with the inference that Whitehall will forthwith fix a statutory level of Eady Levy. Sir Henry is well aware that the Board of Trade has up its sleeve the blueprint of a statutory Eady Plan. But nobody, least of all Whitehall, wants it enforced.

Exhibitors then played what may well prove to be an ace of trumps in this noisy poker game. They will—so their appointed officers declared—continue on the present level of levies. But they pledge themselves also that they will counsel their members to pay up to a level appropriate to accepted production figures once the producers bring them forward.

Sir Henry French is a notable negotiator. He was also a distinguished Whitehall officer. He, of all people, is aware that Whitehall has an eager eye for balance-sheets.

That exhibitors' shrewd offer to raise the ante on their Eady Levy is likely to prove the real ace of trumps.

Little Change Expected in British Deal

LONDON: In spite of Britain's improved dollar reserve position there is not likely to be any radical change in the form and terms of the Anglo-American film remittance agreement which is scheduled for re-negotiation September 22 in Washington.

This view was expressed by a Board of Trade spokesman in reply to press questions that American reports suggested that Britain might agree to allow full convertibility. The spokesman said that the Americans might well be expected to ask that as our position has improved, there was surely no need to continue the pact. He likened the situation to that of a sick man taking medicine—the medicine had done us a bit of good, but we had still to go on taking it for a while.

In reply to further questions about the likelihood of Americans slowing down on production here, he said, even without the agreement there would still be incentives for American production in Britain.

The spokesman confirmed that American companies have been able to absorb their earnings, which cannot be remitted by the permitted uses in the agreement.

▽

Tom O'Brien, M.P., and general secretary of the National Association of Theatrical and Kine Employees, has sent a cable to Delph Thomas, chairman of the Hollywood A.F.L. Films Council, threatening retaliatory measures if the American unions do not discontinue their campaign to exclude British and other foreign-made product from TV screens.

Mr. O'Brien intends to visit Hollywood in August and is prepared to meet the council for frank discussions. In the meantime, he advises Mr. Thomas to suspend the campaign and withdraw the threats in the interests of international amity.

The Producers of "RIOT in Cell Block 11" RIP THE LID OFF WOMEN'S PRISONS!

ALLIED ARTISTS presents

THE WEAK AND THE WICKED

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GLYNIS JOHNS in "THE WEAK AND THE WICKED"
co-starring DIANA DORS, JANE HYLTON, SIMONE SILVA, JOHN GREGSON
with Anthony Nicholls, Olive Sloane

Produced by Victor Skutezky · Directed by J. Lee-Thompson An Associated British Picture
From the novel by Joan Henry · Screenplay by J. Lee-Thompson, Anne Burnaby, Joan Henry

BOOK THIS RED-HOT EXPLOITATION SMASH FROM ALLIED ARTISTS Today!

HAL MAKELIM CLAIMS 1,700 HOUSES SIGNED FOR FILMS

Approximately 1,700 theatres have signed to play the product to be produced under the Hal Makelim plan, initiated by Allied States Association, Mr. Makelim asserted in New York last week. The deals, he said, represent about $2,000,000 in guaranteed playing dates.

Meanwhile Harry C. Arthur, Jr., chairman of the Southern California Theatre Owners Association, sent a letter to the SCTOA membership, stating that the organization's board of directors had decided unanimously to "approve and sponsor" the 12 pictures which Mr. Makelim plans to produce shortly. The SCTOA, at a special meeting called for July 20, will hear Mr. Makelim present his plan personally.

Last weekend a number of Carolina exhibitors signed agreements with Mr. Makelim in Charlotte, North Carolina, after he told them of his production plans. The meeting was sponsored by the Theatre Owners of North and South Carolina, a unit of Theatre Owners of America.

Meanwhile the past weekend in New York preliminary talks were held by Mr. Makelim and William Gell, head of Monarch Pictures of London, which may lead to the distribution in England of 12 pictures. Also discussed were plans for a co-production deal for three pictures to be made in England. Mr. Makelim said the three pictures would be separate and apart from the program to be made in Hollywood. Mr. Makelim said he would supply the stars and directors for the production venture and participate in the financing.

It was reported the deal had been agreed upon and was only awaiting signature. The first picture in the co-production effort would be based on a book which is reported to be popular in England, titled "Solid, Said the Earl." The film has been tentatively set as "G.I. in Ermine."

F. E. Peters President Of Quebec Pioneers

TORONTO: Fred E. Peters of Dominion Sound Equipment, Ltd., was elected head of the Quebec district of the Canadian Picture Pioneers at their annual meeting in Montreal last week. The group also made a joint award of Quebec Pioneer of the Year to Oscar A. Richards and Frank Makarios, both United Amusement managers, for their work on the welfare committee. Mr. Peters was elected to succeed the retiring president, John Ganetakos, during the business session. Also elected at the meeting were Georges Champagne, first vice-president; Romeo Vendette, second vice-president; Arthur Larente, secretary; W. H. Manard, treasurer; and E. Schrider, assistant treasurer. Named as trustees were George Ganetakos, Arthur Hirsch, Ben Norrish and J. A. DeSeve. Out-of-town directors selected were Harold Vance, Quebec City; U. S. Allaire, Victoriaville, and Guy Bachand, Sherbrooke.

Theatres Plan to Show Opera on Television

Large screen, closed circuit television will carry the opening night performance of the New York Metropolitan Opera, November 8, to more than 30 theatres over the country. The arrangement was made last week by Theatre Network Television. Included are all Stanley Warner and Loew's theatres with television equipment. Local charities in major cities where theatres will carry the program, will be sponsors. Cooperating are the American Federation of Musicians, the International Alliance of Theatrical Stage Employees, and the American Guild of Musical Artists. Some of the theatres which will carry the New York program are the Paramount, Denver; Loew's Capitol, Washington; Loew's State, St. Louis, and Stanley Warner houses in Philadelphia and Pittsburgh.

Matthew Fox to Personally Produce "Fall of a Titan"

"The Fall of a Titan," first novel by Igor Gouzenko, Russian code clerk who broke the Canadian spy ring run by the Russian espionage service, has been bought by Matthew Fox, financial factor in the film industry. Mr. Fox will personally produce the picture, the announcement declared. It added work will begin within six months and the picture will be ready in late 1955. Basil Estreich, Mr. Fox's executive assistant, said a principal set, duplicating a Russian city in which most of the action occurs, will be built soon. Mr. Gouzenko will cooperate and perhaps participate. The book is current Book-of-the-Month choice.

Further Expansion For Screen Gems

Ralph M. Cohn, vice-president and general manager of Screen Gems, Inc., last week announced further expansion of the Columbia Pictures television subsidiary's New York offices. The New York staff has increased 45 per cent in the past three months, according to Mr. Cohn. In the latest expansion moves, Ben D. Kranz has been named production manager; John Brandt, layout art director and Arthur Topol, assistant to the sales service manager, Mr. Cohn said.

Seek Court Rulings on Decree Use

WASHINGTON: The Supreme Court has been asked to review another lower court decision involving the extent to which the Government's Paramount decrees can be used by theatre owners to help win their private anti-trust suits filed against distributors.

The decision also involves the question of whether clearances growing out of a conspiracy must be held illegal, even if reasonable.

F. E. Harrison, owner of the Bryn Mawr theatre in suburban Philadelphia, appealed to the high court a decision of the Third Circuit Court of Appeals throwing out his anti-trust suit against the eight major distributors, Warner Brothers Circuit Management Corp., and Stanley Co. of America. The suit charged a conspiracy to make the Bryn Mawr theatre play films behind the Warner theatre in the area. The district court threw out the case, and was sustained by the circuit court.

In appealing to the Supreme Court, Mr. Harrison's attorneys said the trial court was in error in refusing to allow the Paramount decree as *prima facie* evidence of the unlawful motives of the distributors and in refusing to direct a verdict for Harrison on the basis of the Paramount decree and other evidence. Several cases on all sides of this point have been appealed to the high court recently, but the court has turned them all down.

The appeal also said the circuit court ruling conflicted with the ruling of other circuit courts as to whether clearances growing out of a conspiracy must be held illegal, even if reasonable. The appeal brief declared the Third Circuit Court had held that even if clearances were imposed as part of the Paramount conspiracy, the distributors could still prove that they were reasonable and thereby avoid consequences. This rule, the brief said, directly conflicts with the Second Circuit Court's ruling in the J. J. Theatres case and with the Ninth Circuit Court's ruling handed down in the Chorak case.

Stanley Warner Sells Two Houses to Wargo Realty

The Wargo Realty Company of Cleveland, headed by Edward H. and William A. Wargo, last week announced the purchase from the Stanley Warner Corporation of the Uptown and Variety theatres in Cleveland for a price of $500,000. According to the announcement, Wargo plans to continue operation of the 3,850-seat Uptown and 1,900-seat Variety for the present. Both properties were built in 1928 by Sam Stecker, Meyer Fine and Abe Kramer at a cost of $2,000,000. They were sold the following year to Warner Brothers.

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Here are a few examples of LIFE's tremendous impact in city after city across the country:

Market Area	*No.* of Theatres*	*Seating* Capacity*	*LIFE's† Audience*
Buffalo — Niagara Falls	79	81,575	223,860
Dallas	48	42,802	107,170
Kansas City	76	65,756	122,780
Seattle	50	42,253	147,170

*Source: *1954 Film Daily Year Book.* †Source: *LIFE Accumulative Audience in 696 Local Markets (1950)*, by Alfred Politz Research, Inc.

LIFE

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THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 10 were:

Albany: The French Line (RKO), Garden of Evil (20th-Fox), Gone With the Wind (MGM, reissue), The High and the Mighty (WB) 2nd week.

Atlanta: Drums Across the River (U-I), The High and the Mighty (WB), The Long Wait (U-I), Men of the Fighting Lady (MGM).

Boston: Apache (UA), The Caine Mutiny (Col.), The High and the Mighty (WB), The Lone Gun (UA), Man with a Million (UA).

Buffalo: Garden of Evil (Fox), Gone With the Wind (MGM), Hell Below Zero (Col.), The High and the Mighty (WB) 2nd week, Knock on Wood (Para.) 2nd week.

Chicago: Demetrius and the Gladiators (20th-Fox), Man with a Million (UA) 2nd week, Pickwick Papers (Kingsley) 5th week.

Cincinnati: Act of Love (Col.), Garden of Evil (20th-Fox), Geraldine (Col.), The High and the Mighty (WB).

Cleveland: Garden of Evil (20th-Fox) holdover, Gone with the Wind (MGM, reissue) 2nd week, The High and the Mighty (WB) holdover.

Columbus: Apache (UA), The High and the Mighty (WB).

Denver: Garden of Evil (20th-Fox) 2nd week, Johnny Dark (Univ.), Knock on Wood (Para.).

Detroit: The Caine Mutiny (Col.), Demetrius and the Gladiators (20th-Fox) 3rd week, The Student Prince (MGM) 2nd week.

Hartford: Apache (UA) 2nd week, Garden of Evil (20th-Fox), Hell Below Zero (Col.) 2nd week, The High and the Mighty (WB) 2nd week, Johnny Dark (U-I).

Indianapolis: Garden of Evil (20th-Fox), Gone with the Wind (MGM) 2nd week, Johnny Dark (U-I).

Jacksonville: Demetrius and the Gladiators (20th-Fox), Hell Below Zero (Col.), Men of the Fighting Lady (MGM).

Kansas City: Demetrius and the Gladiators (20th-Fox) holdover, The High and the Mighty (WB).

Memphis: Garden of Evil (20th-Fox), Gone with the Wind (MGM, reissue), The High and the Mighty (WB), Knock on Wood (Para.) holdover.

Miami: Garden of Evil (20th-Fox), The High and the Mighty (WB), Knock on Wood (Para.) holdover.

Milwaukee: Demetrius and the Gladiators (20th-Fox), Garden of Evil (20th-Fox), The High and the Mighty (WB), Knock on Wood (Para.).

Minneapolis: The High and the Mighty (WB), Johnny Dark (U-I), The Living Desert (Disney) 5th week.

New Orleans: Apache (UA) holdover, Knock on Wood (Para.) holdover, Make Haste to Live (Rep.) holdover, Pinocchio (RKO) holdover.

Oklahoma City: Demetrius and the Gladiators (20th-Fox), The Golden Mask (UA), The High and the Mighty (WB), Johnny Guitar (Rep.) 4th week, The Naked Jungle (Para.).

Philadelphia: The Caine Mutiny (Col.), The High and the Mighty (WB), The Student Prince (MGM, reissue).

Pittsburgh: Apache (UA) 2nd week, The High and the Mighty (WB) 2nd week, This Is Cinerama (WB) 2nd week, Three Coins in the Fountain (20th-Fox) 7th week.

Portland: The Caine Mutiny (Col.), Demetrius and the Gladiators (20th-Fox) 2nd week, The Long Wait (UA), Three Coins in the Fountain (20th-Fox) 6th week.

Toronto: Dial M for Murder (WB), The Kidnappers (Jaro), La Ronde (Ind.), The Royal Tour (20th-Fox), Three Coins in the Fountain (20th-Fox).

Vancouver: The Kidnappers (Rank) 11th week, The Long Wait (UA), Lucky Me (WB), Maggie (Rank) 6th week.

Washington: Captain's Paradise (UA) 7th week, The French Line (RKO) 8th week, Garden of Evil (20th-Fox), The High and the Mighty (WB), Knock on Wood (Para.) 12th week, Men of the Fighting Lady (MGM) 2nd week, Three Coins in the Fountain (20th-Fox) 5th week.

"On Waterfront" Invited To Venice Film Festival

"On the Waterfront," Columbia release starring Marlon Brando, has been requested for inclusion in the international competition of the 15th annual Venice Film Festival which will open in the Italian city August 22 and will run for 16 days. The invitation was tendered to Sam Spiegel, producer, currently in Italy. The film will have its world premiere engagement at the Astor theatre, New York, later this month.

Already announced as United States' entries in the festival are Columbia's "The Caine Mutiny," MGM's "Executive Suite" and 20th Century-Fox's CinemaScope production, "Three Coins in the Fountain." Ordinarily only three films from a single country are permitted entry in the festival, but an exception to the rule was made to include "On the Waterfront."

Court Asked: Are Damages To Be Taxed

WASHINGTON: The Government has asked the Supreme Court to decide whether exhibitors and others who win punitive damages in private anti-trust suits must pay Federal income taxes on those damages.

The Government appealed to the high court a decision of the Third Circuit Court of Appeals that William Goldman Theatres was not taxable on such damages. Mr. Goldman won an anti-trust suit against Warner Theatres and the major distributors, and was awarded $125,000 damages, trebled to $375,000. Mr. Goldman maintained that the first $125,000 represented lost profits and was taxable, but that the remaining $250,000 was not taxable. The Internal Revenue Service objected, but the tax court and the Third Circuit Court of Appeals upheld Mr. Goldman's stand.

The lower courts based their action on a previous Supreme Court decision to the effect that taxable income consists of "gain derived from capital or labor or both combined." They said that punitive damages did not come in this category, and therefore were not taxable.

In appealing the case to the Supreme Court, the Government said other cases have been decided differently in lower courts, that the question is obviously one which will recur frequently in the future and that it is therefore important for the Supreme Court of the United States to decide the question once and for all.

Disney Extends Contract With Daiei of Japan

A two-year extension of a distribution contract between Walt Disney Productions and Daiei Motion Picture Co. of Japan was announced this week. The deal was signed by Roy O. Disney, president of the Disney organization, and Masaichi Negata, head of Daiei. Daiei jointly distributes the Disney product in Japan with RKO Radio Pictures. Plans are being made by Daiei to release "The Living Desert" to be followed by "Fun and Fancy Free."

"Susan" Opens July 29

RKO's "Susan Slept Here," Technicolor comedy starring Dick Powell and Debbie Reynolds with Anne Francis, will open in New York July 29 at the Victoria theatre, it was announced by Charles Boasberg, general sales manager.

U.A. Gets Picture

"The Golden Mistress," a Technicolor adventure drama filmed on location in Haiti and elsewhere in the Caribbean, has been acquired for release by United Artists. Richard Kay and Harry Rybnick produced the film.

Arnall Asks Inquiry Into MPEA Deals

In addition to asking the Department of State to make a complete study of the Motion Picture Export Association's pact with France, Ellis Arnall, president of the Society of Independent Motion Picture Producers, has similarly requested the Federal Trade Commission to "investigate and determine" the MPEA's operations and basic authority in entering foreign trade agreements.

Releasing the contents of a letter to FTC chief counsel Bernard B. Smyth, Mr. Arnall requested that a thorough and complete investigation and determination be made by the FTC as to:

"The detail and involved operation of the MPEA and its basic authority under the law and trade policies of the United States in entering private film agreements with foreign governments containing subsidy payments and thereby to arrogate unto itself the control, domination and monopolization of the American export film business.

"The terms, conditions and contents of the so-called MPEA-French film agreement, including covering letters, collateral and oral understandings, working arrangements and subsidy provisions as well as their legality or illegality and their propriety or impropriety."

Mr. Arnall, in a letter last week to Secretary of State Dulles asked the State Department to make a study of the MPEA's agreement with France. The SIMPP chief was in Hollywood this week to confer with the Society's members and to report on his correspondence with the State Department.

Officials of both the Federal Trade Commission and State Department said Tuesday they were studying the complaints lodged against the Motion Picture Export Association by Mr. Arnall.

In Hollywood Tuesday the AFL Film Council unanimously voted in favor of a resolution supporting Mr. Arnall"s position with regard to the MPEA agreement concluded with the French film industry.

Packaged Cartoon Policy Set by Paramount

Beginning August 1, Paramount will make available to exhibitors "packaged" Technicolor cartoons, with each group of four or more individual subjects to carry a specially produced main title consisting of the familiar cartoon characters parading across the screen with banners reading "Presenting a Paramount Cartoon Carnival." Oscar A. Morgan, Paramount short subjects sales manager, announced the new cartoon package policy and explained that theatres will have a choice of new or reissue cartoons in ordering the packages. Paramount cartoons still will be available singly. to exhibitors as they have been in the past, the short subjects chief emphasized.

ITALY REDS ATTACK NEW U. S. FILM PACT

ROME: Communist members of Parliament here last week asked that the new Italo-American film agreement be revised and made more favorable to the Italian film industry. The requests came during debate on the Government's new budget. Communist Senator Egisto Cappellini asked that Parliament be informed as to how the frozen money of the American film companies here had been used. Communists, he said, assumed that the money was used to finance anti-Communist propaganda. The new agreement, said the Senator, must regulate "all matters of international exchange on the grounds of strictest reciprocity."

Goldenson, Back, Found Shortages

That product shortage of which American theatre owners are complaining is already in Great Britain. So reported Leonard H. Goldenson, president of American-Broadcasting-Paramount Theatres, as he debarked in New York Tuesday, after a month in various European countries.

Mr. Goldenson's purpose had been to stimulate release of European pictures for the American market. He indicated he had succeeded somewhat. He did not, however, acquire any pictures. He was in London,. Stockholm, Copenhagen, Berlin, Munich, Frankfort, Dusseldorf, Eindhoven and Paris.

Germany, Sweden and Denmark are "particularly adaptable" countries from which we might obtain pictures, in Mr. Goldenson's opinion. He added they must learn the American "tempo" and temper. One certain aid would be use there of more American producers and acting talent. Given story and stars, European films so produced could get national distribution, he believes. As an instance of proof, he pointed at eight Italian films per year which he said are made especially for the American market and are being released nationally.

Mr. Goldenson offered, in talks with European film makers, to establish contacts for them here.

Technicolor Sets Dividend

The board of directors of Technicolor, Inc., at a meeting in New York last week, declared a dividend of 25 cents a share on the new $1 par common stock and 50 cents a share on the old no-par common stock not exchanged, payable August 2, 1954, to stockholders of record July 16.

Italian-U.S. PactDetailed By Johnston

The new two-year film agreement between the American and Italian industries allows for the release of a total of 224 films per year in Italy by the American companies and the remittance of $4,200,000 annually, Eric Johnston, president of the Motion Picture Association of America, said in New York last week in discussing details of the agreement.

The pact, which is effective August 31, Mr. Johnston said, allows eight major companies 189 permits yearly, with United Artists permitted 20 and Allied Artists 15. "The U. S. distributors will have a guaranteed remittance of $3,000,000, a dubbing loan of $950,000 and about $250,000 will be remitted as five per cent of the blocked balance at the year's end," he said, adding that American distributors will be allowed to remit their earnings in dollars.

All subsidy payments to the Italian film industry are eliminated under the new pact, said Mr. Johnston, and there isn't any increase in the dubbing tax levied on U. S. product. He described it as "a good agreement for both parties."

Commenting on the two-year Franco-American pact which allows U. S. distributors 109 permits a year, Mr. Johnston said that under the agreement, "I do not consider any payments made as a subsidy. We have made a settlement of all outstanding disputes. Of the reserve fund, we have turned over to the French Government $320,000. American companies will remit here about $2,400,000 yearly. Dollars will not be used for the distribution of French films in America."

The MPAA chief also predicted that U. S. distributors' foreign remittances including those from Canada, which some companies consider as part of the domestic market, this year "will be about the same" as the approximate $210,000,000 which American companies remitted here in 1953.

With the conclusion of agreements with France and Italy, the Motion Picture Export Association still has to negotiate pacts with England and Germany. The British pact expires August 31 and the German pact September 30. A British delegation is expected in Washington September 22 to negotiate the new pact.

MGM to Reissue Two On a Test Basis

MGM will reissue two pictures on a test basis in five situations July 22 and 23 as a combination package. They are "The Asphalt Jungle" and "They Gave Him a Gun." Three Loew's theatres will open the combination July 22 in Akron, Syracuse and Reading. On the following day the Loew houses in Harrisburg and Memphis will begin the double feature.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

MANUEL ZECENA has completed filming two feature-length motion pictures for theatrical exhibition and 26 half-hour subjects for television, within the year, and is taking a short, busy personal holiday before setting out on the biggest undertaking of his producing career.

Manuel Zecena

Now, two feature-length motion pictures for theatrical exhibition and 26 half-hour subjects for television add up to equal a right smart spell of running-time—about 16 hours, without benefit of adding machine—and to a good deal more than that many when it's made clear that the 26 half-hour subjects are twice 26, from the producer point of view, because each is made twice, once in Spanish and then again in English. Senor Zecena may be said to have earned his personal holiday very well indeed, but it's a busman's-type holiday he's taking.

If you ask Sr. Zecena whether he believes the theatrical motion picture or the television film is going to win the fight for the public's favor he will tell you he thinks neither medium is going to vanquish the other—indeed, that no real fight is going on, or need be.

"I have been making theatrical motion pictures all my life," he says, and while you're speculating that this is a long-sounding phrase from a man who looks like 40 is still a tomorrow he goes on, "and I'm going to keep right on making them. But making television films is important, too, and who can make them better than the experienced producer of theatrical films? I think most American producers have been short-sighted in standing by and letting amateurs and beginners make the television films. I don't intend to make that mistake."

There Will Be 38 TV Stations in Mexico

There will be 38 television stations functioning in Mexico by the end of 1954, according to the producer who expects to see and hear his 26 television films on both sides of the border—in English on the North side, in Spanish on the South side. On both sides, he believes, they will be beneficiary of a musical circumstance which, he says, not many people have taken time to analyze and to evaluate properly.

It is a quietly conspicuous fact, he points out, that the music of his country is primarily melodic, and that almost countless old Spanish compositions have been appropriated directly, often violently, by American tunesmiths whose manhandling of them in jazzed-up orchestral arrangements and jive rhythms couldn't keep them from heading the Hit Parade for weeks on end.

Sr. Zecena displays no rancor about this—not even the regret a music-appreciative American experiences—and mentions the matter only by way of explaining why he is so confident of the reception his television musicals will receive. Other reasons for his feeling confident are Tito Guizar and a dozen more top-ranking Latin talents in the musical field.

Sr. Zecena's impending undertaking is "My Wife Was a Bookie," a comedy by Mazedie, and this is to be a feature-length picture in the English language for theatrical exhibition. It will be in color and in one or another or all of the extra-dimensional sizes and shapes, plus being reducible to 1.33-1 which is still par for more theatres in more places than almost everybody seems to remember. The picture is planned as his biggest and best and the forerunner of many another on comparable scale extending, one after the other, far into a future which this producer sees as without present limit.

If the "short, busy personal holiday" referred up above is crowned with success, as seems likely at time of this reporting, "My Wife Was a Bookie" will co-star Lucille Ball and Desi Arnaz, and Desi will direct it. After their success in "The Long, Long Trailer," which is still rolling along, these co-stars should make "My Wife Was a Bookiee" a sensation on all sides of all the borders around all the nations on the available globe.

◆

SEVEN pictures were started and three others finished.

William Pine and William Thomas of Paramount started "Blue Horizons," in VistaVision and Technicolor, with Fred MacMurray, Donna Reed, Charlton Heston and William Demarest among the players directed by Rudy Mate.

David Rose began shooting "The End of the Affair" in London for Columbia, with David Lewis in association and with Edward Dmytryk directing. Van Johnson, Deborah Kerr and John Mills are top players.

Allied Artists' contribution to the new activity is "Bowery to Bagdad," produced by Ben Schwalb and directed by Edward Brends, in which the imperishable Leo Gorcey and Hunt Hall continue their adventures, this time with Joan Shawlee, Eric Blore and Rick Vallin in their cast.

"Hell's Outpost," a Republic project by associate producer-director Joe Kane, has Rod Cameron, Joan Leslie, John Russell, Chill Wills and Taylor Holmes.

Leonard Goldstein launched "Black Tuesday" for United Artists release. Edward G. Robinson, Jean Parker and Milburn Stone are in a cast directed by Hugo Fregonese.

Ivan Tors started "Air Rescue," UA, directed by Herbert Strock, with Sterling Hayden, Arthur Franz and Marshall Thompson.

Barbara Hale, Chester Morris, John Qualen, Rita Johnson and Elroy Hirsch are in "Unchained," independent, under direction of Harry Horner.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
Bowery to Bagdad

COLUMBIA
End of the Affair (David Rose)

INDEPENDENT
Unchanged (Bartlett)

REPUBLIC
Hell's Outpost

PARAMOUNT
Blue Horizons (VistaVision; Technicolor)

U.A.
Air Rescue (Tors)
Black Tuesday (Goldstein)

COMPLETED (3)

ALLIED ARTISTS
Police Story

MGM
Many Rivers to Cross

U-I
Five Bridges to Cross

SHOOTING (26)

COLUMBIA
Prize of Gold (Warwick; Technicolor)

INDEPENDENT
Long John Silver (Kaufman; CinemaScope; Technicolor)

LIPPERT
Black Pirates (Salvador; Ansco)

MGM
Glass Slipper (Eastman)

PARAMOUNT
We're No Angels (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

REPUBLIC
Atomic Kid

RKO
Conqueror (CinemaScope; Technicolor)

20TH-FOX
Carmen Jones (Carlyle; CinemaScope; Technicolor)
Black Widow (CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)
Desiree (CinemaScope; color)
That Lady (Atlanta; CinemaScope; Technicolor)

U-I
Man Without a Star (Technicolor)
Captain Lightfoot (CinemaScope; Technicolor)
Abbott & Costello Meet the Keystone Kops
Smoke Signal (Technicolor)
Return of the Creature (3-D)
Chief Crazy Horse (CinemaScope; Technicolor)

WARNER
Trail of the Cat (Batja; CinemaScope; WarnerColor)
Tall Man Riding
Drum Beat (Jaguar; CinemaScope; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

Resume Film Shipments to Guatemala

American motion pictures are again being shipped to Guatemala, the Latin-American country in which a recent revolution deposed a government which had been changing its social system and which was friendly to Soviet Russia.

The pictures are from members of the Motion Picture Export Association, which ended an embargo imposed in June, 1953. The MPEA embargo was retaliation for a 20 per cent excise tax on distributors' share of earnings. This tax was additional to a previous 15 per cent "entertainment tax." The MPEA and other observers felt at the time the government intended to force American companies from the Guatemalan market.

The country's ruling "Junta" has now removed the excise tax. Film shipments now are limited; but they will be on a normal basis shortly, it is expected.

Chicago Theatre Files Anti-Trust Action

CHICAGO: Coniglio Vogue Theatre Corp., which operates the 1,636-seat Vogue theatre here, has filed an anti-trust suit against Columbia Pictures, Warner Brothers and Balaban and Katz Theatre Corp. charging "monopolistic practices."

The Vogue, a north side first run neighborhood house, claims it has sought Columbia and Warner releases since January for exhibition concurrently with the B & K first run neighborhood houses. "Our request has been ignored," said attorney Seymour Simon, who filed the suit in U. S. District Court for the plaintiffs, Dick Felix, Howard Lambert and Coniglio Vogue Theatre Corp.

The Vogue is seeking an injunction to compel the distributors named to release product to the theatre for first-run neighborhood showings.

"Obsession' Has Gala Cleveland Premiere

CLEVELAND: A world premiere was held here Thursday evening when Universal-International's "Magnificent Obsession" in color by Technicolor with Jane Wyman and Rock Hudson had its opening at the RKO Place theatre. Taking part in the ceremonies were Miss Wyman, producer Ross Hunter and Agnes Moorehead. Based on the story by Lloyd C. Douglas, the film is being accorded the same extensive promotional handling as "The Glenn Miller Story." Motion picture critics and feature writers from 10 Ohio cities were in Cleveland for the ceremonies. One of the most comprehensive series of merchandising tie-ups in the history of the company has been set in connection with the picture.

MEXICAN STRIKE IS DELAYED TO JULY 23

MEXICO CITY: The strike by members of the National Cinematographic Industry Workers Union against 1,200 theatres throughout Mexico, as well as Mexican and foreign distributors, was postponed Monday, the day it was scheduled to begin, until July 23. The Mexican Labor Confederation, of which the Industry Workers Union is a part, delayed the strike, which was to enforce demands for a 35 per cent raise in wages. The Confederation is seeking a general 24 per cent wage hike and hopes to win its demand before the July 23 deadline. For their part, theatre owners and distributors are hoping that a 10 to 20 per cent wage rise will be sufficient to forestall the strike.

RKO Theatres Reports Decrease in Shares

WASHINGTON: RKO Theatres Corp., in a report to the Securities and Exchange Commission, has announced a decrease in the amount of securities outstanding for the month of June.

In RKO's proxy statement dated April 9, 1954, the company reported there were 3,764,913 shares of its common stock outstanding, not including 150,000 shares held by the company. On June 30, 1954 there were 3,225,363 shares of RKO common outstanding, not including 689,550 shares held by the company, the report showed. In addition, RKO mailed to stockholders invitations to tender company shares of its common stock at prices not exceeding $6.50 a share. In connection with the invitations for tenders, RKO purchased during June, 524,062 shares of its common stock at an aggregate cost of $3,391,751.30.

On June 22, 1954 RKO also purchased from the Bankers Trust Co., as distribution agent under the plan of reorganization dated Feb. 19, 1949, of Radio-Keith-Orpheum Corp., 15,488 shares of its common stock at an aggregate cost of $100,672.

Senate Group Passes Insurance Tax Bill

WASHINGTON: The Senate Finance Committee Monday approved without change the House-passed bill to extend the Federal unemployment insurance taxes and coverage to firms which have four or more workers during 20 or more weeks of the year. The present law covers firms which have eight or more workers for 20 or more weeks of the year.

Columbia Votes Dividend

Columbia Pictures Corporation board of directors Tuesday declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable August 16, 1954 to stockholders of record August 2.

RKO to Offer 70 Shorts in Next Season

SAN FRANCISCO: RKO Radio will release 44 one-reel and 26 two-reel short subjects during 1954-55, it was announced Monday by Charles Boasberg, general sales manager, at the opening session of the two-day Western sales meeting here.

James R. Grainger, company president, outlined the future production plans. He recently completed a series of conferences with Howard Hughes and C. J. Tevlin, vice-president in charge of studio operations.

In addition to the 18 Disney Technicolor cartoons, the shorts schedule lists 13 Sportscopes and 13 Screenliners, from RKO Pathe, both one-reelers.

Two reelers from RKO Pathe include eight specials, one Football Highlights and one Basketball Highlights. RKO will release the following two-reel subjects: six Leon Errol, six Edgar Kennedy, two Ray Whitley and two My Pal.

Back Bill to Increase Trust Violation Fine

WASHINGTON: A one-man Senate Judiciary Sub-committee last week reported favorably to the full committee a bill to boost the maximum fine for violating the anti-trust laws from $5,000 to $50,000.

The sub-committee consisted of Sen. Langer (R., N. D.), chairman of the full judiciary committee. The bill, which passed the House last year, also passed the House in two previous Congresses but never has before received Senate action. It was endorsed by Rep. Celler (D., N. Y.), author of the House bill, and by Stanley Barnes, Assistant Attorney General in charge of the Anti-Trust Division.

The New York and Illinois Bar Associations approved the bill providing it specified that willful criminal intent be proved before heavy fines are imposed. The Chamber of Commerce opposed the bill, saying that tougher penalties should be postponed until Congress has passed bills to "relieve business of the major confusions and harassments" of the present laws.

Albany Outing Set

ALBANY: Albany's Film Row will have a steak roast and outing at Picard's Grove the afternoon of August 16. All employees are invited. Frank Carroll, Metro office manager, and Helen Wisper, Metro booker, are appointing committees for the affair, designed to take the place of outings which individual exchanges have held previously.

Chesapeake Net Up

Chesapeake Industries, Inc., last week reported net income of $502,331 for the 24 weeks ended June 19, compared to $468,181 for the similar period last year.

People in The News

Max Youngstein, advertising and publicity vice-president of United Artists, returns here July 26 after 10 weeks in Europe.

William A. Calihan, Sr. assistant resident manager of the MGM Los Angeles exchange, has submitted his resignation. He celebrated his 25th anniversary with the company June 24.

Hugh J. Campbell, manager of the Central theatre, West Hartford, Conn., is marking his 35th year in the industry.

Clay V. Hake, Paramount division manager for Australia and New Zealand, has left Hollywood for Sydney.

Theodore Fleisher is general chairman of the Jimmy Fund Drive, Harry Feinstein is the Connecticut chairman, Ralph Tully and Connie Russell, Sr., co-chairmen of Maine.

Jack Lord, film and television actor, is in Miami from New York.

Harold Hecht, of Hecht-Lancaster Productions, arrived in New York from Hollywood Wednesday.

Arnold M. Picker, United Artists foreign distribution vice-president, left New York for Mexico City Tuesday.

Gil Golden, advertising manager of Warner Bros. has been named chairman of the Motion Picture Association of America's advertising and publicity directors committee.

Theodore R. Kupferman, vice-president and general attorney for Cinerama Productions, will be a speaker on motion picture industry problems in the copyright law program of the Practicing Law Institute the week of July 19 in New York.

Famous Players Cites Zorn on Retirement

WINNIPEG: Edward A. Zorn, Famous Players' supervisor of the Winnipeg territory, was honored here on his retirement at a luncheon meeting. Among those who came to praise the 60-year-old executive were John J. Fitzgibbons, Sr., president of the company; Father Athol Murray of Notre Dame College, Wilcox, Sask.; Robert J. Eves, general manager of the western division, who was toastmaster; Frank Davis, Warner Bros. branch manager, who represented the Winnipeg Film Board of Trade, and S. Richard Miles, president of the Manitoba Motion Picture Exhibitors Association.

Goldwyn Buys "Dolls" For Over $1,000,000

HOLLYWOOD: Samuel Goldwyn announced last week a contract providing for payment of more than $1,000,000 for film rights to "Guys and Dolls" has been signed. He simultaneously disclosed the engagement of Joseph L. Mankiewicz to write and direct the picture. Mr. Goldwyn also disclosed that Frank Loesser, composer of the score of the play, has agreed to write additional numbers for the film.

SEC Reports Stock Sales Of Film Executives

WASHINGTON: Harold J. Mirisch sold 18,125 shares of Allied Artists common stock in May, according to a report this week to the Securities and Exchange Commission. The stock was held through Kenilworth Investment Co. Mr. Mirisch still owns 28,240 shares through Kenilworth, 1,320 shares in his own name and 200 shares through Harry Mandell and Co.

Barney Balaban was reported selling 400 shares of Paramount Pictures common, dropping his holdings to 24,500 shares, while Austin C. Keough increased his holdings by 100 shares to 500.

Harry Cohn sold his remaining 400 shares of Columbia Pictures preferred, while Jack L. Warner bought 3,100 shares of Warner Brothers Pictures common. His holdings now total 274,899 shares in his own name and 13,400 in trust accounts.

Films Made for Newspaper Readers Says COMPO Ad

Motion pictures are made for the people who read newspapers and for this reason they are newsworthy, says the 20th of the series of Council of Motion Picture Organizations ads in "Editor and Publisher," published July 10. Suggesting to newspapermen that they attend the movies if they "want to know what the people are thinking about," the ad points out that "movies are really made for the millions, for the people who follow the comics, who read your woman's page, who devour your sports pages, the people to whom you appeal for circulation."

Set "Duel" Showings

"Duel in the Jungle," Technicolor, a Moulin Production for Warner Bros. starring Jeanne Crain, Dana Andrews and David Farrar, will be nationally trade screened August 4. The picture was directed by George Marshall and produced by Marcel Hellman and Tony Owen.

Skouras and Zanuck Cited In Fox Suit

Rebecca G. Berkowitz, a 20th Century-Fox stockholder, last week filed suit in New York Federal Court asking that the employment contracts of Darryl F. Zanuck, vice-president in charge of production, and Spyros Skouras, president, be declared null and void. Three directors also were named, Daniel O. Hastings, L. Sherman Adams and Murray Silverstone, as well as the company itself.

The plaintiff alleges the three directors and Mr. Skouras control the actions of the board, causing 20th-Fox and its subsidiaries to engage in conspiracies to restrain trade and eliminate competition in the production, distribtuion and exhibition of pictures. These acts, Mrs. Berkowitz charges, have resulted in law suits totalling $400,000,000 which stemmed from carelessness in permitting certain transactions.

The complaint states that because Mr. Skouras and his family hold an interest in Skouras Theatres, license agreements for houses of that circuit for lower prices than those charged for competitive theatres. The plaintiff further claims that Skouras and his family have an interest in Joseph Bernhard Productions and Edward L. Alperson Productions, thereby giving them preferences on rental deals. It is charged, too, that the money invested in Eidophore and Miracle Mirror screens has been wasted.

In asking that Mr. Zanuck's employment contract of September, 1949, and that of Skouras dated January, 1951, be declared null and void, the plaintiff asks that 20th Century-Fox be enjoined from performing the employment agreements which pay the executives retirements benefits in the "guise of compensation for advisory services." An accounting of losses and damages sustained by 20th-Fox through the alleged acts and of profits to Mr. Zanuck and Mr. Skouras is asked.

Circuit in New York Sues Majors, Loew Theatres

An anti-trust suit asking $2,664,000 was filed in New York Federal Court last week by Associated Prudential Playhouses against eight distributors and three Loew's Theatres subsidiaries. The plaintiff, which operates theatres in Bayshore, Babylon, Lindenhurst and Amityville, L. I., charges restraint of trade and monopoly. It is claimed the defendants have refused to deal in good faith for the first "community" run of product, even though the plaintiff's theatres are not in direct competition with Loew houses. It is charged that in settlement of an action in 1945, the plaintiff's theatres were given rights to first run after Broadway engagements, but that since 1951, the clearances have been cut to 21-31 days after Jamaica, L. I.

The National Spotlight

ALBANY

Area newspapers adopted varying attitudes toward copy for "The French Line." Schenectady dailies accepted, without change, ads for Proctor's. Albany papers took regular advertising from the Grand until opening day, when Hearst's "Times-Union" promoted it only as "That Picture—You've Heard So Much About" and thereafter refused to run copy. Gannett's "Knickerbocker News" printed provocative opening day advertising—due to a mistake—and subsequently stuck to "That Picture" line. . . . Visitors included: E. H. Erickson, Paramount real estate manager; Frank La Grand, Paramount engineer; Charles Felleman, Metro field representative from New York; George Thornton, Saugerties - Windham - Tannersville exhibitor (his Orpheum, Tannersville, destroyed by fire in May, 1953, is to reopen July 22); J. M. Schine and Donald G. Schine, Gloversville; Robert Johnson, Smalley Theatres, Cooperstown and Lou Green, Stanley Warner sound engineer from New Haven, Conn. . . . Joseph Saperstein, Fabian division booker, is convalescing at his home after seven weeks' treatment in Albany Hospital for a heart attack.

ATLANTA

Hap Barnes, ABC Booking Service, and the family are back in Atlanta after a vacation spent in Tennessee. . . . In for booking and buying were: R. E. Ziebell, Swan, Norcross, Ga.; William Greene, Glenn, Decatur, Ga.; Otis Hudgins, Starlite drive-in theatre, Thomaston, Ga.; W. Welch, Dallas, Dallas, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga., and O. C. Lam and son, Lam Amusement Co., Rome, Ga. . . . James Howell has opened his new 238-car drive-in at Brundidge, Ala. . . . The new Blue Ridge drive-in, Greensville, S. C., has opened with CinemaScope. . . . Mrs. Marguerite Smith is back in Atlanta after a trip to Jacksonville. . . . Sam and Morris Gaspin have opened their 500-car, Negro patronage drive-in . . . S. G. Brown, formerly manager, Hollywood theatre, Madisonville, Tenn., died at his home there. Service was held in Austell, Ga.

BOSTON

The Rex theatre, Cambridge, has been sold to be torn down to make room for a Lincoln Oil gas station. . . . The Maine & New Hampshire circuit is equipping 12 houses with single track optical sound and CinemaScope. . . . E. Myer Feltman, U-I branch manager, has been named chairman for distributors for the 1955 Red Feather Campaign, while Frank C. Lydon, executive secretary of Allied Theatres of New England, will head the theatre group. . . . Mrs. Isabel McDonald of Medford, one of the first cashiers for the old General Film Company on Film Row, died July 8. . . . E. M. Loew Theatres' newest drive-in in Burlington, Mass., was set to open its gates July 15. Called the Route 128 drive-in, it will accommodate 1,000 cars and will have John Ugolini as manager.

BUFFALO

Marvin Jacobs, retired former partner of Sportservice and Variety club Heart committee chairman, is being congratulated on doing a swell job of lining up benefit shows for the Children's Hospital Benefit Fund in many of the Dipson circuit houses, in which he has had the full co-operation of William Dipson, general manager and Richard T. Kemper, zone manager. At a recent benefit show in the Bailey theatre, for instance, $1,017.20 was raised for the fund and shows have been, or are about to be staged in the following Dipson theatres: Abbott, Irvin Kay, manager; Amherst, Joe Zebrun, manager; Star, Joe Tauriello; Palace, Jamestown, Jerry Germain; Olean, Olean, Jim Cranideas; Batavia, Batavia, John Oberle; Diana, Medina, Ed Yarrington and Franklin, Lackawanna, Walter Woyshner. . . . Evelyn Bunn, model and cover girl, will be in town July 20 with a Fox motion picture studio traveling exhibit, a lion cub and a leopard, on a tour to promote "The Egyptian" and manager Robert T. Murphy of the Century, where the big Fox production will be shown this fall, has arranged to have Miss Bunn appear at the Ad club's luncheon-meeting in Hotel Statler Tuesday.

CHICAGO

"The French Line," condemned by Roman Catholic leaders and the Production Code office, and denied an exhibition permit in Chicago, opened July 9 in a Chicago-area drive-in, the Starlite, 95th and Ridgeland, an area lying outside the Chicago boundary. . . .The "French Line" was passed by Chicago's police censor board without cuts Jan. 19. The permit was withdrawn a month later, just before the film was scheduled to open at the Woods theatre. . . . Theatre taxes collected for June again reflected the increased attendance at neighborhood theatres as well as at first run houses in the loop. June collections totalled $103,520, as compared with $95,066.55 for the previous month. . . . The Vogue is suing Warner Bros. and Columbia to compel these two film companies to "re-zone" the theatre. The Vogue seeks the right to bid on product being released for first run in neighborhood houses. . . . The Holly theatre, neighborhood house closed for about 1 year, re-opens Aug. 1. Times theatre, also a neighborhood house, has closed.

CINCINNATI

A proposal to form a state-wide film buying combine to include every theatre in the state is proposed in the current service bulletin of the West Virginia Allied Theatre Association, as a means of solving what the bulletin describes as "distress conditions" in the region. The bulletin points out that the proposal will be formally discussed at annual meetings of the organization scheduled for August 24-25 at the Greenbrier Hotel in White Sulphur Springs. . . . Negotiations are understood to be in progress for the purchase of the Bond theatre in suburban Bond Hill by a religious organization to be used as a place of worship, for which purpose it has been devoted for some time since being disposed of by Louis Wiethe, local circuit operator. . . . Word has been received here that Colonel Joseph F. Goetz, former local theatre executive, now chief of the Professional Entertainment Bureau of the U. S. Air Force, in Washington, is a patient at the Reed Memorial Hospital, in the nation's capitol.

CLEVELAND

Meyer Fine, president of Associated Circuit, and Mrs. Fine have cancelled their European vacation trip because of the illness of their son, Marshall, who is under treatment in Lakeside Hospital. . . . Managerial changes in the Loew houses in this area include transfer of Sam Shubouf from Loew's Akron to Loew's Jersey City, N. J.; Harry Klotz from Loew's Canton to Akron and Eugene Moulaison of Syracuse to succeed Klotz in Canton. . . . Marge Sapolis, secretary to 20-Fox branch manager I. J. Schmertz was to marry Bud Howell on July 17. . . . A big crowd of exhibitors and projectionists attended the Wednesday morning 20th-Fox CinemaScope demonstration in the Hippodrome theatre. Some 800 theatres were represented. . . . Vacationists include Irwin Sears, Paramount booker, who spent two weeks fishing in Georgian Bay; Malva Rosenblatt, Monogram Pictures, in New York; Elaine Bernstein, Monogram, in Florida, Marie Weigel, U.A. secretary, in Boston. . . . Newest summer closings include the Dianne, Valley City and Olympic, Steubenville, while the Appolloa, Oberlin is on a 5-day schedule and the Taplin, Powhattan Point is open weekends only.

COLUMBUS

Governor Lausche denied reports that R. M. Eyman, Lancaster, Ohio, assistant state director of education, was being considered for the post of state director of education and chief film censor. Lausche said no decision has been made about the successor to Dr. Clyde Hissong, whose resignation becomes effective Sept. 15. . . . Permanent quarters for the Columbus Variety Club are expected to be set up in the basement of the Seneca Hotel. Pending acquisition of a charter, the club will be known as The Showmen's Club. James Bushman, WTVN sales promotion director, is chairman of the temporary board of directors. Charles Sugarman, World, is secretary and Milton Yassenoff, Academy Theatres, is treasurer. . . . Lauralee Jones, 13-year-old Bexley High School freshman, won a role in the Wild Bill Hickok television film series via a TV contest. . . . James A. Maddox, 79, pioneer local theatreman and first chairman of the Ohio

(*Continued on following page*)

POET LAUREATE OF COLORADO IS DURANGO PROJECTIONIST

This industry of course harbors many talents—and not all of them are in the so-called creative area, Hollywood.

For instance, we have in our midst a poet laureate. He is Colorado's own. And he is a projectionist. The man is Milford E. Shields, who works as chief projectionist at the Kiva theatre in Durango. Governor Dan Thornton gave him the fulfillment of the muse's dream two weeks ago.

Mr. Shields gives to our business some credit for his honor. Many of his poetic ideas came from films, he says. In his words: "I have been around the world in motion pictures especially via newsreels and travelogues."

He is a poet of experience and considerable local renown.

He's written more than 2,500 poems, he declares. He also has had published four books, "Colorado," "Burning Weeds," "Dirty Face" and "Static Land." He belongs to the Poetry Society of Colorado, the American Literary Association, of which he is a past president; the Poetry Society of Great Britain; and he is a senior trustee of the Poets of the Pacific. "The Congressional Record" has carried five of the poetic efforts of Mr. Shields.

MILFORD E. SHIELDS

(*Continued from preceding page*)

censor board, died following a stroke. More than three decades ago he managed the Princess, Colnial, Southern and Majestic and was chosen chairman of the Ohio film censor board when that body was organized 40 years ago.

DENVER

Due to illness in his family Jack Fleming, manager of the Fox, Walsenburg, Colo., has resigned and returned to Denver, where for the summer he will act as relief manager. Seby Martinez, assistant city manager, Trinidad, Colo., has been sent to the Walsenburg post temporarily. . . . Ed Doty, city manager for Fox Intermountain Theatres, Las Vegas, N. M., is recovering from an operation. . . . Herman Wobber, western sales manager, Reville Kiffin, his assistant, and James Dugan, branch manager, were hosts at the CinemaScope demonstration by 20th-Fox at the Centre theatre. About 350 theatre folks were in attendance. . . . Jim Ricketts, Paramount branch manager, is father to 6½-pound daughter born at Presbyterian hospital. . . . Mike Stewart, RKO salesman, father to son, Michael James, born at St. Joseph's hospital. . . . J. J. Morgan, for years branch manager for National Theatre Supply and Mrs. Morgan, went to California to vacation and attend the Elks convention.

DES MOINES

Happiest exchange on the Row is Universal which has won first place in the national "Charles Feldman Drive." In addition to being No. 1 Universal exchange in the U. S., salesmen, bookers, cashier and manager Lou Levy all received cash awards. . . . Several from Filmrow were out of the city over the last weekend. They included Phyllis Charter, Paramount, who went to Clear Lake; Bill Evans and Roy Howser, NSS, to Minnesota, and Maxine Beitzell, NSS, who went to Wisconsin Dells. . . . Rosalie Snyder is the branch manager's secretary at Columbia, replacing Dorothy McBurney, a new mother. Dorothy brought her baby son to the exchange the other day and proudly displayed his thick crop of hair. . . . Jim Ricketts' daughter, grandson and son-in-law visited him here last week. They are from Indiana. Ricketts is Columbia booker and office manager. . . . Hazel Hudson of Warners is in Florida on a two-week vacation. . . . Bob Newman, NSS office manager, is back at his desk following recent surgery. . . . Mable Magnusson, branch manager's secretary at Universal, is vacationing and Berniece Erickson, cashier, is taking her place. Mable planned to visit in Omaha among other places.

DETROIT

"Gone With The Wind" was to open at the United Artists July 16. . . . The water skiing crew of "This Is Cinerama" and "Easy to Love" are performing at Mount Clemens on Lake St. Clair. . . . The Blue Sky drive-in, Pontiac, is lighting the sky with a new attraction sign, 40 feet wide by 27 high. . . . Resignation of manager Wayne Parsons, who left the Broadway Capitol to return to Texas, uncorked a mass switch within the United Detroit chain. Parsons was replaced by Richard Sklucki of the Birmingham. The Birmingham spot is filled by Jack Cataldo from the Mel. Leonore Young, assistant manager of the Fisher, goes to the Mel; Marie Olcese, Alger, goes to the Vouge, replacing Jennie Schoppe. Frank Perry, from the Madison to Varsity. August Sermo, from the Regent to Madison. Donald Schilling, Mel, becomes relief manager.

HARTFORD

Superior Court Judge William J. Shea has denied an appeal from State Police Commissioner John C. Kelly's action in approving an application by the Groton Open Air Theatre, Inc., for permission to build a drive-in theatre at Groton, Conn. At the same time, Judge Shea directed Kelly to grant permission for the theatre. The appeal was filed by area residents. . . . James Hughes, chief of service staff at Loew's Poli theatre, Hartford, has retired after 20 years of association with the downtown first-run. Some 100 friends and colleages attended a testimonial dinner. . . . Jack Simons, formerly manager of Loew's Poli, Hartford, and more recently with independent theatre interests in Pittsburgh, has been named manager of the Stanley Warner Palace, South Norwalk, Conn. Harry Corlew, formerly relief manager at the Stanley Warner Capitol, Willimantic, Conn., during illness of Manager Russell W. Barrett, has been appointed assistant to Jack Sanson, manager of the Stanley Warner Strand, Hartford.

INDIANAPOLIS

Tent No. 10 of Variety will hold its annual golf tournament at the Broadmoor Country Club Sept. 13. . . . Dal Schuder, manager of the Circle, staged a sports car parade in downtown streets to launch "Johnny Dark" this week. . . . RKO office here has turned its shipping and inspection over to States Film Service, Inc. . . . Dave Friedman, Paramount field representative, was here Thursday to set up a campaign for "About Mrs. Leslie.". . . Deane Brown, manager of the Lyric, had state American Legion convention meetings in the house Saturday until 4 p.m. and Monday until 6. . . ."Gone With the Wind" grossed $24,000 its first week, about 50 per cent ahead of the 1947 engagement, Loew's Manager Howard Rutherford reported. . . . Joe Cantor is playing a high-dive act at the Lafayette Road drive-in this week. . . . Johnny Stearn, manager of Keith's, admitted free all kids until 12 noon, if accompanied by a parent, to see "The Living Desert" Thursday and Friday.

JACKSONVILLE

Fred Hull, MGM branch manager, had a fine turnout of exhibitors at his special CinemaScope screening of "Seven Brides For Seven Brothers" on a weekday morning at the Florida theatre. . . . The office of Paul Hargette, Columbia branch manager, reported that the Wometco circuit in the Miami area will have the first territory bookings of "The Caine Mutiny.". . . Oliver H. Matthews, recently promoted to head booker at Universal, left for a fishing trip in Palm Beach waters. . . . Robert Heekin, Florida State Theatres district supervisor, was back at work after several weeks of severe illness. . . . Other FST supervisors reporting in at the home office were James L. Cartwright, Daytona Beach, and Frank Bell, St. Petersburg. . . . Visiting exhibitors were Howard Smith, Skylark theatre, Ocala, and Ralph Bailey, Eagle theatre, Blountstown. . . . Herman and Reba Allen, well-known industry couple, celebrated their ninth wedding anniversary.

(*Continued on opposite page*)

KANSAS CITY

With temperatures near (sometimes above) 100, three first runs are holding over their attractions—and all three are in CinemaScope. In the week, two other first runs were in the second week or holdovers. Most theatres that are well air-conditioned, including subsequent runs, apparently found attendance increased by reason of the extremely hot weather. . . .The RKO Missouri upped admissions to 75c and $1 for "The High and the Mighty," with "Valley of the Sun" as second feature; and got a first-week gross far above average, holding the bill over. . . . Attendance at the open-air stage Starlight theatre dropped below 5,000 during the hot nights when motion picture theatres were having increased patronage, partly because of cool houses.

LOS ANGELES

Al Taylor, branch manager of Paramount is beaming very proudly over the fact that the Los Angeles office took first prize in the Adolph Zukor Golden Jubilee Sales Drive. . . . Eastland Theatres' concessions manager, Art Baehr, was off to the Northern California area for a vacation. . . . Jack Goldman, owner of the Aero, Santa Monica, has completed the job of equipping his house with CinemaScope. Also installing his theatre with the latest in wide screens and CinemaScope, was Arnold Shaak of the Ramona, L. A. . . . In a six week's period, IFE had 10 releases playing in this territory. . . . Sam Ozonoff, well-known Film Row haberdashery salesman, was in Cedars of Lebanon Hospital to undergo major surgery. . . . Introducing his new baby son Bryant to Film Rowites, was Harvey Levinson, Cozy theatre. . . . In town on booking expedition was Charlie Maestri of the Lippert Theatres circuit. . . Off for a vacation was Joe Zangrilli of Warner Bros.' booking department.

MEMPHIS

First runs in Memphis were breaking all kinds of attendance records this past week. . . . A windstorm destroyed the screen of Sunset drive-in, Paragould, Ark., owned by Orris Collins. . . . C. E. Sumner, salesman, National Theatre Supply Co., was slightly hurt and his car almost completely demolished in a head-on collision with a truck at Batesville, Miss. . . . Clayton Tunstill, United Theatres, announced the company's new 350-car Rivervue drive-in was open for business at Morrilton, Ark. . . . C. J. Beasley, manager, Strand theatre, was vacationing. . . . Edino Nucci, owner, opened a drive-in at Murray, Ky. . . . William Sawyer, Malco Theatres, and his family are vacationing in New York. . . . Film Service held a 3-D demonstration for the Polalite process at Airways theatre for exhibitors. . . . Leon Roundtree, Holly, Holly Springs; Roy Cochran, Juroy, North Little Rock; M. E. Rice, Rice, Brownsville; and Jesse Moore, Ritz, Crenshaw, were in Memphis on business.

MIAMI

Franklin Maury, managing director of the Miracle, Coral Gables, will spend his vacation on a motor trip with his family. Route will take in the eastern seaboard with visits and stopovers in Pennsylvania and New York. Mel Haber, house manager, will carry on in Frank's absence. . . . Bill Dock, public relations executive for the southeastern district of Florida State Theatres, has been running a contest tie-in for the forthcoming run of "Student Prince.". . . Nancy Ashley, cashier and office factotum at the Miracle, has been ailing at home and her duties at the theatre are being attended to by Gail Bush. . . . Radio station WKAT aired the Saturday matinee stage show at the Regent when "The Amazing Maurice" was performing there. . . . Tito Guizar headlined a recent stage show at the Olympia.

MILWAUKEE

Starting last Friday, WTMJ-TV is presenting 26 feature length movies made especially for TV. They eventually will be released to theatres, but their premiere will be on television. . . . Wisconsin Variety Club's theatre collection for their Heart Clinic will be taken during the last week in July. The theatre collection will be taken up by the Gray Ladies Organization. . . . Ervin Morris, Muscada theatre, Muscada, is a father again, of a baby boy born June 29. His name is Larry Roy. . . . Wisconsin Allied's board of directors will hold their next meeting at Oliver and Ray Trampe's cottage on Phantom Lake July 20. . . . Mr. and Mrs. Joe Woodward went up to Rhinelander with Oliver Trampe to attend the opening of Pet Rouman's new drive-in there. Mr. Woodward will do the booking and buying for the Rouman Drive-in which has a 500-car capacity.

MINNEAPOLIS

Work is progressing on Alex King's new outdoor theatre at Belle Fourche, S. D. . . . Mae Wynn and Robert Francis, of "The Caine Mutiny" will be here July 21 for the picture's opening and will appear in the Minneapolis Aquatennial. . . . A new drive-in theatre is reported going up in the vicinity of Browns Valley and Wheaton, Minn. . . . Charles Jackson, salesman at Warners, entertained the Warner office staff at his summer home at Balsam Lake, Wis. This is an annual event. . . . Harry Weiss, RKO Theatres district manager, was in Omaha for the opening of CinemaScope at the RKO Brandeis there. . . . Glenn Wood, booker at Universal, vacationed at Lake of the Woods, Canada. . . ."Gone With the Wind" opened at the Gopher for an expected run of four or five weeks. . . . Jack Greenberg, salesman for National Screen, vacationed in Illinois. . . . Residents of Wadena, Minn., are making special plans to honor Vera-Ellen, who will play a leading role in the Minneapolis Aquatennial. The actress is a niece of a Wadena resident.

NEW ORLEANS

Mitter Adams opened the new Jim and Tim drive-in (named for the Adam's twins), Florala, Ala. Its car capacity is 200. . . . The Sorrento, Sorrento, La. was reopened by Jake Fuselich. . . . Chas. Waterall, Sr., reopened the Bolinger, Bolinger, Ala. for a one-day-a-week showing. H. W. Dumas, Millry, Ala. theatre owner has charge of operation. . . . John Waterall advised that he has closed the Citronelle, Citronelle, Ala. . . . A. L. Royal, Royal Theatres, advised Transway, Inc. that he has reassumed ownership-operation of the Gordon, Meridian, Miss. effective July 5. . . . The Liberty Theatre Company, owned and operated by J. C. Keller, Jr. has purchased the opposition Rex in Eunice, La. from Victor Duhon. Keller now is sole operator in this western city with a population of 8,200-plus. . . . C. Barrett and C. Largrove, Jr. have reopened the closed Fox in Shuqualak, Miss. . . . G. H. Goodwin shuttered the Swan, a "B" house in Bastrop, La. . . . The deGraauw Bros., Frank and Bob of F & R Enterprises, Abbeville, La., purchased the opposition Dixie, from Dixie Theatres Corp. Their other indoor house in the town is the Bob. They also operate the Lafite drive-in there.

OKLAHOMA CITY

Oklahoma Tax Commission report on theatres for May, 1954, shows 296 returns and $29,718.24 tax, compared with 323 returns and $30,189.04 in tax for the month of May, 1953. . . .The Villa theatre is undergoing a complete remodeling job. A new front is being added and the interior is being redecorated. Work is being done mornings so that the theatre will remain open during the operations. . . . Robert Busch, manager of the Uptown and Villa theatres, spent last weekend fishing in Louisiana. . . . Gloria Ferris, cashier at the Villa, resigned her position to take a position as secretary. She is being replaced by Shelia Smith. Loretta Ferris, cashier at the Uptown, and daughter of Charles Ferris, owner of the Uptown and Villa, has joined the choir at the Lutheran Church. . . . Jerry Barton and wife have returned from Los Angeles, where he was attending U. C. L. A. studying law. Jerry is the son of Mr. and Mrs. R. Lewis Barton, Barton Theatres. . . . Mrs. Jim Newell is the new manager at the Capitol theatre. Veryl Johnson, former manager of the Capitol, is now head of advertising and maintenance of Barton Theatres.

PHILADELPHIA

Into its tenth month at the Boyd, "This Is Cinerama" reports it has played to over 400,000 patrons here, with nine special Saturday morning shows for school children adding 10,419 kids to the figure, apart from those youngsters who attended weekday matinees as part of their classroom work. . . . Strand, Wilmington, Del., relights as a summer playhouse scheduling a 15-week season of professional theatre, and renamed as Stage '54. . . . Fern Rock here adds a Wednesday matinee for children in addition to the Saturdays for the summer season. . . . Ray Schwartz reopened the Walton after making extensive renovations at the neighborhood house, with Julian Harris returning as house manager. . . . John O. Hopkins, Jr., installing an RCA silver screen and Super-Scope lenses at his Hopkins, Wilmington, Del. . . . Reese Harrington, operator of the Reese, Harrington, Del., closed the house for a program of renovations with reopening planned for the fall season. . . . The St. Anthony, Ranshaw, Pa., closed for the summer. . . .The new Beresin Recreation Build-

(Continued on following page)

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(*Continued from preceding page*)

ing, named in honor of Jack Beresin, former international chief barker of the Variety Clubs, was dedicated on July 11 at the local Variety Club's Camp for Handicapped Children, with Ralph Pries, former local Chief Barker, in charge of the program. . . . J. Lester Stallman, manager of the Astor, Reading, Pa., discontinued the Saturday morning shows.

PITTSBURGH

"King Richard and the Crusaders" has been set for the Stanley Aug. 6 delaying "About Mrs. Leslie" which is now set to follow "Richard.". . . Another district landmark passed away last week when John E. Stahl closed down his once-famed million dollar Stahl theatre in Homestead. The Stahl which opened in 1939 will be converted into apartment units. . . . Critics Harold Cohen, Kaspar Monahan and Leonard Mendlowitz attended the Martin-Lewis festivities in Atlantic City for two days this week. . . . "Johnny Dark" followed "Hell Below Zero" at the Harris, preceding "The Caine Mutiny," which manager Bill Zeilor hopes will run for at least six weeks. . . ."This Is Cinerama" marked by smart promotions gave the Warner its best business in several months last week. . . .The Etna theatre acquired a 35-foot CinemaScope screen, opening with "The Robe."

PROVIDENCE

The "Evening Bulletin" recently introduced a new feature, "The Critical View," a double-column article containing brief criticisms by members of the paper's staff of the major entertainment and cultural events. Extended reviews of these same attractions also appear daily in the "Morning Journal." Each day, the pictures at the leading first-run houses occupy the top spot in this new series. . . . Charles Coburn, who was appearing at The Somerset Playhouse in "You Can't Take It With You," summer stock presentation, was an honored guest at Foxboro Raceway, trotting track, where the feature race of the evening was named 'The Charles Coburn Purse.' . . . Sweeping on to the League Championship, E. M. Loew's Drive-In baseball team hung up its 9th straight victory, trouncing Colonial Novelty 7 to 4. . . . Joe E. Brown appeared in person at Matunuck's Theatre-By-The-Sea in "The Show Off.". . . The Majestic theatre was the site of the New England premiere of "The High and the Mighty.". . . The Gilbert Stuart theatre, in nearby Riverside, is being repainted, both inside and out getting the treatment.

ST. LOUIS

In spite of rumors telling of the passing of 3-D it appeared at the Missouri theatre the other night in the star attraction "Gorilla at Large." . . . Summer vacation movies, sponsored by the Junior Chamber of Commerce at Springfield, Ill., have gotten under way at the Fox-Lincoln and Roxy theatres in that city for a twelve weeks' run. . . . The drive-in theatre in East St. Louis, across the Mississippi River from St. Louis, celebrated its "Lucky Thirteenth" anniversary recently with a gala week of top attractions and special events. . . . The Limerick Service Station at Louisiana, Mo., at its grand opening gave away drive-in theatre tickets for 200 automobiles buying ten gallons of gas. . . . The St. Charles drive-in theatre in nearby St. Charles, Mo., gave a free show to the graduates of three high schools and one college. . . . The Gem theatre, Covington, Tenn., is making arrangements to show CinemaScope movies by mid-summer, Robert Chumley, manager, has announced. . . . The Edmundson theatre, Bloomfield, Mo., has just held a gala opening after a remodeling program.

TORONTO

Cool weather in the city helped business considerably with many theatres even reporting lineups during the week, something not seen in those environs in some time. . . . Jack Arthur, one-time district manager for Famous Players, and now executive producer with the Canadian National Exhibition, was victim of a heart attack. He was taken to hospital where he is resting for a few weeks preparatory to getting rehearsals for the Grandstand Show underway Aug. 3. Pressure of a conflict between the musicians' union and variety artists is blamed for the attack. Show is to star Roy Rogers, but there is some doubt as to whether the cowboy actor will be allowed to make an appearance due to the union conflict. . . . Every one of the local movie columnists paid tribute to Ray Lewis Smith, motion picture trade paper editor, who passed away after several months' illness. . . . TV set manufacturers report sales of nearly 22,000 for the month of May bringing the total in Canada to 749,000. . . . Top showman in The Odeon Big Show Contest in the twelfth week of the circuit-wide competition proved to be John McKim, of the Odeon, Ladysmith.

VANCOUVER

Frank Marshall of the eastside Lux was the winner of the top showman award for the 11th week in the Odeon Canadian contest. The 13-week drive finishes this week. . . . Mickey Isman, Montreal manager of Empire-Universal Films, was here visiting his parents. . . . Bob Eaves, general manager of FPC western division, was in on a short trip from Toronto. . . . Harry Howard, head of Theatre Equipment Supply, and Cecil Steele, Northern British Columbia exhibitor, are planning a standard type 450-seat theatre in Kitimat, the new $20-million mining community near Prince Rupert. . . . The Orpheum was held up by a thug in broad daylight who escaped with around $75. . . . Doug Stevenson, assistant manager at the Odeon-Plaza, and his wife Virginia, formerly of the Lux, are the parents of a baby boy, born in North Vancouver Hospital. . . . Sucha Singh has opened his 450-car Sun Down drive-in near Kamloops in the B. C. interior. . . . Shirl Wilson, manager for Perkins Electric, is back from Edmonton were he installed equipment in the new Belmont ozoner in South Edmonton. . . . The Castlegar drive-in, near Trail, B. C., which opened in June, is closed as a result of the overflow from the Columbia River. The flood made operation of the drive-in impossible at this time.

WASHINGTON

Gerald Wagner, general manager of Lopert's Washington theatres, is vacationing in Europe. . . . Edward Norris, Symphony box office, is ill at Suburban Hospital, Bethesda, Md. . . . Harry Cohen, 66, for many years an MGM salesman in Washington, died July 3, in Freeport, New York, of a heart ailment. He had been retired for some time. . . . Arthur Jacobson, formerly with National Screen Service here, is now managing Roth's Silver Spring theatre. . . . Hy Bettinger, former assistant manager of the National Theatre, is now a 20th Century-Fox salesman in Philadelphia. . . . The Variety Club Board of Governors met on July 12. Pvt. Jack Keegan, former salesman at 20th Century-Fox, was married to Helen Lee, who is currently employed as a secretary at the Universal-International branch here. Many industry friends wish them all the best.

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. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FIGHTING LAWMAN: Wayne Morris—Fair, but these swell westerns aren't doing business anymore. Played Thursday, Friday, Saturday, June 24, 25, 26.—George Kelloff, Ute Theatre, Aguilar, Colo.

Burstyn

LITTLE FUGITIVE: Richie Andrusco—Just a little boy doing what a little boy would do if you turned him loose at an amusement park, but it pleased everyone. My Navajos, little kids, Mexicans, oldsters—everyone—praised it. Had a group of high school boys and girls and their sponsor camping on National Monument Saturday night (from Sioux City, Iowa), so I invited them (38) to be my guests at second show, and for a while I was afraid folks weren't going to leave so I would have seats for my guests. The visitors loved the program too. Played Friday, Saturday, June 11, 12.—Bob Walker, Uintah Theatre, Fruita, Colo.

Columbia

BIG HEAT, THE: Glenn Ford, Gloria Grahame—The heat's on me every time I try to sell one of these cops and robbers pictures to the folks who pay the bills here. This is excellent for the type, but if you find crime does not pay in your situation and you haven't played this, you'll have to work. We squeaked by with competition of new TV station. Played Wednesday, Thursday, June 2, 3.—Bob Walker, Uintah Theatre, Fruita, Colo.

COMBAT SQUAD: John Ireland, Lon McAllister—A story with no point makes this a lot of film without a purpose, so on the lower half it won't draw any praise and leaves a lot to be desired if you are selling entertainment. Doubled with "Stand at Apache River" (Univ.) for too big an investment in the merchandise and not enough return to make it profitable. Played Friday, Saturday, June 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

MIAMI STORY, THE: Barry Sullivan, Luther Adler—Played with "Battle of Rogue River." "Miami Story" is the usual mob story type with fair action, while the second feature is the usual Army vs. Indians. Business poor. Played Thursday, Friday, Saturday, June 24, 25, 26.—Keith Hansen, State Theatre, Petaluma, Calif.

MISSION OVER KOREA: John Hodiak, Audrey Totter—A fair little programmer about the guys who fly the observation planes. A weak story makes it a waste to put the names they did in the cast. Doubled with "Pack Train" to usual number of action fans.—Bob Walker, Uintah Theatre, Fruita, Colo.

PACK TRAIN: Gene Autry, Smiley Burnette—With Smiley taking over the clowning department in these Autry sagebrushers, it has the oldsters complaining less about bringing the children. They continue to bring in good business when we use them once in a while.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

EXECUTIVE SUITE: William Holden, June Allyson, Barbara Stanwyck, Fredric March, Paul Douglas, Louis Calhern—An outstanding picture, but no appeal for average size cities. Made for a higher class of patrons, especially the professional person. Our business was below average. Played Wednesday, Thursday, Friday, Saturday, June 22, 24, 25, 26.—Norman L. Stone, Roxy Theatre, Everett, Wash.

GIVE A GIRL A BREAK: Marge and Gower Champion—Too much music and dancing and not enough Champions kept this from being the solid hit in Fruita that the last Champion picture was. However, it gave us above average business on money in the bank nights, so we were pleased in spite of some of the gripes from the ticket buyers. Played Wednesday, Thursday, June 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

GYPSY COLT: Donna Corcoran, Frances Dee, Ward Bond—Metro answered the prayers of every small town exhibitor in making one of their old fashioned family features. Donna and Ward Bond are tops, as well as the rest of the cast. Gypsy is the most lovable animal to face the cameras in my recollection. Business was reminiscent of the good old Lassie days. Thanks, Metro, and here's hoping this cast is working on a sequel now. If you haven't played it, don't double bill this one in spite of its briefness—a couple of shorts and no one will have anything but praise for your program. Played Sunday, Monday, Tuesday, June 13, 14, 15.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

BOTANY BAY: Gene Barry, Ann Robinson—Sea pictures never do well here and this was no exception. Ladd should be kept in westerns and he will always do business. Did poor business on this one. Played Thursday, Friday, Saturday, June 24, 25, 26.—George Kelloff, Ute Theatre, Aguilar, Colo.

SANGAREE: Fernando Lamas, Arlene Dahl—Very good, though the print on this wasn't too clear in parts. Played Tuesday, Wednesday, June 1, 2.—George Kelloff, Ute Theatre, Aguilar, Colo.

WAR OF THE WORLDS: Gene Barry, Ann Robinson—Excellent. This really held the patrons and they enjoyed this unusual picture. Play it and get behind it—you will not be sorry. Played Tuesday, Wednesday, June 22, 23.—George Kelloff, Ute Theatre, Aguilar, Colo.

RKO Radio

PETER PAN: Disney All-Cartoon Feature—This was cute. Had a lot of children but no adults and can't make anything on children's admission alone. Played Thursday, Friday, Saturday, June 10, 11, 12.—George Kelloff, Ute Theatre, Aguilar, Colo.

SHE COULDN'T SAY NO: Jean Simmons, Robert Mitchum—This is a very good comedy with lots of laughs. Those who saw it enjoyed every minute of it. Business was fair considering barbeques, auto races and carnivals. However, star value is lacking for good business. Played Sunday, Monday, Tuesday, June 27, 28, 29.—Keith Hansen, State Theatre, Petaluma, Calif.

Republic

FAIR WIND TO JAVA: Fred MacMurray, Vera Ralston—A very enjoyable movie. The Trucolor was the best I have seen to date, performances adequate and the story very exciting. We had good houses for this one. Nobody threw us any bouquets, but then neither did they throw us any bricks. Even the critics gave this a fair write-up. It's the type of movie that most houses can play without expecting to have their box office broken down and/or waiting outside for customers. We liked it. Played Wednesday, Thursday, Friday, Saturday, May 12, 13, 14, 15.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

LONG WAIT, THE: Anthony Quinn, Peggy Castle—This may be one of Mickey Spillane's good books, but as a picture, it's lacking in quality. Business very poor. Played Sunday, Monday, Tuesday, Wednesday, June 20, 21, 22, 23.—Keith Hansen, State Theatre, Petaluma, Calif.

TOP BANANA: Phil Silvers, Rose Marie—It may have cost over $7 a seat in New York to see this, but for my part it isn't worth seven cents, and if any small town exhibitor plays this, he'll be sorry. Of course, it may have been a big stage hit in New York, but I ask how many stage plays that are made into movies ever are a hit with small town movie goers. The only fair feature were the costumes. It's nothing but a continous "talk-talk," with one vulgar dame that a cheap carnival wouldn't use. The previews to this are misleading. Beware!—J. C. Balkcom, Gray Theatre, Gray, Ga.

WICKED WOMAN: Beverly Michael, Richard Egan—Thought this would draw, as we have a "Skid Row" section on our main drag, with many women "inmates" like the one portrayed in this picture. Picture was disappointing and business just as bad, even with "Bank Nite." Played Wednesday, Thursday, June 16, 17.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

ABBOTT AND COSTELLO GO TO MARS: Bud Abbott, Lou Costello—The boys are as crazy as usual and pleased their fans. They get by for me on money nights, but can't make it on their own any other time. This did average for the change. Played Friday, Saturday, June 18, 19.—Bob Walker, Unitah Theatre, Fruita, Colo.

GLENN MILLER STORY, THE: James Stewart, June Allyson—Excellent. Now this is what I call entertainment! Everyone, but everyone, loved this. Give your patrons a break and play this tops in movie making pictures. Played Sunday, Monday, Tuesday, June 20, 21, 22.—George Kelloff, Ute Theatre, Aguilar, Colo.

SASKATCHEWAN: Alan Ladd, Shelley Winters—Very good. Ladd can always be depended on to do business. Hope he can find another story like "Shane." Played Sunday, Monday, May 23, 24.—George Kelloff, Ute Theatre, Aguilar, Colo.

YANKEE PASHA: Jeff Chandler, Rhonda Fleming—Very good. This is one costume picture that did good business. Jeff Chandler really brings in the women. Played Tuesday, Wednesday, June 8, 9.—George Kelloff, Ute Theatre, Aguilar, Colo.

HIS MAJESTY O'KEEFE: Burt Lancaster, Joan Rice—This was just another South Sea Island extravaganza as far as our patrons were concerned. Poison as far as box office returns were concerned, despite the fact that color, acting and cast were of the best. Wouldn't recommend it for your best playing time—just average. Played Sunday, Monday, June 13, 14.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

HIS MAJESTY O'KEEFE: Burt Lancaster, Joan Rice—Enough action to please our people; photography and performance drew favorable remarks. Good average business. Played Sunday, Monday, June 13, 14.—Elaine S. George, Star Theatre, Heppner, Ore.

RIDE CLEAR OF DIABLO: Audie Murphy, Susan Cabot—Audie's best picture to date. Dan Duryea was well liked in this picture, and it has outgrossed all previous Audie Murphy pictures. This kid is beginning to be a top drawing star in my situation. Keep 'em coming. Played Sunday, Monday, June 6, 7.—George Kelloff, Ute Theatre, Aguilar, Colo.

THREE SAILORS AND A GIRL: Jane Powell, Gordon MacRae—Very colorful musical, but a little too much crooning to suit the tastes of our patrons, so they stayed away by droves. Janie Powell has made better ones, but this wasn't it. Played Sunday, Monday, June 6, 7.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

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BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50; 16″—$37.50; 18″—45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

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WANT TO LEASE CONVENTIONAL HOUSE OR drive-in, or small town with both types. Oregon or Washington. Option to buy. Year's lease in advance. Box 2798, MOTION PICTURE HERALD.

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"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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Travers Is Added to Brewer IATSE Slate

HOLLYWOOD: IATSE presidental candidate Roy M. Brewer announced this week that Pat Travers, business agent, Toronto projectionists local, will be a candidate for the Canadian vice-presidency on the Brewer slate. Brewer supporters who attended the dinner given last week by California, Arizona and Nevada IATSE delegates returned to their homes over the weekend after expressing satisfaction with the outcome of the debate between Mr. Brewer and incumbent international president Richard Walsh.

Dismiss Government Suit Against Cinecolor Corp.

HOLLYWOOD: The Federal Court in Los Angeles has dismissed by stipulation the treble damage suit by the Government against Cinecolor Corp., filed April 15, 1953, and seeking $39,121 on the ground the company had exceeded the Office of Price Stabilization ceiling in charging for certain processing and services. Dismissal followed acceptance of a compromise offer by the defendant, who did not admit liability or willful violation.

Pichel, Screen Veteran, Dies Suddenly on Coast

HOLLYWOOD: Irving Pichel, director, actor and writer and screen veteran, died Tuesday July 13 in his home here of a heart attack. Last week he completed directing "Day of Triumph," a religious production for theatrical release. He also had directed "Martin Luther." Born in Pittsburgh and graduated from Harvard, he appeared on stage in such plays as "Hamlet." He was seen in many Hollywood films.

Gerald Geraghty

HOLLYWOOD: Services were held here July 11 at Forest Lawn Cemetery for screen writer Gerald Geraghty, 47, who died of a cerebral hemorrhage. Surviving are the widow, a son, a daughter, a brother and two sisters.

Harry R. Barker

KANSAS CITY, MO.: Harry R. Barker, 76, a film salesman for United Artists for about 25 years before his retirement four years ago, died July 3 at his home, Roeland Park, in this city. Before he joined U. A. he operated houses in several Kansas cities.

Jeff D. McLendon

DALLAS: Jeff D. McLendon, 77, theatre and radio station owner, and former criminal lawyer, died in a hospital here at the weekend following a two-year illness. In 1930 he founded the Tri-State Theatre circuit that operates 20 houses in Texas, Oklahoma and Louisiana. Surviving are his widow, a son, and two brothers.

James Knight

FALL RIVER, MASS.: Funeral services were held last week for James Knight, long time Fall River theatre manager, who died at the age of 62. Prior to becoming assistant at the Durfee theatre, Mr. Knight served for 33 years as manager of the Strand theatre in the East End here. His wife survives.

Russell J. Baxter

MONTICELLO, ARK.: Russell J. Baxter, 45, owner of a drive-in theatre here and a former attorney in Monticello, was killed here last week when his automobile crashed into a tree. Coroner Raymond Stephenson of Monticello said Mr. Baxter's car was found by a passerby early in the morning, nine miles west of here.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Timing, Technique, for the Industry's TV Program

DISCUSSION of a proposed national television program to stimulate film theatre attendance and promote upcoming motion pictures, reached a concrete stage with the suggestion credited to Joseph P. Finneran, which was outlined on a recent visit here by Trueman Rembusch, his business associate in Syndicate Theatres, operating eleven indoor theaters, two drive-ins and a radio station, with headquarters in Franklin, Indiana.

They hope for fifty-two 15-minute programs, planned to create a high amount of "want-to-see" desire on the part of the public, and underwritten with approximately $1,000,000 in some cooperative endeavor between production, distribution and exhibition. When that amount of cash is placed on the line, we'll take part in the traditional ceremonies in Macy's window, at high noon. But, with reservations, this plan could be made to work, if both timing and operating technique are prime considerations.

In the first place, there should not be any "live" show, direct from Hollywood, via any network, as a simultaneous telecast. The cable and relay charges would eat up a substantial part of the million, with no practical gain. In fact, these shows would be over and gone-with-the-wind, while the timing would be so bad that Trueman would be left waiting four to six months to book the same pictures in his Indiana theatres.

But, if the programs were made as *films*, and handled in the manner that network film sales are spread across the board, then the industry would stand a chance of getting a lot more for the money, and with the advantage of using our own techniques. There isn't much difference in production cost between a show done in a film studio or in a TV studio. The same technicians put in approximately the same production time, with rehearsals, and the cost of negative and positive film is absorbed. The networks distribute a film program like "Amos and Andy" to 108 television stations, using no more than 30 or 40 prints.

Then, if these film subjects were to include, as they should, sample taken from future productions, so the public would see and hear something as good as the advance selling approach used by Darryl Zanuck and Jack Warner in their recent trade shows, there would be "desire to see" and it could hit the Indiana air waves sometime reasonably close to Syndicate Theatres playdates, at less cost, for better results, using our own business methods.

LOST AUDIENCE—B.T.-V.

Research organizations, such as Sindlinger, for instance, come up with quite surprising conclusions that seem to be based on too recent observations. They conclude that the so-called "lost audience" for motion pictures is for the most part sitting at home watching television, and that cannot be denied, as plenty of managers know without telling.

But, as a matter of fact, the film industry had it's top gross in numerical attendance something more than ten years ago, and commercial television didn't get started until after World War II, at the end of 1945. That is, as competition to film theatres and on a basis that created a "lost audience" which could be attributed to home television sets.

What we must realize is that we lost our "lost audiences" *before television*, and that we have since lost a growing potential audience, because of television. But, under no circumstances is TV to be blamed for all our faults, although it makes a very convenient scapegoat. We lost patronage because film theatres lost glamour, and motion pictures were too often "B" pictures, on double bills. That did it.

We can be glad, today, that the major studios are spending more money for better pictures in bigger dimensions, to meet, match, and *surpass* television on our own grounds. We have a future which is brighter than it was ten years ago, if we apply the showmanship lessons that we've learned.

¶ GOOD ITEM for the public relations file comes from Trueman Rembusch, as found on the front page of the Columbus, Ind., Evening Republican. Tom Grady, manager of Syndicate Theatre's local Crump theatre, had a wallet containing $150 turned in by his janitor, and he went into action to find the owner. On the 'phone, he ran down every clue, until finally a long distance operator located the party's aunt in Fort Wayne, who said the wallet belonged to a young couple, honeymooning in Brown County. Armed with the auto license number, the State Police found the newly-weds eating dinner in a roadside restaurant, blissfully unaware they hadn't a nickel to pay the check.

* * *

¶ THEY'RE SHOOTING the film musical "Oklahoma" right now—sound track only—and that we've always liked to see in production. For all the music for the picture is always "in the can" before they start shooting the big scenes, as silent films. Cast and company go through all the motions, listening to loud speakers on the set, and it's really fun to watch them in action. You don't have to be "Quiet, Please"—for the sound recording has all been done, and approved, weeks before. Then, they match up what you see with what you hear.

* * *

¶ HARRY WIENER, manager of Schine's theatre in Oswego, N. Y., is one who agrees that we should play ball with the newspapers. For Harry has always had a way with him, when it comes to dealing with editors. He did it in other situations, so we know it's his style. Now, he comes up with a terrific institutional story, most of page three in the Oswego Palladium-Times, with six big news pictures, devoted to "One of the Finest Entertainment Centers"—"Schine's Oswego Theatre is Valued Asset For City." Harry Wiener rates the credit he gets from Seymour Morris in the Schine "Flash"—and all the praise we can give him, as a member of the Round Table famous for good newspaper relations. —*Walter Brooks*

You Can Believe What You See!

Harry Salisbury, manager of the Chateau theatre in Rochester, Minn., says it just happened that Eddie Cantor was in town for a check-up at the Mayo Hospital when it came time to crown Joyce Roessler as the winner of the "Miss Universe" contest for Minnesota. You can see the beneficial effect on Eddie's health.

Barbara Wilkin is crowned "Miss Hell Raider of the Deep" as publicity for I. F. E.'s quasi-documentary film now current at the Globe theatre on Broadway.

G.W.T.W.
IS UNFAIR TO MY PICTURE
"The LONG WAIT"
LOEWS NEXT BIG HIT!
—Mary Ellen Kay

Pretty picket, Mary Ellen Kaye, says it's unfair of "Gone With The Wind" to "The Long Wait"—and thus postpone playdates for her new picture.

The cigar-smoking Apache is Lou Cohen, manager of Loew's Poli, Hartford, and the pipe-smoking Indian at right is Norm Levinson, his assistant. Center between the two Big Chiefs is a local Red Man who inducted the two theatre managers into his tribe.

The terrific tieup created by Warner Brothers as a nation-wide coloring contest for "Them" had this repercussion on WBZ-TV in Boston, for the benefit of many New England theatres.

Boys! Girls!
THEM!
COLORING CONTEST!
Westinghouse
WBZ-TV

Minnesota's Top Awards For 'Miller'

Everett E. Seibel, director of advertising and publicity for Minnesota Amusement Company, Minneapolis, files the prize winning campaigns in his "Glenn Miller" contest as entries for the Quigley Awards in the second quarter, which will be judged within a week. His $100 prize winner is Clifford Knoll, manager of the Dakota theatre, Grand Forks, N. D., which is to our liking, because it is not the very largest situation on their lists. We can readily see that Cliff Knoll put foresight as well as forthrightness into his campaigning. He took off with the cooperation of 11 fraternities and 7 sororities of the University of North Dakota, which is a good beginning. Local band leaders as well as local society editors, had their inning. There were so many merchant tie-ins, with supermarkets, etc. that he had a letter of commendation from an editor of Collier's Weekly! That's just to give you a rough idea of the local and national quality of the sponsorship which he put behind a popular picture. On radio station KILO, he had a "Round Table" discussion of Glenn Miller and his music, supported by adequate disc jockey and music tieups. And his holdover ad, with his picture, apologizing for not making the booking long enough.

George Brown, manager of the Norshore theatre, Duluth, was a runner-up, with a good campaign, lots of applause for the Air Force Band on the street and elsewhere, and reams of newspaper tear sheets. Three network stations wrote him letters of praise for their benefit from the cooperative campaign which they conducted. Harry Salisbury, manager of the Chateau theatre, Rochester, Minn., files another good report, and we've seen some of his stuff recently on the Round Table picture page. Harry went in for away-from-the-theatre exploitation, and for matching free space against paid space on even terms.

Dick Empey Uses His Skills for Shelgene

Richard D. Empey, manager of Shelgene Theatres' Granada in Duluth, Minn., uses good showmanship sense on his glass lobby doors by posting them with 24-sheet and other cut-outs, which reveal an advertising message without covering any vital spots, such as the box office, or the concession counter. He also uses good judgement in exploitation ideas, as for instance, releasing forty gliders bearing passes for "Men of the Fighting Lady" from the top of a tall building nearby, and arranging with the U. S. Naval Reserve to supply lobby display for a week in advance of his playdates. He says disc jockeys on stations WEBC and WDSM are most cooperative, and that he also gets cooperation from KDAL and WFTV on the visual side.

Showmen in Action

Joe Melcher, general manager for Premiere Theatres in Evansville, Ind., sends material to show their campaign on "Pinocchio" at the Carlton, where Les Pollock is manager. A coloring contest in the Evansville Press lasted three days, and eighty prizes were awarded.

▼

Jim Cameron sends a sample ad from the Capitol theatre, Fort William, Ontario, and says the cooperating merchant was happy with the way a showmanship ad stole the page for him! It sold 3-D values in dependable merchandise—and "Hondo" in 3-D.

▼

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, making the most of the local popularity of Vittorio de Sica—director of "Indiscretion of an American Wife" with the large Italian population in his city.

▼

Franklin Maury, managing director of the Miracle theatre, and Mel Haber, house manager for the Wometco house in Coral Gables, were authors of the campaign on "Three Coins in the Fountain"—at the Carib, Miami and Miracle theatres in greater Miami, which was a promotion for the benefit of the Variety Club Children's Hospital.

▼

Maurice Druker, manager of Loew's Midland theatre, Kansas City, had a complete campaign for the fifth time around for G.W.T.W. which outgrossed both the 1941 and 1947 engagements.

▼

Joe Real, who is really in the running in the Quigley Awards competition with several entries in every quarter, files again with a resume of his current campaigns at the Midwest theatre, Oklahoma City.

Big Apache doings at Loew's Poli theatre, Hartford, with Big Chief Lou Cohen, chief scout Norm Levinson and visiting chief Irving Shiffrin, of United Artists field staff, all wearing feathered head-dresses for news pictures in local papers.

▼

Ted Irwin, manager of the Electric Theatre, Larned, Kansas, sends a campaign which is entered in the third quarter for the Quigley Awards (the second quarter closed June 30th.) The front page of "The Daily Tiller and Toiler" is his cover—and we love that newspaper title.

▼

Universal-International has issued an impressive book of fine pictures from "The Magnificant Obsession"—along the lines of the extra-fine trade paper advertising which that new film has been endowed with, from U-I's home office specialists.

▼

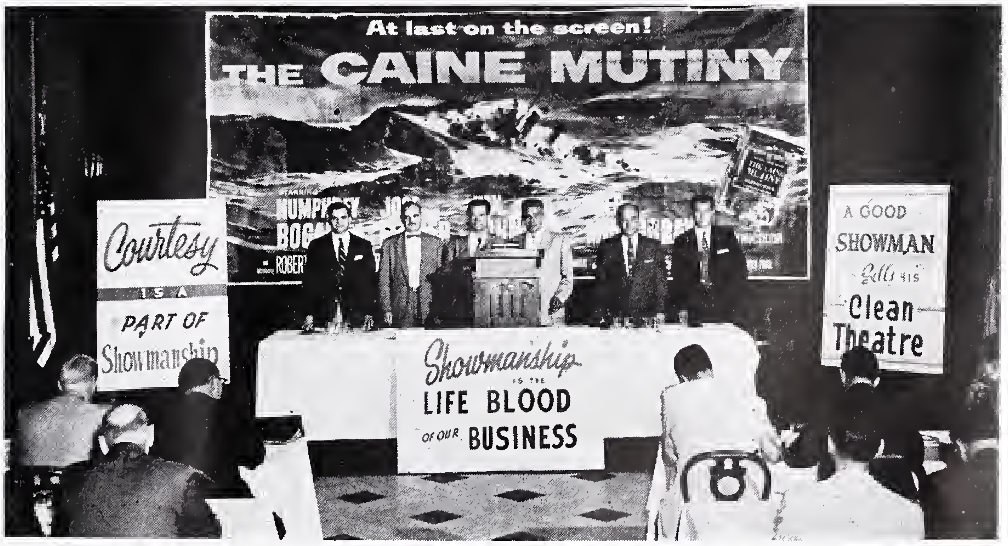
Charles Guadino, manager of Loew's Poli theatre, Springfield, Mass, had top-bracket newspaper breaks for his idea of a trans-Atlantic telephone call for a patron who talked with her mother in Germany for the first time in 26 years.

▼

Martin and Lewis, with Paramount as their hosts, will entertain upwards of 100 newspapermen, radio and TV personalities in two days of festivities in Atlantiy City, July 15th and 16th, for the premiere of their new film, "Living It Up."

▼

Bill Trambukis, it says here, worked 72 hours straight through, without sleep, to put over his 50-point program for the return engagement of G.W.T.W. at Loew's State theatre, Providence, which exploit has been referred to in dispatches.


At last on the screen!
THE CAINE MUTINY
Courtesy
ISA
PART OF
Showmanship
Showmanship is the LIFE BLOOD of our BUSINESS
A GOOD SHOWMAN Sells his Clean Theatre

Executives of Alliance Theatre Corporation met with managers of their circuit in an all-day meeting at the Lincoln Hotel in Indianapolis. Showmanship, Vending and Economy were the highlights of the keynote speech by S. J. Gregory, general manager, who told his men that the future was bright, with CinemaScope having created an upturn in business. In the dais group above are Nick E. Stassen, John Doerr, Mr. Gregory, James J. Gregory, Peter Panagos and S. J. Papas.

Bob Harvey At the Bat!

Bob Harvey, manager of the Capitol, North Bay, is not only at the bat, but he's always hitting home runs, over this plate. Fact is, we have so many of Bob's red-covered books that we have to sort them to keep some semblence of order for the quarterly judging just ahead. He's a slugger, knocking them over the fence. Right now, we're looking at his campaign on "Kiss Me Kate"—and he had a good idea in a commercial tieup with a representative of Dorothy Gray cosmetics, who practically did ballyhoo for him.

For that matter, he did it over again, with "Easy to Love" using North Bay Confections as a sponsor, and Easy Washers—also easy to love by housewives. Cute girl street ballyhoo, and many good window displays around town. "Rose Marie" was popular with the disc jockeys, and he used a recorded interview with Ann Blyth several times. Staff wore Indian feathers (our secretary took this right out of Bob's book to wear in her hair!) Naturally, the Royal Northwest Mounted, in full uniform, came in for recognition. He posted a 24-sheet on the lobby floor, and gave his usual special treatment to the candy counter.

"Mogambo" came in for a Dodge Truck tieup, and a local furniture store gave with expansive sponsored ads. Newsboys put heralds inside of papers they delivered, and Pepsi-Cola cooperated. "So Big" likewise encouraged the local merchants to tie in with many ads that featured the title of the picture in big type.

"What I Did For the Picture"

MONEY FROM HOME (Paramount)—This was by far their best picture, in my opinion. Had complete shadow type front 10 x 16 feet, used yellow crepe paper to cover frame made of cardboard and scrap lumber. Had green showcard board covering front of display with red crepe paper on back of green cardboard to brighten cut-out lettering on same. Had Christmas tree in center, fully trimmed with lights, etc. Used Santa on street, giving out suckers to anyone he met. Had spots for radio with a Christmas carol starting, then announcer cut in to plug the picture. Used same angle all the way—"If you think we're crazy, see 'Money from Home,'" with playdate, etc. This paid off at the box office with extra good business and I also placed second in our annual showmanship drive for the week. This lineup did it for me.—Leonard Boyd, Catawba Theatres, Inc., Newton, N. C.

●

MIAMI STORY, THE (Columbia)—This picture is a natural for building several ways. I had a screening for all law enforcing officers, the judge, etc., one week prior to playdate. Arranged with local radio station manager to come over and interview them after screening. This was recorded on tape, filled in as needed, then used for spots on radio. Borrowed pickup truck and hauled three loads of dirt to make graves. Borrowed dummy and old car and filled side of car with holes. Poured red paint on dummy and car, broke glass in car and had guns in dummy's hands. Used electric chair with bands of metal wire and set of stripes for this dummy. Borrowed grass from funeral home to cover graves. Named it "Mobsters' Cemetery." Made prison of small strips of lumber. Had tie-in with police to give away passes to traffic offenders. Had write-up in local paper. This won me first prize for weekly showmanship drive. Also this makes me in second place, fourth place and first place in seven weeks—and this is the first time the city of Newton has ever placed out of the twenties and being the first time it has even won any prize.—Leonard Boyd Catwaba Theatres, Inc., Newton, N. C.

Raymond A. Holly, Jr., manager of the Capitol theatre, Jersey City, N. J., used an acquarium as the basis for miniature display, in the spirit of "Peter Pan."

Bill Burke Coming Up!

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, is a contender in the second quarter, for the judging coming up shortly, with a number of campaigns, and deserves a round of applause from the bleachers. His campaign on "Rob Roy" was a Scotch event—it seems there are pipe bands and girls in kilts in every Canadian town, but they make colorful ballyhoo and good stage presentation. The Scotch plaids stood out in street stunts in which he gave away free butterscotch, in advance of play dates. The pipers' band in front of the theatre, and the Ladies' Scottish Drill Team on stage, were all that were needed to impress the citizens with a coming attraction.

We've spoken before of Bill's excellent "Rose Marie Miss Six Nations Beauty Contest"—in which authentic Indian maidens, and all very good looking, were contenders for the honors of being the local prize winner. Eighteen girls were entries, and Bill looks very happy surrounded by this bevy of beauties, in a photograph in his campaign book, which we don't want to tear apart before the quarterly judging, not even to get a good picture. The editor of the Bradford Expositor thought the contest important enough to send their own photographer for news pictures, and by-line reporter to write the story. There was a great deal of community good will and fine public relations in dealing with the Six Nations Reservation, which is in the area, and everybody was pleased with the result—including the girl in the cashier's box, who was busy!

A Long Wait To See "The Long Wait"

I'm Waiting to see... "THE LONG WAIT"
Comforts
LONG WAIT
GOLDSMITH'S

I'm Waiting to see "THE LONG WAIT"
Comforts
LONG WAIT
GOLDSMITH'S
Mickey Spillane's
THE
LONG WAIT
ANTHONY QUINN · CASTLE
TUESDAY JUNE 5

A young ballyhoo man lived the life of a goldfish—for seven days in a department store window, in downtown Memphis, waiting for the opening of "The Long Wait" at Loew's State theatre. More than 100,000 spectators watched him eat, sleep, and be shaved and entertained by their antics outside the glass. It was a sock window stunt, and netted a raft of newspaper space, radio and TV publicity, as Johnny Barnes became a local celebrity, for the promotion of the Mickey Spillane thriller-diller. Credit for the idea goes to Arthur Groom, Loew's manager in Memphis, and Addie Addison, UA field man, who engineered an exploitation stunt so good it will be used throughout the country. The character in the pajamas was obtained through a classified ad in the Memphis Press-Scimitar, appealing for someone with patience, for a "Long Wait"—and offering a soft job for one week. More than thirty applicants wanted the job, but the showmen selected a young father, just out of the hospital, who needed and appreciated the opportunity.

M-G-Men In The Field

Emery Austin, director of exploitation for MGM at the New York headquarters, supplies his complete list of field men for the convenience and benefit of Round Table members, wherever you are. It's your cue to take advantage of the excellent professional services that are offered by this nation-wide staff.

Division Press Representatives

Arthur Canton, 1540 Broadway, New York.
E. B. Coleman, 2013 Jackson St., Dallas.
Ivan Fuldauer, 613 12th St., Des Moines.
Ted Galanter, 259 Hyde St., San Francisco.
Judson Moses, Jr., 198 Luckie St. N.W., Atlanta.
E. C. Pearson, 2346 Payne Ave., Cleveland.

Field Press Representatives

Tom Baldridge, 1009 New Jersey Ave., N.W., Washington; 301 South Church St., Charlotte.
Charles Dietz, 2310 Cass Ave., Detroit.
Joseph Doyle, 421 North Illinois St., Indianapolis.
Bernard Evens, 220 West 18 St., Kansas City; 3010 Olive St., St. Louis.
Charles Feeleman, 630 Ninth Ave., New York.
Floyd Fitzsimmons, 46 Church St., Boston; 134 Meadow St., New Haven.
Chester Friedman, M-G-M Pictures of Canada, Ltd., 277 Victoria St., Toronto.
Ed Gallner, 1233 Summer St., Philadelphia.
Keven C. Genther, 2013 Jackson St., Dallas.; 629 West Grand Ave., Oklahoma City.
Howard Herty, 1620 Cordova St., Los Angeles.
Frank Jenkins, 2100 Broadway, Denver; 123 So. Second East St., Salt Lake City.
John L. John, 1623 Blvd. of the Allies, Pittsburgh; 2346 Payne Ave., Cleveland.
Arthur Katzen, 150 Liberty St., New Orleans; 158 Vance Ave., Memphis.
John Norcop, 259 Hyde Street, San Francisco.
Louis Orlove, 736 West State St., Milwaukee.
Stephen Pirozzi, 294 Franklin St., Buffalo; 1060 Broadway, Albany.
Norman Pyle, 1307 So. Wabash Ave., Chicago. Ass't—Victor Sladek)
Harrison Sears, 1104 Currie Ave., Minneapolis.
Robert Stone, 1512 Davenport St., Omaha; 613 12th St., Des Moines.
J. E. Watson, 1625 Central P'kway Blvd., Cincinnati.
Alan Wieder, 2331 Second Ave., Seattle; 1963 N.W. Kearney St., Portland.
Jack Wiener, 218 W. Ashley St., Jacksonville; 198 Luckie St. N.W.; Atlanta.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., made certain that "Gone With the Wind" was properly welcomed on its fifth return date, by organizing a big parade through downtown streets.

▼

Michael Chiaventone, manager of the Valley theatre, Spring Valley, Ill., sends a snapshot of his realistic jail front display for "Riot in Cell Block 11."

▼

Norm Levinson, assistant to Lou Cohen at Loew's Poli, Hartford, arranged for the Traveler's restaurant to serve an "Apache" special—probably buffalo steak.

Selling Approach

SECRET OF THE INCAS—Paramount. In color by Technicolor. Films in the high Andes of South America. Charlton Heston, Thomas Mitchell, Nicole Maurey, Robert Young and Yma Sumac, the girl who sings in five octaves. Love, greed and pagan rites, in beautiful, colorful, natural settings. 24-sheet and other posters planned to make cut-outs for lobby and marquee display. You can do tricks with them, by special handling. Folder herald keys the sales approach for showmen. Newspaper ad mats are big and strong, and pack plenty of punch in good styles. Complete campaign mat, selling at 35c, is well selected and gives small theatres 12 ad mats and slugs, for choice, at the price of a single mat at National Screen. If you can give this picture smash ad such as No. 301, or 404, it will hit 'em. It's an attraction that looks good in the pressbook, and can therefore be sold.

•

INDISCRETION OF AN AMERICAN WIFE—Columbia Pictures. Jennifer Jones and Montgomery Clift in a new picture produced and directed by Vittorio DeSica. Suddenly the whole world knew her secret! This longing, this yearning, this wanting! Suddenly, she had no will of her own. 24-sheet and other posters have fine art materials for use in lobby and marquee display, with huge portrait heads for cut-outs. Tabloid-size, newspaper-style flash herald is better than usual. Newspaper ad mats follow same strong theme, with three teasers to run in sequence. Plenty of variety in size and style, all key the campaign with sales approach. Composite ad mat is a little sketchy on selection, but still a bargain at 35c. Some of the larger ads are really punchy and pack a wallop for the amusement page. Two songs, two record albums, with Patti Page promotions for D. J.'s.

•

THE LONG WAIT—United Artists. Mickey Spillane—and seven murders, but exploitable to his fans. A good cast, including Charles Coburn, Anthony Quinn and several good-looking gals. A murder merry-go-round of strong-arm thugs and warm-armed blondes. Posters are on the ordinary side, with the 6-sheet the largest, all alike. Herald keys the campaign with the selling approach. Newspaper ad mats offer a little variety, a set of 2-column teasers are most provocative; the others are crowded and black. The composite economy mat, at 35c, contains eight ad mats and slugs and two publicity mats for small theatres. Publicity mat No. 3-A may give you ideas. Some good exploitation stunts are recommended, including the 7-day sleeper in the department store window in Memphis which is described on the opposite page in this week's Round Table.

JOHNNY GUITAR—Republic Pictures. Joan Crawford in a western that is pleasing audiences across the board. Joan the glamorous becomes Joan the gunfighter! She's fire and steel in a story of passion and bitter hatred as big as the West. No poster larger than the 6-sheet and no variation in style—one pose of Joan does for all. A mat for flash herald will be furnished gratis by Republic. Newspaper ad mats are in good variety for size and style, many of them large, but a composite economy mat is offered at 35c which gives you six ads and two scene mats for publicity. Teaser ad No. 208 is different and will attract. Guitar and music tieups are naturals. Picture has been extensively pre-sold through Sunday magazines, newspapers and 1800 disc jockeys, which is good work. "Miss Jeans" contest is suggested and was illustrated in the Round Table very recently. Slogan "There never was a man like my Johnny" keys the campaign.

•

JOHNNY DARK—Universal-International. In color by Technicolor. A story of fast cars, reckless women, sudden danger—and a guy who loved all three! Tony Curtis, Piper Laurie and star cast. They built a world of speed—and dared the world to follow! 6-sheets and smaller have poster heads for cut-outs in lobby and marquee display. The herald has all the advertising slants. Newspaper ad mats plentiful in all sizes and shapes, with the bargain mat at 35c to supply everything needed for a complete campaign in small situations. A good part of the picture was shot at Willy's Toledo plant and at Packard's Detroit testing track. The Sports Car Club of America and similar enthusiasts are a natural tieup. The Soap Box Derby is coming up, and will provide further tieins. Pressbook offers racing trophies, ordered from Hollywood, and engraved, from six to eleven dollars each, which should be displayed well in advance as promotion.

Dick Mullins, manager of the Capitol theatre, Plant City, Florida, solved the baby-sitting problem by giving out those special passes, good for the baby-sitter, after the baby-sitting is done, as a bonus for good services rendered.

LOOK TO
FILMACK
FOR THE FINEST
ANNOUNCEMENT
TRAILERS
ALWAYS GOOD!
ALWAYS ON TIME!
1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

Exhibit Committee Set For Popcorn Meeting

THE FORMATION of a committee to direct the exhibition of refreshment equipment for the convention and trade show of the International Popcorn Association to be held October 31st through November 4th at the Conrad Hilton Hotel in Chicago has been announced by J. J. Fitzgibbons, Jr., of Theatre Confections Limited, Toronto and president of IPA. The IPA convention and trade show are being held this year in conjunction with the Tesma Trade Show and concurrent conventions of Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association.

Named as exhibition chairman for IPA was Carl Siegel, of the Stanley Warner Service Corporation, New York. Invited to serve on the committee by Mr. Siegel were the following IPA members: Bert Nathan, Theatre Popcorn Vending Corporation; Lee Koken, RKO Theatres, Inc.; Leonard Pollack, Loew's Theatres; Tom Moran, Odeon Theatres; Nat Buchman, American Theatre Supply Corporation; Sheldon Smerling, Confection Cabinet Corporation; Jim Loeb, Walter Reade Theatres; Louise Wesson, Video Independent Theatres; Marie Frye, Tri-State Theatres.

Also Van Myers, Wometco Theatres; Irving Mirisch, Theatre Candy Company; Irving Cohn, Jefferson Amusement Corporation; Bob Harris, Florida State Theatres; James Hoover, Martin Theatres; L. M. Ettlinger, ABC Vending Corporation; Loyal Haight, W. S. Butterfield Theatres; Spiro Papas, Alliance Amusement Corporation; and Stanley Werthman, Schine Theatres.

NEW HIRES SNACK BAR SHOWN AT MEETING

HOT DOG
WORLD'S LARGEST SELL
Hires
ONE of the 2 TOP SELLING FOUNTAIN SYRUPS ANY KIND
Hires

A new Hires Snack Bar, incorporating a built-in refrigerator having a capacity for 2,000 frankfurters, was placed on exhibit at the National Restaurant Show in Chicago recently, which was attended by 30,000 food operators, including those in the theatre, drive-in and restaurant fields. The new snack bar was designed to provide large-size operations with "volume food service requirements at a lower operating expense," according to C. D. Clarke, Hires general sales manager of the Fountain Division, shown above at left of the group of four men in the center. With him are Norman LaBelle, owner and operator of the Pixie drive-in, Mt. Pleasant, Mich.; D. B. Logan, Hires sales manager of the Fountain and Fixture Division, and Howard Melton, operator of the Pixie drive-in, Midland, Mich. Hires also displayed its full line of dispensing equipment at the booth, where many delegates were given refreshment.

Rowe Company Expands Sales Organization

Charles H. Brinkmann

CHARLES H. BRINKMANN, who was recently named vice-president in charge of sales of the Rowe Manufacturing Company, Inc., New York, has assumed over-all responsibility in his new post for the entire Rowe sales force and its field engineers, according to an announcement by Robert Z. Greene, president of both the company and its parent body, The Rowe Corporation. Rowe, which manufactures and operates a large variety of automatic merchandising equipment, is currently expanding its nationwide sales organization with additional offices and personnel in a move to provide better service for its customers throughout the country, Mr. Greene said.

An industrial engineer by education and training, Mr. Brinkmann joined Rowe in 1946, following Army service, as executive aid to the late John S. Mill, whom he succeeded as vice-president in charge of sales. Mr. Brinkmann's duties during the past eight years have included not only sales but also developmental marketing work on the new post-war Rowe vending machines.

●

NEW MILLS' COFFEE VENDOR

Mills Industries, Inc., Chicago, has announced a new coffee vendor featuring "individual taste control." It is designed, the company states, to allow every customer to flavor coffee to his own personal tastes, with cream and sugar selections ranging from "none" to "rich." With a 500-cup and drink capacity, the unit uses all dry, powered ingredients and requires no refrigerating mechanism.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 145 attractions, 7,085 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

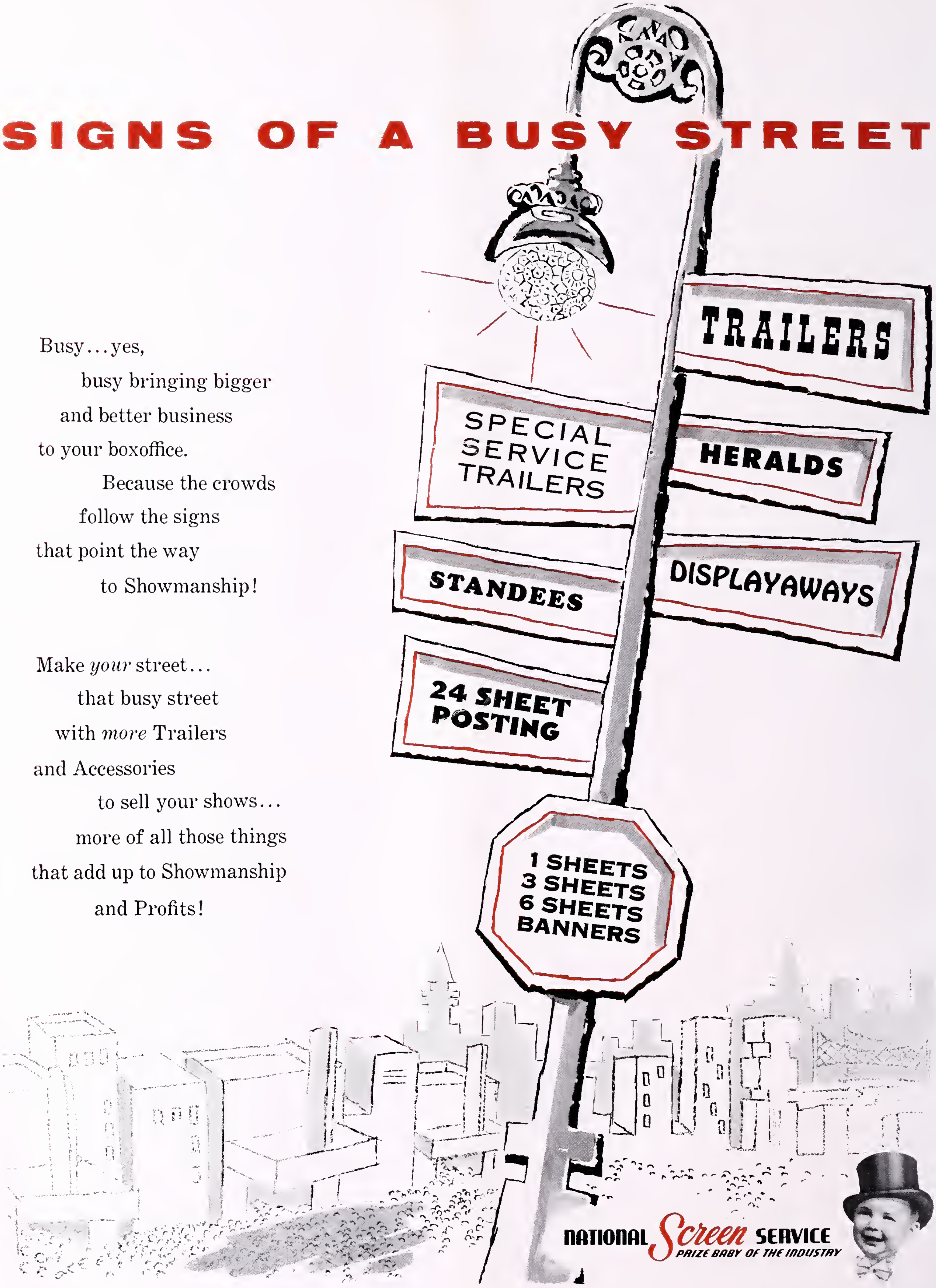
EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	18	11
Alaska Seas (Para.)	–	–	7	15	11
Arrow in the Dust (AA)	–	1	9	7	1
Back to God's Country (U-I)	1	27	53	19	6
Bad for Each Other (Col.)	–	1	4	15	7
Bait (Col.)	–	–	1	4	4
Battle of Rogue River (Col.)	–	–	3	8	5
Beachhead (UA)	–	11	20	16	4
Beat the Devil (UA)	19	2	3	13	14
Beneath the 12-Mile Reef (20th-Fox)	28	24	10	5	1
Best Years of Our Lives (RKO Reissue)	1	2	8	22	13
Bigamist, The (Filmakers)	–	2	8	2	7
Black Horse Canyon (Univ.)	1	2	4	6	–
Border River (U-I)	1	11	34	14	4
Boy From Oklahoma (WB)	20	20	35	30	10
*Calamity Jane (WB)	6	75	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	6	8	12	5	7
Casanova's Big Night (Para.)	–	1	9	17	25
Cease Fire! (Para.)	–	7	13	18	9
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (WB)	14	27	23	9	5
Conquest of Mt. Everest (UA)	1	1	–	4	–
Crazylegs (Rep.)	–	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	21	10	3
Crime Wave (WB)	–	–	5	7	6
Dangerous Mission (RKO)	–	2	11	11	4
Demetrius and the Gladiators (20th-Fox)	4	4	1	–	–
Dial M for Murder (WB)	1	29	10	11	1
Dragonfly Squadron (AA)	1	3	6	6	1
Drive a Crooked Road (Col.)	–	5	2	9	2
Drums Across the River (U-I)	–	8	9	5	–
Drums of Tahiti (Col.)	–	–	10	4	5
Duffy of San Quentin (WB)	–	–	1	5	5
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	44	47	14	20
El Alamein (Col.)	–	3	6	1	–
Elephant Walk (Para.)	11	27	9	2	–
Escape from Fort Bravo (MGM)	–	5	41	49	24
Executive Suite (MGM)	9	29	33	18	5
Fireman, Save My Child (U-I)	–	1	3	6	8
Flame and the Flesh (MGM)	–	6	12	22	2
Flight Nurse (Rep.)	1	12	23	15	5
Forbidden (U-I)	–	2	29	22	9
Forever Female (Para.)	8	3	15	23	30
French Line (RKO)	8	15	6	1	–
From Here to Eternity (Col.)	75	54	8	2	5
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	115	49	9	3	–
†Golden Idol, The (AA)	–	–	–	7	1
†Golden Mask (UA)	–	–	2	2	3
Go, Man, Go (UA)	9	20	11	4	2
Great Diamond Robbery (MGM)	–	9	12	19	7
*Gun Fury (Col.)	–	5	24	15	3
Gypsy Colt (MGM)	2	15	13	6	2
Heidi (UA)	3	–	4	–	6
Hell and High Water (20th-Fox)	31	18	7	–	1
Hell's Half Acre (Rep.)	–	1	13	3	4
Here Come the Girls (Para.)	2	8	38	58	26
†High and the Mighty, The (WB)	4	3	–	–	–
Highway Dragnet (AA)	–	3	–	2	2
His Majesty O'Keefe (WB)	14	24	34	45	19
Hondo (WB)	87	49	19	2	3
*How to Marry a Millionaire (20th-Fox)	71	17	3	2	–
†Indiscretion of an American Wife (Col.)	–	1	1	2	1
It Should Happen to You (Col.)	2	3	21	10	19
Jesse James vs. the Daltons (Col.)	4	14	12	9	2
Jivaro (Para.)	–	5	14	23	6
†Johnny Dark (Univ.)	1	3	4	–	1
Johnny Guitar (Rep.)	17	7	10	–	1
Jubilee Trail (Rep.)	–	4	22	23	13
Julius Caesar (MGM)	9	13	3	–	–
King of the Khyber Rifles (20th-Fox)	24	12	11	1	3
Knights of the Round Table (MGM)	16	24	6	3	7
Little Caesar (WB) (Reissue)	7	2	2	11	3
Living Desert, The (Disney)	31	6	2	–	1
Long, Long Trailer, The (MGM)	100	81	9	1	1
Lucky Me (WB)	–	7	13	29	5
Ma and Pa Kettle at Home (U-I)	40	54	21	4	6
Mad Magician, The (Col.)	–	1	4	2	2
†Make Haste to Live (Rep.)	–	1	3	2	3
Man Between, The (UA)	–	3	5	4	3
*Man Crazy (20th-Fox)	–	5	6	2	1
Man in the Attic (20th-Fox)	–	–	13	7	6
*Martin Luther (De Rochemont)	21	16	5	4	1
Men of the Fighting Lady (MGM)	1	2	8	3	1
Miami Story, The (Col.)	–	9	14	4	3
Miss Sadie Thompson (Col.)	15	39	21	17	–
Money from Home (Para.)	9	53	19	5	2
Naked Jungle, The (Para.)	3	29	19	13	5
Nebraskan, The (Col.)	–	2	12	14	6
New Faces (Fox)	7	1	2	7	3
Night People (20th-Fox)	22	8	21	3	1
Overland Pacific (UA)	–	–	3	2	3
Paratrooper (Col.)	2	31	45	25	5
Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	6	16	9	3
Pinocchio (RKO) (Reissue)	27	6	9	8	1
Playgirl (U-I)	–	–	4	5	11
Pride of the Blue Grass (AA)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	11	11	3	7
Prisoner of War (MGM)	–	1	8	–	3
*Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	10	3
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Racing Blood (20th-Fox)	–	–	5	–	6
Rails into Laramie (U-I)	–	1	18	16	4
Red Garters (Para.)	1	8	19	25	14
Rhapsody (MGM)	1	20	12	22	10
Ride Clear of Diablo (U-I)	4	27	31	7	4
Riders to the Stars (UA)	–	1	6	11	3
Riding Shotgun (WB)	–	7	17	19	1
Riot in Cell Block 11 (AA)	–	9	39	18	1
River of No Return (20th-Fox)	39	6	7	–	2
Rob Roy (Disney-RKO)	–	3	17	12	11
Robe, The (20th-Fox)	88	16	7	–	2
Rose Marie (MGM)	3	11	8	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (U-I)	21	56	56	7	7
Secret of the Incas (Para.)	1	–	4	7	–
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	3	19	25	9
Siege of Red River (20th-Fox)	–	5	21	12	3
Southwest Passage (UA)	–	–	4	7	2
Student Prince, The (MGM)	–	4	5	5	–
Taza, Son of Cochise (U-I)	2	7	23	10	5
Tennessee Champ (MGM)	–	1	7	23	23
Them (WB)	3	11	5	7	–
Three Coins in the Fountain (20th-Fox)	10	20	2	1	–
Three Sailors and a Girl (WB)	1	7	51	31	18
Three Young Texans (20th-Fox)	–	7	13	12	8
*Thunder Over the Plains (WB)	1	19	28	28	7
Top Banana (UA)	–	2	7	13	23
*Tumbleweed (U-I)	3	29	33	10	7
Untamed Heiress (Rep.)	–	2	–	6	1
*Walking My Baby Back Home (U-I)	–	36	55	31	9
War Arrow (U-I)	–	34	43	16	6
Wicked Woman (UA)	–	2	5	1	3
Wild One (Col.)	–	22	13	6	4
Witness to Murder (UA)	–	4	3	3	3
World for Ransom (AA)	–	2	–	–	4
Yankee Pasha (U-I)	–	14	33	18	5
Yellow Tomahawk, The (UA)	–	–	3	1	1

SIGNS OF A BUSY STREET

Busy . . . yes,
busy bringing bigger
and better business
to your boxoffice.
Because the crowds
follow the signs
that point the way
to Showmanship!

Make *your* street . . .
that busy street
with *more* Trailers
and Accessories
to sell your shows . . .
more of all those things
that add up to Showmanship
and Profits!


TRAILERS
SPECIAL SERVICE TRAILERS
HERALDS
STANDEES
DISPLAYAWAYS
24 SHEET POSTING
1 SHEETS
3 SHEETS
6 SHEETS
BANNERS

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

JULY 24, 1954

MOTION PICTURE HERALD

Summer Business Good; Outlook Even Better

Admission Prices

—A Report by The HERALD Institute of Industry Opinion

REVIEWS (In Product Digest): BETRAYED, DAWN AT SOCORRO, PUSHOVER, RIVER BEAT, RETURN FROM THE SEA, THE LAW VS. BILLY THE KID, THE WEAK AND THE WICKED, THE DIAMOND WIZARD

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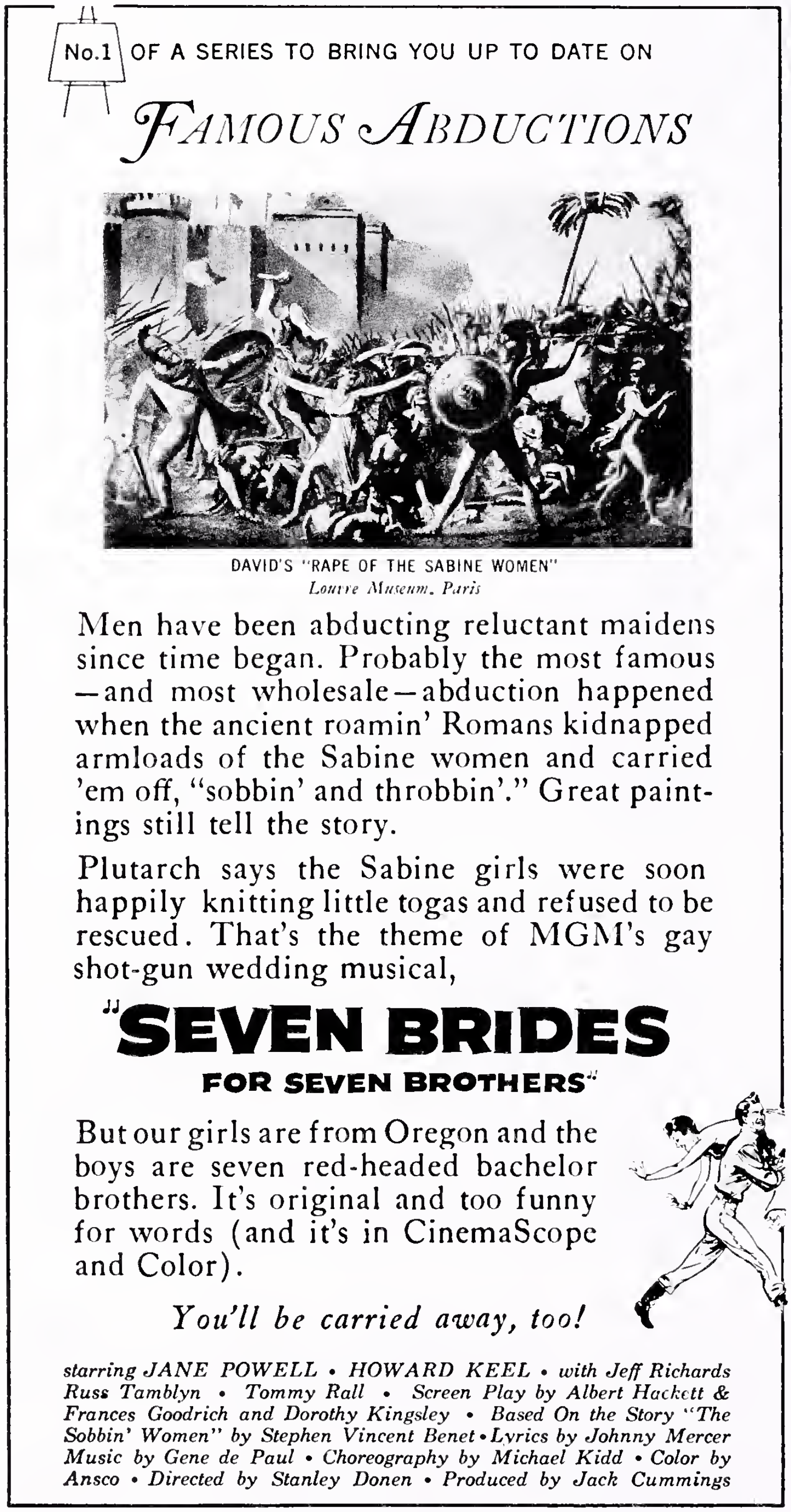
"SEVEN BRIDES" SETS 26–

All-Time High World-Premiere Promotion Launches M-G-M's Great Musical Hit To New All-Time Record!



No.1 OF A SERIES TO BRING YOU UP TO DATE ON

FAMOUS ABDUCTIONS

DAVID'S "RAPE OF THE SABINE WOMEN"
Louvre Museum, Paris

Men have been abducting reluctant maidens since time began. Probably the most famous —and most wholesale—abduction happened when the ancient roamin' Romans kidnapped armloads of the Sabine women and carried 'em off, "sobbin' and throbbin'." Great paintings still tell the story.

Plutarch says the Sabine girls were soon happily knitting little togas and refused to be rescued. That's the theme of MGM's gay shot-gun wedding musical,

"SEVEN BRIDES FOR SEVEN BROTHERS"

But our girls are from Oregon and the boys are seven red-headed bachelor brothers. It's original and too funny for words (and it's in CinemaScope and Color).

You'll be carried away, too!

starring JANE POWELL • HOWARD KEEL • with Jeff Richards Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based On the Story "The Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings

Above: Part of the unusual campaign

KEEL AND CUMMINGS

To signalize the importance of the World Premiere at Loew's State, Houston, M-G-M's most ambitious promotion in years was climaxed with the arrival from the studios of Howard Keel, co-star of the picture, Jack Cummings its producer, who joined the five starlet brides already active on the scene.

OFF-BEAT ADS

For a picture that's outstanding in its originality, an off-beat newspaper campaign was designed for the World Premiere. Shown at left is one of the ads in a series that used as its theme "Famous Abductions", pertinent to the picture. The illustrations are celebrated paintings. In addition, other big display ads sold the bigness, the unique idea, the music, the cast and other facets of the attraction.

LOBBY IMPORTANCE

Typical of special lobby attention is the huge standee built for the State Theatre. (*Shown at the top of the next page.*) This was erected three weeks in advance and was supplemented by other lobby selling in addition to an automatic Wurlitzer machine playing the songs from the picture.

"BRIDES" CONTEST

Houston was enlivened in many ways and one of the most popular was the contest in the Houston Post to select two local "Brides". With the personal appearances of five starlet "Brides" who actually appear in the picture, Houston had the full complement of "Seven Brides" for promotional purposes. They received plentiful publicity and photographic breaks plus a large amount of free time on TV Station NBC.

"BABY STAR" CONTEST

Another newspaper enterprise that received Page One space for two whole weeks was a Baby-Star identification contest. Baby photos of M-G-M stars, including those in the picture, were used, with substantial prizes offered. This was one of the most widely publicized and successful contests in local annals. In addition to TV, radio and newspaper promotion, the theatre distributed handbills and constructed a special lobby set-piece.

TERRIFIC TRAILER

An exceptionally appealing trailer was sent from the studio the moment the date was set and this proclaimed, far in advance, the World Premiere of the Summer's greatest color musical.

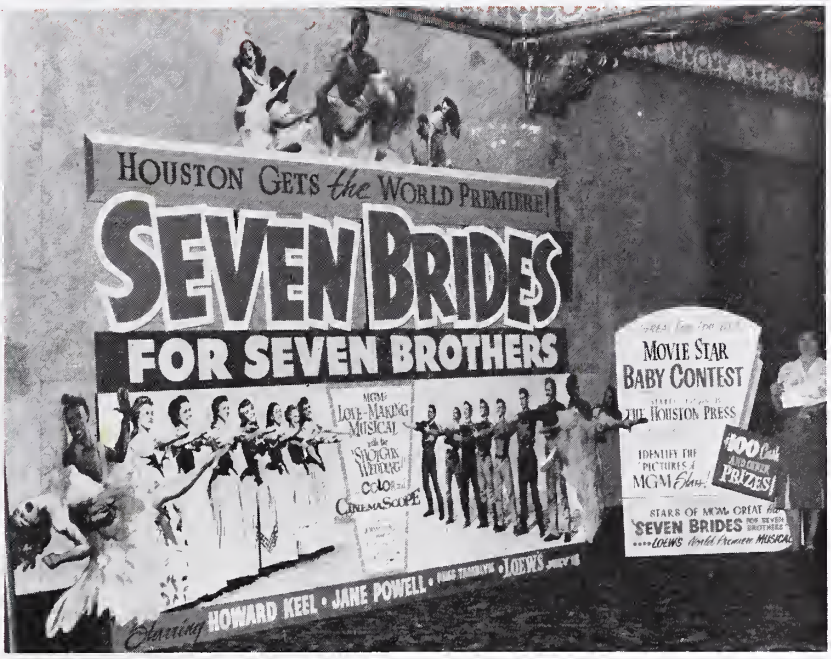
RADIO AND TV

Spots on four top radio stations filled the airwaves for days ahead. An attractive model dressed as a bride visited all radio and TV disc jockeys while they were on the air, presenting them with the record-album of songs from the picture, and making an appearance herself. This was followed, the week before opening, by visits from the "Seven Brides", the two local winners and the five starlet brides. These seven girls have been sensational attention-getters for the picture. Among the many things on their heavy schedule was a special event on TV station KPRC with interviews bearing on the selection of the local brides. Also in a tie-up with Foley's, largest department store, the "Brides" appeared on the telecast and on other programs sponsored by the store.

FASHION SHOW

A space-winning effort was the Style Show at Foley's in which the "Brides" modeled costumes from the picture as well as McKettrick-Williams fashions, with whom M-G-M has a big national promotion. Another fashion idea was the "Brides" interview with 100 local teen-age girls in their modeling school.

YEAR HOUSTON RECORD!


HOUSTON GETS the WORLD PREMIERE!
SEVEN BRIDES FOR SEVEN BROTHERS
MGM LOVE-MAKING MUSICAL
COLOR
CINEMASCOPE
MOVIE STAR BABY CONTEST
THE HOUSTON PRESS
$100 Cash PRIZES!
STARS OF MGM GREAT
SEVEN BRIDES
LOEWS World Premiere MUSICAL
Starring HOWARD KEEL • JANE POWELL
LOEWS

Above: Giant lobby standee and Contest Panel

WEALTH OF STUNTS

There was no end to the number and variety of stunts planned for the "Brides" in their costumes from the picture. A few:

Romance in a Haystack: With a local jeweler's cooperation, engagement and wedding rings were planted in a haystack located on a downtown parking lot, with local girls taking part in the search.

Snowballs in July: With Houston in the throes of a heat-wave, the "Brides" were greeted, upon arrival at the airport, by local critics and celebrities and a giant pile of real snow. A simulated snow-ball fight took place in 100-degree weather.

"Just Married" Parade: The procession started at the airport with a parade through the streets of Houston. Open cars carried the "Brides" and local officials. Flying wedding ribbons and "Just Married" signs, with banners advertised the picture.

Opening Night Square-Dance: Probably the most colorful opening night idea in the city's history was the square-dance with hillbilly band in front of the theatre in conjunction with the Gala World Premiere.

STORE DISPLAYS

Thirty stores carried posters, counter cards and other materials in ticket-selling tie-ups. Complete coverage was obtained, especially in stores where records were sold, thereby stimulating attention for the records-album.

STAGE APPEARANCES

An opening day extra was the personal appearance for three shows on the stage of the State Theatre of Howard Keel, star of the picture, together with the 5 starlet "Brides" and a popular hillbilly band.

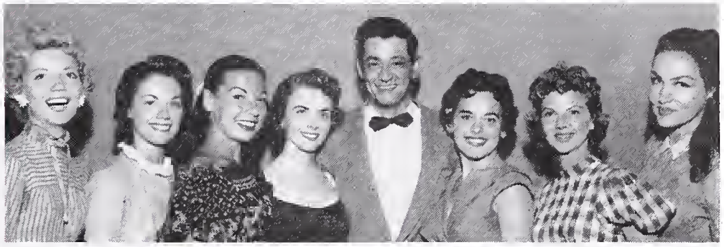
ADVANCE SCREENINGS

An important word-of-mouth build-up was obtained by invitational screenings. Critics and disc jockeys saw the picture three weeks in advance. Then came a screening for record-album promotion, store personnel, TV and radio people and others. A sneak studio preview took place five days before the opening. At the critics' screening, crying towels were given in conjunction with the "Sobbin' Women" song.

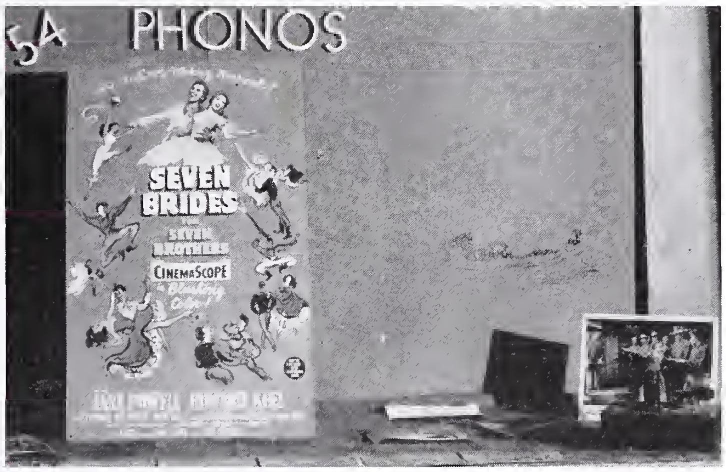
IT MAKES HISTORY

Local Texas showmen assert that the range, the diversity, the duration and variety of the campaign for "SEVEN BRIDES" set a new high in modern motion picture showmanship. It is apparent that most of the activities, apart from those that involve personal appearances, are easily adaptable to any situation.

News Trucks with banners all over town.



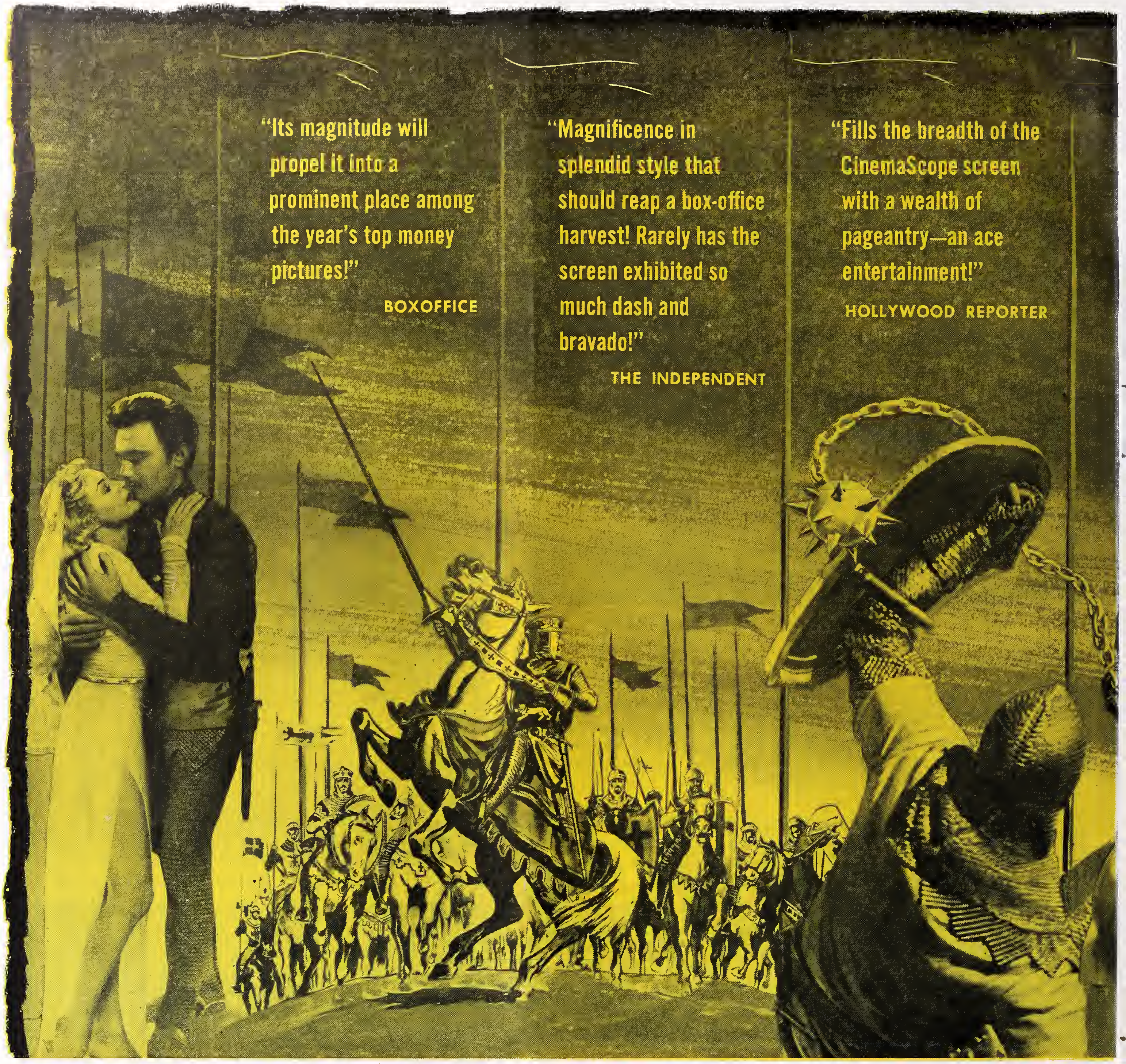
Two local contest brides join 5 M-G-M starlet "Brides" in many promotions.


PHONOS
SEVEN BRIDES FOR SEVEN BROTHERS
CINEMASCOPE

Cards in Record Store Windows.

"Brides" visit Modeling School.

Local Critic in airport welcome to "Brides." Real snow in record heat.



"Its magnitude will propel it into a prominent place among the year's top money pictures!"

BOXOFFICE

"Magnificence in splendid style that should reap a box-office harvest! Rarely has the screen exhibited so much dash and bravado!"

THE INDEPENDENT

"Fills the breadth of the CinemaScope screen with a wealth of pageantry—an ace entertainment!"

HOLLYWOOD REPORTER

WARNER BROS. FOLLOW THE BOX-OFFICE M

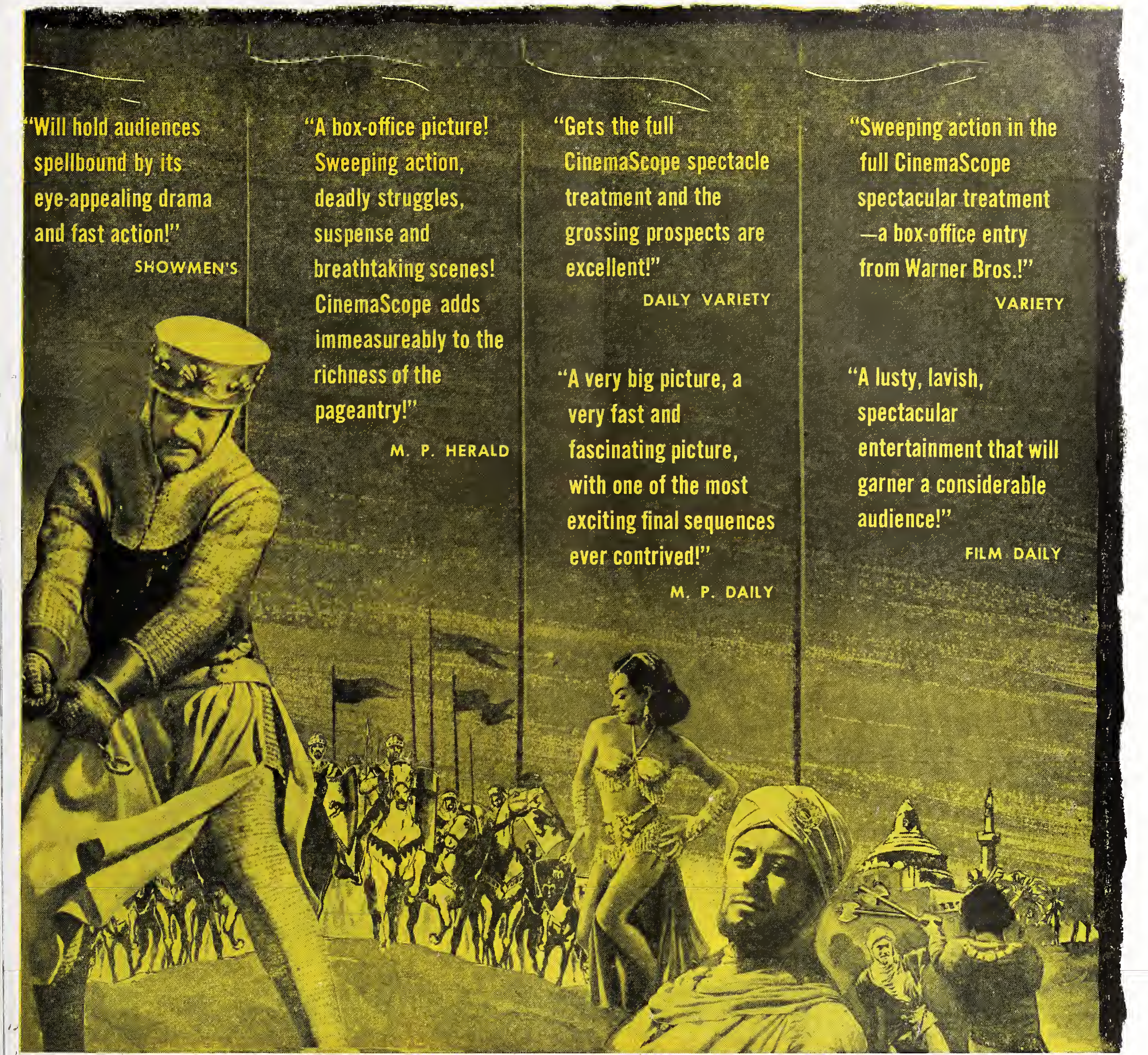
KING RICHARD

Out of the Adventure Pages of the Ages! From SIR W

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND

STARRING REX
HARRISON •

VIRG
MA



"Will hold audiences spellbound by its eye-appealing drama and fast action!"
SHOWMEN'S

"A box-office picture! Sweeping action, deadly struggles, suspense and breathtaking scenes! CinemaScope adds immeasureably to the richness of the pageantry!"
M. P. HERALD

"Gets the full CinemaScope spectacle treatment and the grossing prospects are excellent!"
DAILY VARIETY

"A very big picture, a very fast and fascinating picture, with one of the most exciting final sequences ever contrived!"
M. P. DAILY

"Sweeping action in the full CinemaScope spectacular treatment—a box-office entry from Warner Bros.!"
VARIETY

"A lusty, lavish, spectacular entertainment that will garner a considerable audience!"
FILM DAILY

IGHT OF 'THE HIGH AND THE MIGHTY' WITH

AND THE CRUSADERS

ALTER SCOTT'S 'The Talisman,' tumultuous epic of the Quest for the Holy Sepulchre!

INIA
YO · GEORGE SANDERS · LAURENCE HARVEY

WITH
ROBERT DOUGLAS
SCREEN PLAY BY JOHN TWIST
MUSIC BY MAX STEINER
PRODUCED BY
HENRY BLANKE
DIRECTED BY DAVID BUTLER

20th Century-Fox's first production in the new, improved

CINEMASCOPE

A TOWERING MASTERPIECE CARVED OUT OF A MAN'S LUST FOR POWER!

Spencer Tracy

in

Broken Lance

COLOR by DE LUXE

co-starring

ROBERT WAGNER	JEAN PETERS	RICHARD WIDMARK	KATY JURADO

with HUGH O'BRIAN · EDUARD FRANZ

Produced by SOL C. SIEGEL · Directed by EDWARD DMYTRYK · Screen play by RICHARD MURPHY

Date it now for August!

Play it in the Wonder of 4-Track Magnetic Stereophonic Sound!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher · *MARTIN QUIGLEY, JR., Editor*

Vol. 196, No. 4 · July 24, 1954

Oil on the Waters

WHEN conditions at sea become so rugged that the safety of a ship is endangered a standard procedure is to heave to and pump some oil overboard. A surprisingly small quantity of oil can do much to flatten out the crests of a wild sea.

Right now the motion picture industry needs some oil poured on the troubled seas of trade controversies. If something is not done to calm down raging feelings, desperate measures may be taken. It is to be hoped that there will be an improvement in "atmospheric conditions" before the committee of National Allied meets with the sales managers of the major distributors in New York early in August.

The campaign against the Federal admission tax was hardly won when a hue and cry was raised from the ranks of exhibition that the split of the new found money was inequitable. More recently Abram F. Myers, Allied chairman and general counsel, in a statement titled "an appeal to reason" said, "We all know that there are persons of substance and influence both within and outside of Allied who sincerely believe that nothing short of Government regulation can save the motion picture business." Mr. Myers expressed the view that if such regulation ever came it would most likely be "imposed by the Government of its own motion" to preserve the industry as a communications and cultural medium, safeguard investments and prevent unemployment resulting from collapse of business."

It is questionable whether the U.S. Government is interested enough in motion pictures to single out this industry for special "protective custody." This is as it should be. The industry has been built and will be preserved by forces within it and not by governmental intervention.

The leaders of the motion picture industry—and all the rank and file—possess abundant wisdom, tact and experience to handle among themselves the fundamental trade questions which cause excessive friction. These qualities need only to be put to proper use.

No longer should any exhibitor feel that he is "expendable." If any distributors ever believed that the industry could prosper on a small number of theatres, such a belief has been completely discredited. Even though less than a thousand theatres may produce more than half the domestic revenue on a particular feature, the final standing in the producer-distributors balance sheet depends on a dozen times that number of dates.

Most of the small theatres in this country are in one-theatre towns. No one of them is "expendable." These are the theatres that should have first priority in any discussion about onerous trade practices.

The nature of motion picture distribution and exhibition is such that there is never going to be any real peace between buyer and seller. A piece of merchandise of intangible value is contracted for at a specific rate or schedule of payment before it is delivered. No one knows in advance what a particular picture will gross at a given theatre until the ticket booth is shut down on the last night. Under these circumstances friction is inevitable.

However, a little oil on the waters—in the form of patience and trust in mutual fair play—would do much to ameliorate chronic trade problems.

■ ■ ■

Price of Admission

A SURVEY of the members of the Herald Institute of Industry Opinion, reported elsewhere in this issue, presents the first industry-wide data on admission prices assembled since the Federal tax was abolished and the resulting scales had time to be tested in operation. Of significance is the fact that motion pictures today, as in the past, are popular priced entertainment. In relationship to the sharply increased costs of living the 49 cents charged by the average theatre is indeed very modest. Certainly to obtain the best of Hollywood's output at such a price is really an entertainment "steal" on the part of the theatre patron. Theatre scales in communities under 7,500 population are found to average 40 cents. There are increases in each of the various population groups up to an average of 54 cents in cities over 100,000 population. The small increase in the children's scale which resulted in an average of 16 cents is surprising. In order not to distort the averages, Broadway and other large metropolitan first run prices are not included in the tabulation.

■ ■ ■

Producers Honor Schencks

THE board of directors of the Screen Producers Guild has made a wise choice in selecting Joseph M. and Nicholas M. Schenck to receive the annual Milestone Award. These two men have an unequalled record of long-time influence on the American motion picture. According to the announcement of Arthur Freed, president of the producers guild, the Schenck brothers are being honored for "their historic contributions to the motion picture industry." The amusement industry career of each goes back over 45 years. Today each is still pioneering for industry betterment while holding a position of importance, Nicholas as president of Loew's, Inc., a post he has held for 27 years, and Joseph as chairman of the board of United Artists Theatre Circuit and of Magna Theatre Corporation which is now producing "Oklahoma," the first Todd-AO 65mm wide screen presentation.

—*Martin Quigley, Jr.*

Letters to the Herald

3-D Great

To the Editor:

"We're killing the goose that would have laid golden eggs."

Have just finished playing my 23rd 3-D picture. Did 150% on it plus 15c each for the use of my permanent type glasses. The distributors allowed 15c to take care of breakage, cleaning and sterilizing, but even so, rental on the glasses is quite a help. My customers have gotten used to wearing the glasses and don't seem to mind them. When a person says "I don't like to wear 3-D glasses" what they really mean is "I don't like the eye strain produced by the picture being out-of-sync, out-of-line, or out-of-focus" or maybe they don't like that sensation of going blind in one eye when a piece of blank film goes through one machine and they charge all these faults to the glasses.

Actually very few people would complain about the glasses if the prints are in good shape and correctly projected. With Polaroid's Sync Monitor and tell-tale filter it is simple to keep the pictures synchonized and lined up, critical focusing is necessary and sometimes hard to do, but the hardest part is keeping balanced light, both in intensity and color. The human eyes are very sensitive to the slightest unbalance in light since they ordinarily look at the same object, hence the slightest unbalance in the light of the two images on the screen will cause a feeling of uneasiness and partial loss of the depth perception of the picture.

Instead of abandoning the use of 3-D pictures, why not strive to improve the technique of making and projecting them? The stock reply from the bookers "Sorry, but that picture has been pulled out of 3-D release" is getting very alarming to me.—*JOHN LAKEMAN, Dixie Theatre, Haleyville, Alabama.*

From Japan

To the Editor:

Would you give me an opportunity to report concerning the present situation of movie theatres in Japan?

Since the 18th of May the admission tax was transferred from local to national tax and the rate of the tax was changed from 50% per the following:

Less than 50 Yen..........	10%
Less than 80 Yen..........	20%
Less than 130 Yen.........	30%
Less than 150 Yen.........	40%
More than 150 Yen........	50%

According to this reduction of the tax, admission fees of all theatres in Japan were cut down. However, we cannot see any increase of attendance so far because of the present depression of economy.

In Tokyo four theatres were equipped for projection of CinemaScope but we are anticipating VistaVision from Paramount. When CinemaScope was first projected in Tokyo, everyone was eager to see it but the phase has passed and if the product is not good—even CinemaScope doesn't help.

The biggest news this year is that Nikkatsu began to produce movies again. Nikkatsu, which is the oldest producing company in Japan, had discontinued producing during the war but is now active once again.

In Japan we have five producing companies besides Nikkatsu, namely Toko, Shochiku, Daiei, Tokei and Shin-Toko. But their productions are rather small in number compared with the number of movie houses. We have much difficulty with the high price of film rentals.

At such a time the appearance of a new company is very welcome. Then on the other hand it is rumored that the old five companies are suffering by not being able to compete with the new company—and one may even fail to continue in business.

The popularity of foreign movies at the present time is declining. However, "Mogambo," "Stalag 17" and "Roman Holiday" were popular attractions. Some of the theatres that are showing only foreign product and trying to change to Japanese movies.

Unfortunately, I do not have the opportunity to go to America and to talk with the people who are carrying on the motion picture business.—*TOSHIO MIYAMOTO, Shinkoiwa Movie Theatre, Tokyo, Japan.*

On World Union

To the Editor:

The proposal made by the CEA of Britain for a world association of exhibitors has been somewhat anticipated by the fact that our Union Internationale already exists, and includes therein almost all of the western countries of Europe.

The need for the formation of our Union has been apparent to us for several years already, on an European basis, but it does indeed seem, in the light of recent events, that this Union ought to be incorporated in a larger one, and permit more direct contacts and more clear-cut arrangements between film producers and motion picture exhibitors in America as well as in Europe. We think, therefore, that it is not too late to form such an association.—*A. TRICHET, Le Secretaire Général, Union Internationale de l'Exploitation Cinématographique.*

CinemaScope

To the Editor:

Recently I saw the CinemaScope picture "King of the Khyber Rifles" with stereophonic sound. I was very much impressed by CinemaScope. It is a wonderful new process with a certain illusion of depth and the picture is very wide indeed. Specially the outdoor scenes look marvellous. But I was not very much impressed by stereophonic sound. In my opinion it will not pay for itself and is not worth spending so much money on. We are equipping our theatres for CinemaScope pictures but with single optical track sound. Small town exhibitors should not go for stereophonic sound.—*AGHA Bafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakiston.*

WHEN AND WHERE

August 9-13: International Alliance of Theatrical and Stage Employees, 42nd international covention, Music Hall, Cincinnati, Ohio.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States convention, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

MOTION PICTURE HERALD

July 24, 1954

NEW YORK tax fight injunction ruling is awaited Page 12

AL GREENE may face jail in tax hassle—but such publicity! Page 12

SUMMER'S busting out all over with big new product Page 13

AVERAGE admission price today recorded in study table Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 14

LOEW'S reports net for forty weeks up to $7,345,482 Page 14

RANK circuit in Britain quits CEA as protest on action Page 31

NEWS folks really "live it up" at Dean and Jerry premiere Page 34

STATE court rules laws on censorship must be precise Page 34

THE WINNERS CIRCLE—The box score on box office leaders Page 37

BERNHARD, for years industry leader, dies suddenly at 65 Page 37

AB-PARAMOUNT reports net profit for the quarter at $715,000 Page 40

COLUMBIA big guns loaded with star and story power Page 41

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 45

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On the Horizon

MEETINGS

The whole field of trade practices and film rentals will be aired again soon at a series of meetings being arranged by Allied States Association with the sales heads of the major distributors. The meetings, a result of national Allied's "indictment" of the distributors' policies, issued last week, probably will begin early in August and will be on a company by company basis. The Allied delegation will be headed by Abram F. Myers, chairman and general counsel, and Ben Marcus, president. Also attending will be Jack Kirsch, Nathan Yamins and Wilbur Snaper, all former presidents.

Dollar Publicity

Now that a million's been paid for a story property, and the going price of any tip-top finished production is from twice that figure up, isn't it time for the industry that lost its vogue and nearly its shirt yelling "economy" to revert all-out to a straight dollar-publicity policy?

ARGUMENT

Officials of the Motion Picture Export Association met Federal Trade Commission officials in Washington Tuesday to defend the Association against charges that the recent French agreement had clauses in violation of the Export Trade Act. The charges were made by Ellis Arnall, president of the Society of Independent Motion Picture Producers in a letter to the Commission. After the meeting Bernard B. Smyth, chief of the FTC export trade division said "nothing definitive" had been established and that his first job was to "narrow the issues" between the two associations.

CONFIDENCE

The Smalley circuit, operating theatres in upstate New York is one of the longest established in the business. Hence it is of some importance when Joe Walsh, manager of the Smalley house in Johnstown, N. Y., writes us that "Believing in the future of the Motion Picture Industry, we have just completed a complete redecoration of this theatre, changing it from old Spanish style to modern, using blue and rose pastel shades. This and the installation of wide screen should help bring 'em in."

ADVANCE

Unusual advance publicity is accorded "Night of the Hunter", which United Artists will distribute, in the current issue of "Town and Country" magazine. An article by Charles Laughton, who will direct the picture, sketches the remarkable life story of Paul Gregory, who will produce it, turning his hand to motion pictures after such stage successes as "Don Juan in Hell", "John Brown's Body" and the current "Caine Mutiny Court Martial."

JOE BREEN, AUTHOR

When and if Joseph I. Breen relinquishes directorship of the Production Code Administration, all the book publishers, magazine editors and syndicate-feature heads in the nation are a cinch to besiege him for his memoirs—and if one of them gets him to write them, the reading world is in for that "definitive Hollywood book" its been waiting for since memory runneth not to the contrary. Writing is where Joe came in.

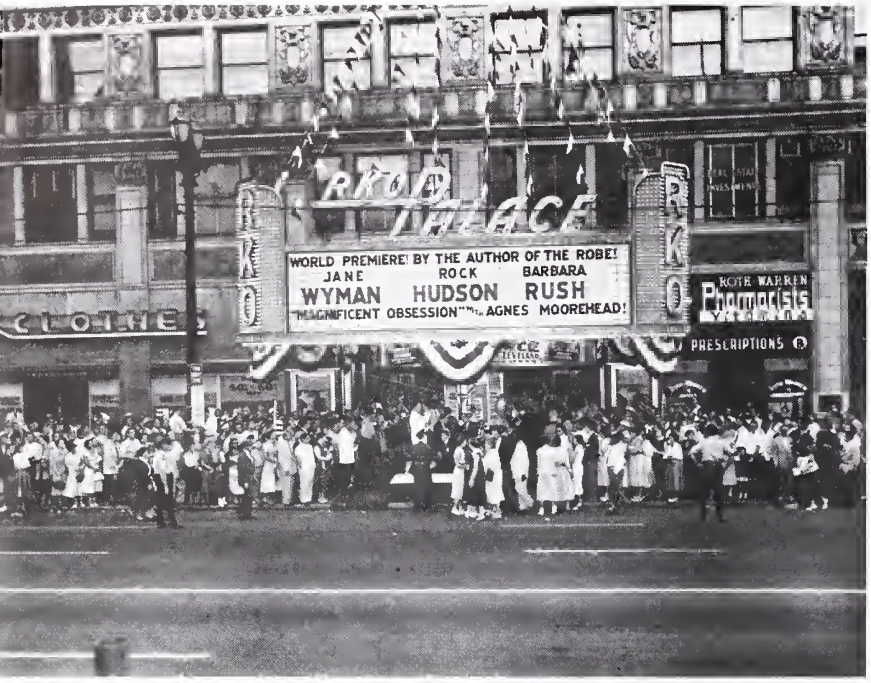
MORE MONEY

The Government's overseas film program will operate on a considerably larger budget during the new fiscal year than during the past 12 months. The film branch will get $3,850,000 for its operation during the new year, compared to $3,390,000 last year.

POPCORN

Popcorn acreage this year is only two-thirds to three-fourths of last year's, according to government and trade estimates, which could mean higher prices on this year's crop.

James D. Ivers-William R. Weaver-J. A. Otten

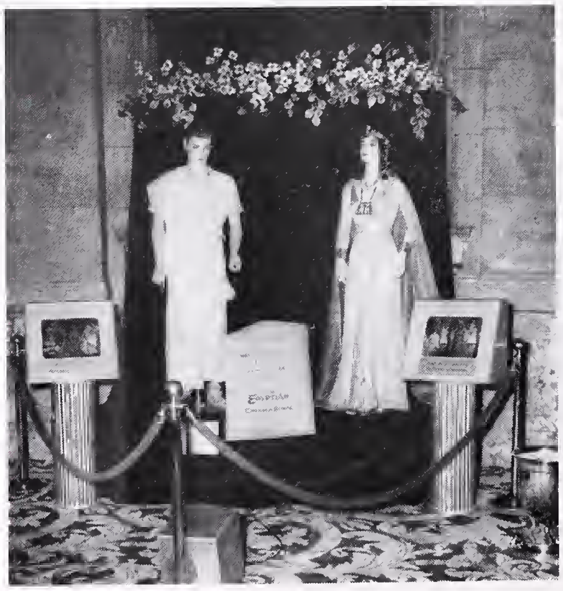

RKO PALACE
RKO
WORLD PREMIERE! BY THE AUTHOR OF THE ROBE!
JANE WYMAN
ROCK HUDSON
BARBARA RUSH
"MAGNIFICENT OBSESSION" WITH AGNES MOOREHEAD!
CLOTHES
ROTH WARREN
Pharmacists
PRESCRIPTIONS

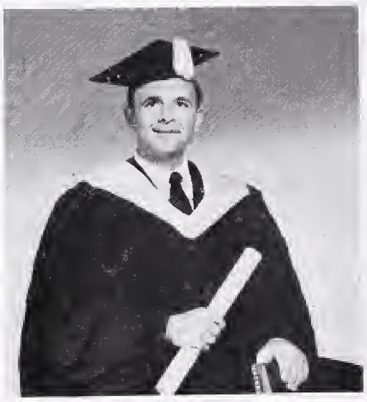
A SUCCESSFUL OPENING. Universal chose Cleveland as the site of its "Magnificent Obsession" premiere. The RKO Palace, at the left, had record business after the personal appearance by Jane Wyman, Agnes Moorhead and producer Ross Hunter.

This week in pictures

THE PRINCIPALS at the Cleveland affair. In array at the Palace are Max Mink, manager; Miss Wyman, Mr. Hunter, and Miss Moorhead; and P. T. Dana, Universal eastern sales manager.

THE BUILDUP. The girl and the cheetah, left, are part of 20th-Fox's traveling exhibits for "The Egyptian." Harry Felger, Philadelphia mayor's representative, welcomes Theona Bryant, an exhibit "hostess." Below, two mannequins, with costumes from the film, as set up in the Roxy Theatre, New York, lobby. The exhibits have drawn thousands daily in Northeastern and southern states, and the hostesses have been appearing on radio and television.





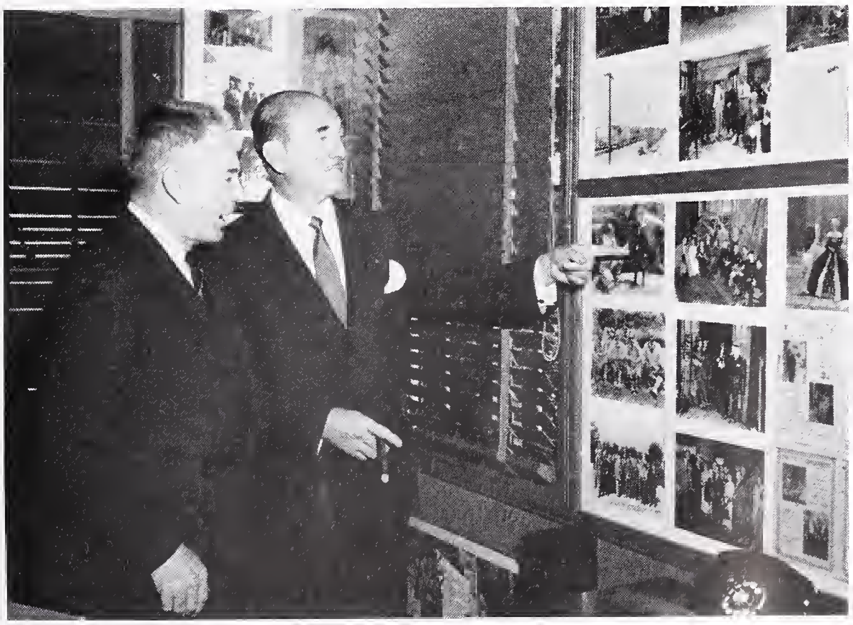
GEORGE SIDNEY, director, has received the honorary degree, Doctor of Science, from Hahnemann Medical College, Philadelphia, for his aid to heart surgery through films.

SID ROGELL is the new executive production manager at 20th-Fox. He succeeds Raymond A. Klune who has become general production manager for Hecht-Lancaster Productions. Mr. Rogell has been with the company since December, 1952, coming from RKO Radio.

THE PLAQUE which Dore Schary, MGM studio head, left above, and Pete Smith, producer and commentator, are holding, is from the National Safety Council, for Mr. Smith's fifth award from the Council, for subjects on safety.

GOOD LUCK to Donald Young, center, student assistant manager at Loew's Warfield, San Francisco, from his coworkers. Mr. Young was transferred to New Haven. With him here are assistant managers Harry Morgan and George Uribe, manager Boyd Sparrow, and publicity director Jim McMillan.

THE MILESTONE AWARD, the Screen Producers Guild annual honor, will go to Nicholas and Joseph Schenck at the annual dinner in Hollywood in November. The brothers were selected for their "historic contributions to the motion picture industry." Nicholas, at left below, is president of Loew's Inc. Joseph is board chairman of United Artists Theatres and of Magna Theatre Corp.



THE CUSTOMER SEES THE FACTORY. Norman Bede Rydge, left, head of the Greater Union circuit of Australia, is shown the sights in the Warner studio trophy room, by executive producer Jack L. Warner. Mr. Rydge also was Mr. Warner's guest at luncheon.

Al Greene May Face Jail— But, Oh That Publicity

by FLOYD E. STONE

TOO BAD, AL. SORRY IT TURNED OUT THIS WAY. YOU DID YOUR BEST. WE'LL ALWAYS REMEMBER YOU.

Having dashed off this message to our friend Al Greene at mid-week, we turn now to tell you what happened and how.

Al is the smart and lively owner of the Avenue U Theatre, in Brooklyn, who last week thought he'd do a job for the New York City theatre owners protesting that 5 per cent admissions tax. Al gave them action.

The HERALD, two weeks ago, was the first to report, with some awe, Al's smartest move to date. He chrome plated 24,000 pennies and asked his customers to place them as "protest pennies" in a large, prominent gin bottle alongside his box office.

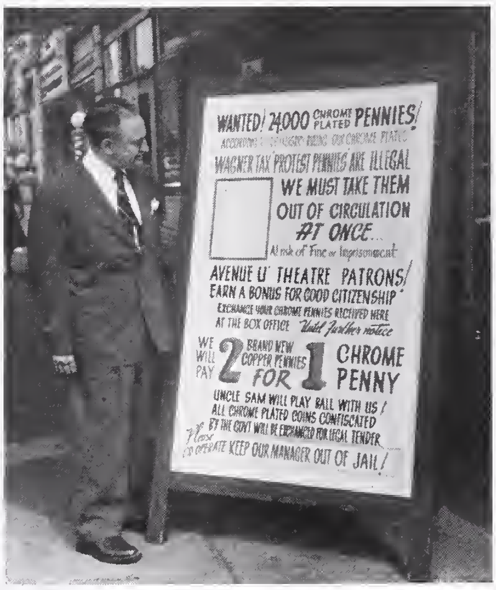
He was going to take them on the appointed day to City Hall and pay that tax. Mayor Wagner would pay some attention, and how.

Well, Al's in a fix, and that's why we're telling him we're with him. Up to a certain point. Jail, that is. The U. S. Secret Service has hold of our showman. Chrome plating pennies alters their appearance, changes their weight and they might even be mistaken for dimes.

Said the Secret Service: Get back those pennies!

At mid-week, Al had gotten back 500. This, in spite of a 40 by 60 sign headed: "Keep Our Manager Out of Jail". And an offer of two copper pennies for each one of chrome plate.

Al's date with destiny was to be Thursday afternoon, at 4:00 P.M., at the local office of the Treasury Department. He was to walk in with his coins. And with his coculprit, the unnamed technical pioneer whose genius brightened the pennies. This man is in trouble, too.


WANTED! 24,000 CHROME PLATED PENNIES!
WAGNER TAX "PROTEST PENNIES" ARE ILLEGAL
WE MUST TAKE THEM OUT OF CIRCULATION AT ONCE...
At risk of Fine or Imprisonment
AVENUE U THEATRE PATRONS!
EARN A BONUS FOR GOOD CITIZENSHIP
EXCHANGE YOUR CHROME PENNIES RECEIVED HERE AT THE BOX OFFICE Until further notice
WE WILL PAY 2 BRAND NEW COPPER PENNIES FOR 1 CHROME PENNY
UNCLE SAM WILL PLAY BALL WITH US!
ALL CHROME PLATED COINS CONFISCATED BY THE GOVT WILL BE EXCHANGED FOR LEGAL TENDER
KEEP OUR MANAGER OUT OF JAIL!

COME BACK, LITTLE PENNIES. Al Greene, the man who puts and takes, beside the sign appealing to his customers to save him from jail.

By telephone this morning, we heard from Al the latest bad news. The kids of his neighborhood have developed an unholy urge to make money. They're chrome plating all the pennies they can find.

So Al's got a special trailer, asking Mom and Dad to please, please keep Junior away from the chemistry set.

All this did not go unnoticed in the local and national press. The "World Telegram and Sun" ran a front page feature, the Associated Press asked Al to keep them informed, and "Life" magazine was interested.

Wait Ruling On City Tax Injunction

New York City exhibitors and the New York City Administration at midweek were waiting for a decision from the State Supreme Court on a temporary injunction against the collection of the recently imposed five per cent city amusement tax, not-so-fondly known as the "Wagner tax" in honor of New York City Mayor Robert Wagner.

At the same time there was a growing feeling that a token or stamp system might be substituted for the tax law's major fraction provision, which, as it now stands, requires the collection of taxes of up to 6-2/3 per cent on some tickets. This is in direct opposition to the "enabling act," passed by New York State in 1947 to allow amusement tax collections of up to five per cent.

The possible token system, now employed by the cities of Elmira and Binghamton, New York, supplies exhibitors with tokens or stamps in mill amounts covering any fractions which may result from collection of the tax. Assistant Corporation Counsel Stanley Buchsbaum, who presented the New York City case for the tax before Supreme Court Justice Nicholas M. Pette last week, said that this system of collection "is a definite possibility."

A spokesman for Edward C. Rafferty, attorney for the plaintiffs in the exhibitor suit against the city, said, however, such a method would be "uneconomical for the city," because of the money involved in extra bookkeeping, and in printing and issuance of stamps. It would be easier, he said, for the city to lower the amount of the tax.

The suit against the city was brought by five Queens theatres which asked for temporary injunction against the tax on the ground that it violates three city, state and Federal laws. These are the enabling act, a section of the City Administrative Code and the state constitution. There was no indication at midweek how soon Justice Pette would rule on the case. Mr. Buchsbaum said that it "may be tomorrow or it may be six months from now."

Oklahoma Showman Sues On CinemaScope "Rights"

Charging he has been refused the right to exhibit CinemaScope pictures unless he first plays "The Robe," Joe Turner, exhibitor, of Lawton, Oklahoma, has sued 20th-Fox in Oklahoma City Federal Court for $75,000. He has named 20th-Fox representative Marion Osborne as one who was his contact before he installed CinemaScope equipment. He said he was offered "The Robe" and "How to Marry a Millionaire," with the second contingent upon the first. Mr. Osborne denied the forcing, and also Mr. Turner's allegation that 20th-Fox gave exclusive CinemaScope rights to a rival theatre, the Vaska. He added Mr. Turner could if he wanted outbid the Vaska, and also that Mr. Turner had installed his equipment after the Vaska had installed its CinemaScope screen and lenses.

Agreement Is Reached On Revision of Tax

WASHINGTON: House-Senate tax conferees reached agreement on rules to permit exhibitors and other businessmen to write off more of the cost of new investments in equipment and buildings during the early years of the property's life.

The House-passed technical tax bill authorized use of the so-called declining balance method of depreciation, under which about two-thirds of the cost of an asset could be deducted for tax purposes in the first half of its life, compared to half the cost at present. The Senate version accepted this method but added several other alternative methods of rapid depreciation. The conferees took the Senate version.

The conferees also approved a provision permitting businessmen to carry back losses for two years, rather than one year.

MGM Buys 'Tea and Sympathy'

MGM announced this week it has purchased the screen rights to the current Broadway stage hit, "Tea and Sympathy," by Robert Anderson. Pandro S. Berman has been assigned to produce the film, for which the director and stars have to be set.

Goldwyn Backs Scholarship

Samuel Goldwyn has presented a check for the second Goldwyn scholarship at the University of California at Los Angeles School of Medicine. The scholarship was established last year by the Samuel Goldwyn Foundation, a charitable organization founded by the producer, to aid medical students.

SUMMER'S BUSTING OUT BIG FILMS ALL OVER

WITH the hot weather, big summer business seems finally to have arrived. Rising temperatures and the accompanying compulsion felt by the average American to start moving—in any direction—has been responsible to some extent for the rise in grosses at the nation's theatres, notably drive-ins and those indoor houses comfortably air-conditioned. More directly responsible, however, has been the increase in the number of big pictures.

In his report to stockholders on the first six months' business of 1954, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, noted that although there had been a slight decline in box office receipts in the year's second quarter, receipts had begun to rise in June. "Further improvement is expected in the third quarter based on the number of fine pictures scheduled for release at that time," he added.

Here is a rundown on the pictures which either are spearheading or seem about to spearhead the summer box office parade:

"Apache," United Artists' big, color by Technicolor Western starring Burt Lancaster and Jean Peters. The film took in $43,000 in its first week at New York's Criterion theatre, the theatre's best week of the year to date. It is being held over in eight other situations from Boston to San Francisco.

"The Caine Mutiny," Columbia's record-breaking, all-star screen translation of the best-selling novel which, in color by Technicolor, is doing standout business in all situations and in several is breaking the records made by the company's phenomenal "From Here to Eternity."

"Gone With the Wind," MGM's reissue of the David Selznick classic which is doing better business today in some cities than it did in its terrific premiere engagements 15 years ago. It recently was the talk of Broadway when, during its engagement at New York's Loew's State, it had standees on a Monday evening. That, according to Film Row wits, is business.

"Living It Up," Paramount's latest, starring box office champions Dean Martin and Jerry Lewis, and which got off to a promising start last week at its Atlantic City premiere.

"Knock on Wood," Paramount's Danny Kaye special which currently is repeating in national engagements the success it started in its first pre-release engagements this spring.

"Susan Slept Here," RKO Radio comedy starring Dick Powell and Debbie Reynolds, which last week had its world premiere engagement at the Golden Gate theatre, San Francisco, and looks a record $18,000 for its first week after a first five days of $14,000. It is not a "sleeper."

"Three Coins in the Fountain," "Demetrius and the Gladiators" and "Garden of Evil," from 20th-Fox, and which, with the release of the first in May, began a one-company box office revival which shows no sign of abating.

"The High and the Mighty," Warner Brothers' WarnerColor and CinemaScope air drama which has had them sitting on the edge of their seats—after standing for hours in line—ever since its record-breaking opening last month in San Francisco.

"The Magnificent Obsession," Universal drama in color by Technicolor and starring Jane Wyman, which the company reported Tuesday had brought in a weekend gross of $24,993 at the United Artists theatre in Chicago, to break a 20-year house record. The picture was premiered last week in Cleveland with business breaking those records established by Universal's "Glenn Miller Story."

Big CinemaScope Product Among Future Films

Just a few of the big pictures upcoming in the immediate future to supplement the above-named product for the rest of the summer are Paramount's "Rear Window," Columbia's "On the Waterfront," MGM's "Seven Brides for Seven Brothers," Warner Brothers' "King Richard and the Crusaders," Universal's "Black Shield of Falworth," and 20th-Fox's "Broken Lance" and "The Egyptian." The last five, it might be noted, are in CinemaScope.

The HERALD Boston correspondent reports that the general public interest in CinemaScope and wide-screen generally, plus the 10 per cent reduction in the admission tax, has brought business in the entire New England area to the point where it is ahead of last year in most instances. The situation in New England, being an area comprising sections of almost all types (namely, with and without TV, and urban and rural) would seem to hold true of many other parts of the nation. Drive-ins, which were slow getting starting in New England, now spearhead that area's boom.

The Average Admission Price Today

The HERALD INSTITUTE of Industry Opinion

The average admission price at motion picture theatres in the United States as of now is 49 cents for adults and 16 cents for children. The figure was determined as part of the latest HERALD Institute of Industry Opinion survey, now in work. It was compiled from a cross section of reports from members of the Institute's Exhibition Panel representing theatres in situations which extend from small towns to large cities.

The result bears out the contention that motion picture admission prices generally have not increased as much as the cost to consumer of most other goods and services. The average admission price in 1938 was 22 cents. In 1948, after the tremendous war inflation, it was 44 cents. But since then, while the general price trend and cost of living continued to rise very sharply, the admission price only rose five cents.

The pre-war children's admission price average was estimated at ten cents, the new figure thus representing an increase of only six cents.

The breakdown of the figures by situation was:

Population	*Average Adult Price*	*Average Children's Price*
Up to 7,500	*40 cents*	*14 cents*
7,500 to 30,000 . . .	*46 cents*	*16 cents*
30,000 to 100,000	*57 cents*	*19 cents*
Over 100,000	*54 cents*	*16 cents*
Combined average	*49 cents*	*16 cents*

The Institute survey, covering the disposition, by the theatre owner, of the box office dollar, will appear in an early issue of The HERALD.

Terry Ramsaye Says

EXPERIENCE DECIDES—Mr. N. A. Taylor, able Canadian exhibitor and contributor of a column entitled "Our Business" in the "Canadian Film Weekly," with whom I agree so often, takes his pen in hand to continue the argument in behalf of the establishment of a Canadian motion picture industry. He disapproves of my observation that the Canadian market is not big enough, nor sufficiently different in its requirements from the theatre south of the border, to warrant a separate production institution. He agrees, incidentally, that "most top American film executives are dominated by just this type of thinking". The reason for that is, of course, that they have had the Canadian and all other territorial possibilities under study, examination and experience from the beginning. The American motion picture industry—what we mean when we say Hollywood—knows rather accurately about how far it is practical to make movies for competition in the necessary worldwide market behind all of the walls and curtains of nationalism around the world.

American industry has grown to dominance of the world market in movies, just as it has in so many lines—by delivery of a product at a price.

The American motion picture has never been made "to sell the United States or the American way". It has been made to sell entertainment.

* * *

SAVING THE NATION—Anyone concerned with what other people do with their playtime—as everybody in the motion picture industry must be—will be viewing with a particular curiosity the announcement from California that "Texas multi-millionaires are planning to acquire half a dozen of the nation's biggest horse-race tracks to operate them for the benefit of under-privileged boys".

It is the understandable impression of many of us in the East that a good deal of the horse-racing business is operated by and for a number of "boys" who do not appear to have found themselves particularly under-privileged.

It is decidedly to the interest of everyone that the biggest public entertainments should be operated as business services, and not as rackets. Racketeering seems to spread like Spanish moss over many, if not all, large entertainment opportunities susceptible of control, notably racing.

It would be distinctly to the benefit of the motion picture industry and all the persons legitimately connected with all the legitimate activities of it if the entertainment dollar of this country is kept free. The current project under promotion aims at establishing a chain of six race tracks across the nation. The movement is now said to have one rack-track near Los Angeles, and various designs for acquiring five others. The scheme, it is said, contemplates that "90 per cent of the profits" from the tracks would go to a non-profit organization called Boys, Inc. Financial aspects apparently lack precise definition but "would run into tens of millions of dollars".

Down the years we have heard some highly ornamental and elaborate presentations in behalf of the "sport of kings," which seems to be entirely based on the fact that some horses can run faster than others. That, one may believe, has been established. Further, there has been interesting contention for decades in behalf of the noble cause of improving the breed. In that period there has been no evidence that the race track ever did anything toward the development of work horses. No doubt we do have some horses which feel improved. So far that is the only discernible achievement.

The expensive efforts being made to improve the motion picture will, on the whole, probably benefit human society more.

* * *

SOLDIERS WON'T COOK—The Associated Press discovers a contract with Nationwide Food Service which will take over the kitchen chores for Vance Air Force Base, Enid, Okla. It foresees the military service in a movement to get out from under that universal curse of "KP", meaning kitchen police.

Soldiers will view this as a jolly idea and will be wondering why military genius had not arrived at this brilliant answer long ago.

When the soldier comes home at night from his day's work in the war, he wants dinner on the table. This, of course, all pertains to the much boasted improvement of our living standards.

And after dinner, the movies.

Loew Net Up In 40 Weeks, $7,345,482

Loew's, Inc., this week reported for the 40 weeks ended June 10, 1954, subject to year-end audit and adjustments, net operating profit of $7,345,482 before Federal taxes and after reserve for depreciation and contingencies. The net compared with $5,685,184 in the similar 40-week period of the preceding year. After Federal taxes the net profit for this year's 40 weeks was $4,466,376 equivalent to 87 cents per share compared with $3,185,871 or 62 cents last year.

For the 12 weeks ended June 10, 1954, net operating profit was $2,158,831 before taxes and after reserve for depreciation and contingencies compared with $1,865,697 in the same period of the preceding year. After Federal taxes the earnings were $1,267,210 compared with $1,014,142 a year ago. On a per share basis the 12-week earnings this year after taxes were 25 cents a share compared with 20 cents in the same quarter of 1953.

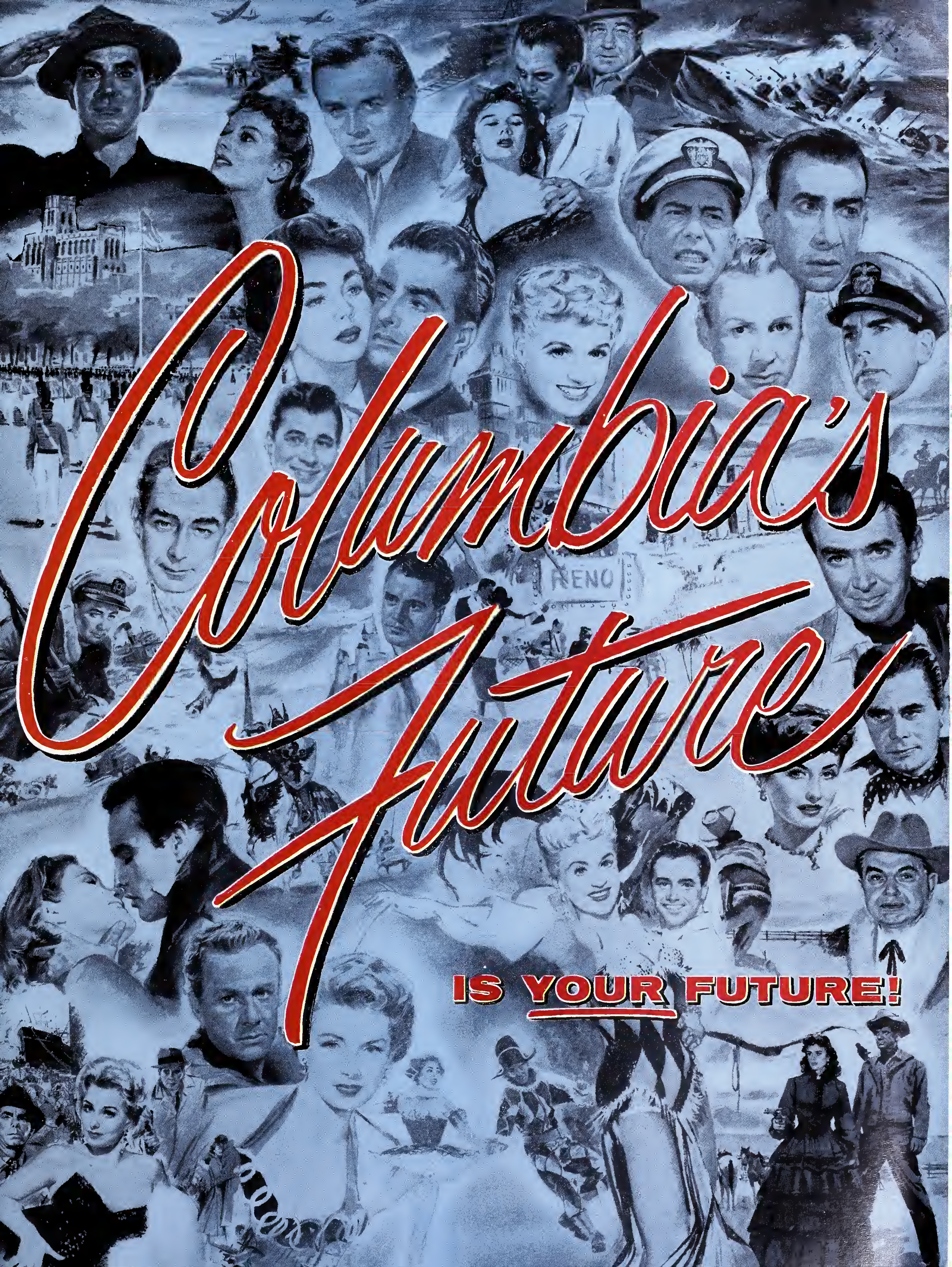
Gross sales and operating revenues for the 40 weeks ended June 10, 1954, were estimated at $138,250,000 against $133,612,000. For the current June quarter, these were estimated at $41,144,000 against $39,684,000 in the corresponding period last year.

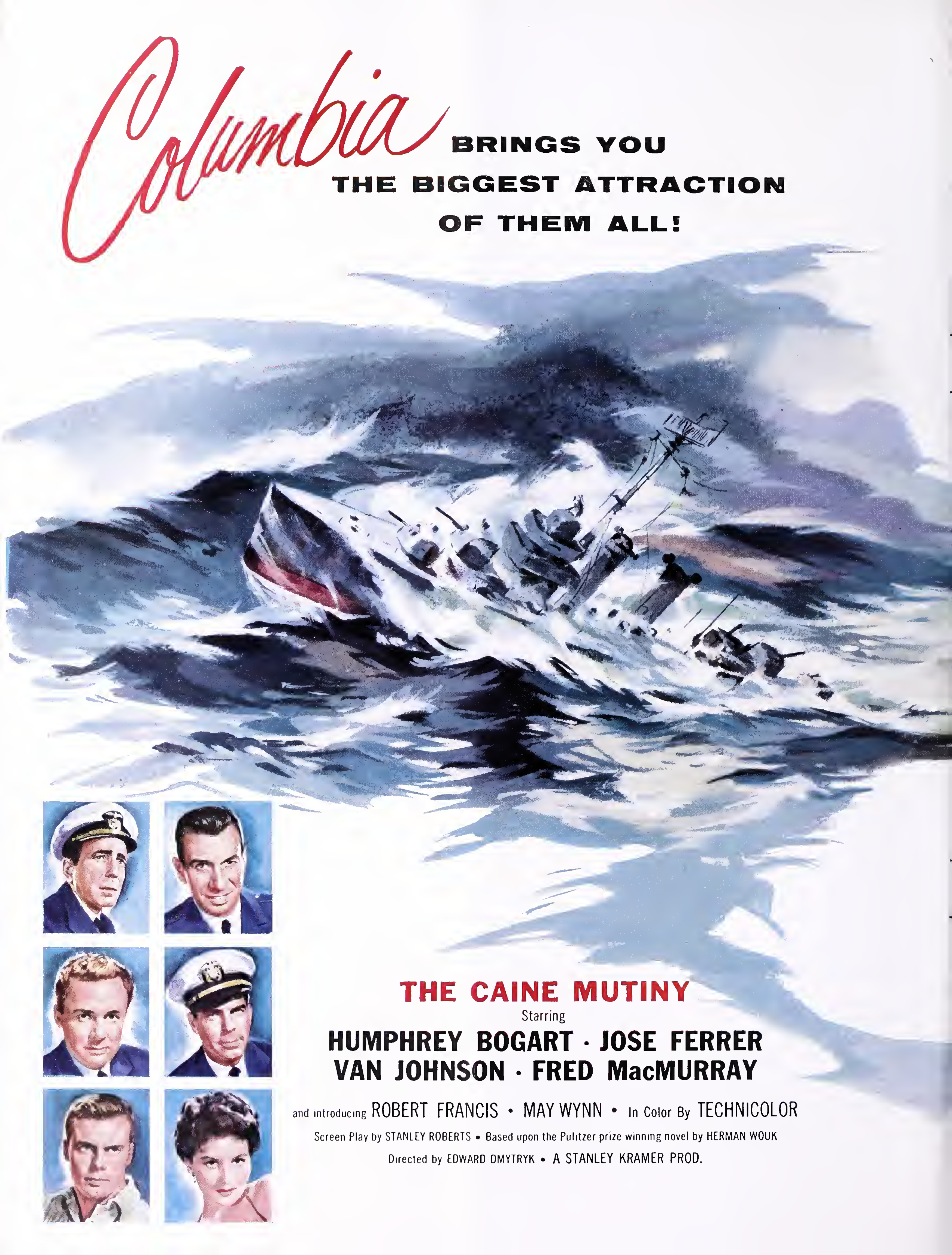
I.F.E. First National Sales Meeting Aug. 6

I.F.E. Releasing Corporation will hold its first national sales convention August 6-10, Bernard Jacon, vice-president in charge of sales, announced this week. All division managers, district managers and salesmen will meet with the New York executives at conferences in I.F.E.'s studio in New York. "The convention is being held at this time," said Mr. Jacon, "because circumstances have never been so favorable for I.F.E. at any time during its 20 months of operation. We intend to discuss the vast changes that have occurred throughout the nation distribution-wise during the past year and acquaint the field force first-hand with our strong product lineup for 1954-55, so that fullest advantage may be taken of both factors."

Bronx Exhibitor Files Anti-Trust Action

The IDA Amusement Co., operator of the Fleetwood theatre in the Bronx, New York, has filed a $450,000 anti-trust action against RKO, Warner Brothers, Universal Pictures, 20th Century-Fox and J. J. Theatres, Inc., operators of the Kent theatre, also in the Bronx. The complaint charges the clearance given the RKO split and to the Kent over the plaintiff's Fleetwood is illegal. The plaintiff has operated the Fleetwood since 1952. Prior to that, it was operated by J. J. The complaint alleges that at no time previously was any clearance accorded the Kent over the Fleetwood.


Columbia's Future
IS YOUR FUTURE!
RENO



Columbia BRINGS YOU THE BIGGEST ATTRACTION OF THEM ALL!

THE CAINE MUTINY

Starring

HUMPHREY BOGART · JOSE FERRER
VAN JOHNSON · FRED MacMURRAY

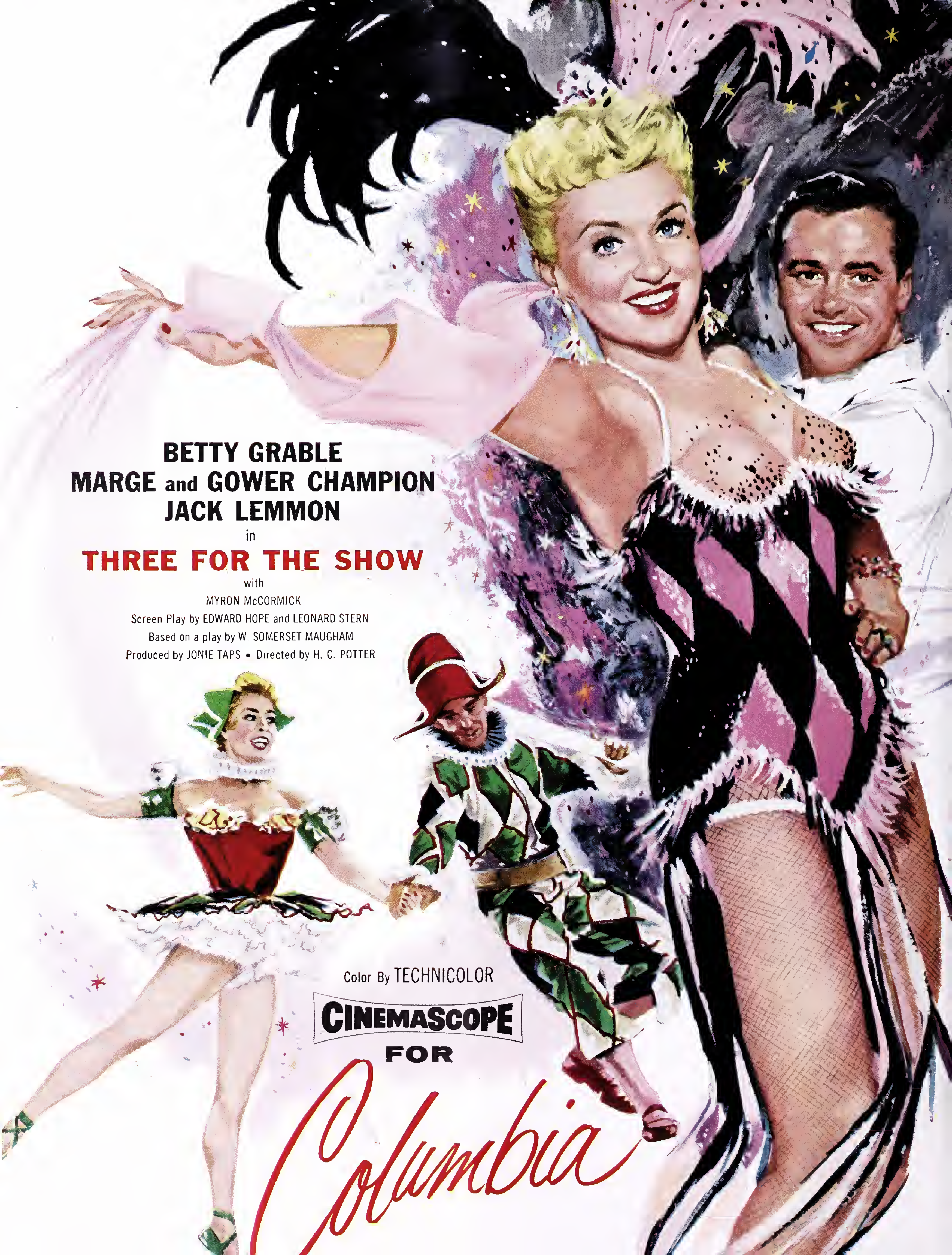
and introducing ROBERT FRANCIS • MAY WYNN • In Color By TECHNICOLOR

Screen Play by STANLEY ROBERTS • Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK • A STANLEY KRAMER PROD.

JUDY HOLLIDAY
JACK LEMMON
JACK CARSON
in
PHFFFT
with **KIM NOVAK**
LUELLA GEAR
Screen Play by GEORGE AXELROD
Based on a new play by George Axelrod, author of THE SEVEN YEAR ITCH
Directed by MARK ROBSON
Produced by FRED KOHLMAR

THE YEAR'S
BRIGHTEST COMEDY
COMES FROM *Columbia*



BETTY GRABLE
MARGE and GOWER CHAMPION
JACK LEMMON
in

THREE FOR THE SHOW

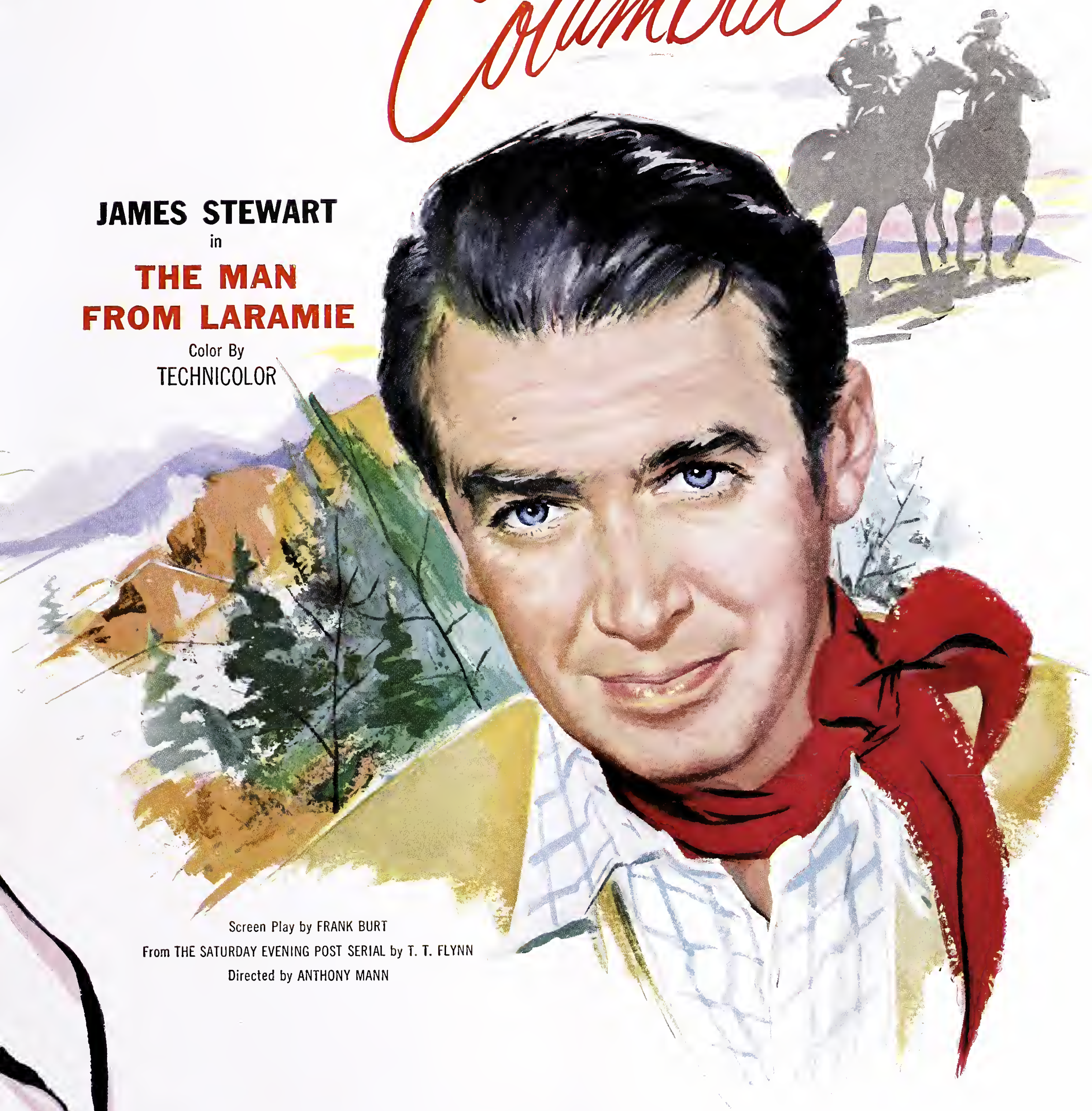
with
MYRON McCORMICK
Screen Play by EDWARD HOPE and LEONARD STERN
Based on a play by W. SOMERSET MAUGHAM
Produced by JONIE TAPS • Directed by H. C. POTTER

Color By TECHNICOLOR
CINEMASCOPE
FOR
Columbia

FROM

WILLIAM GOETZ PRODUCTIONS

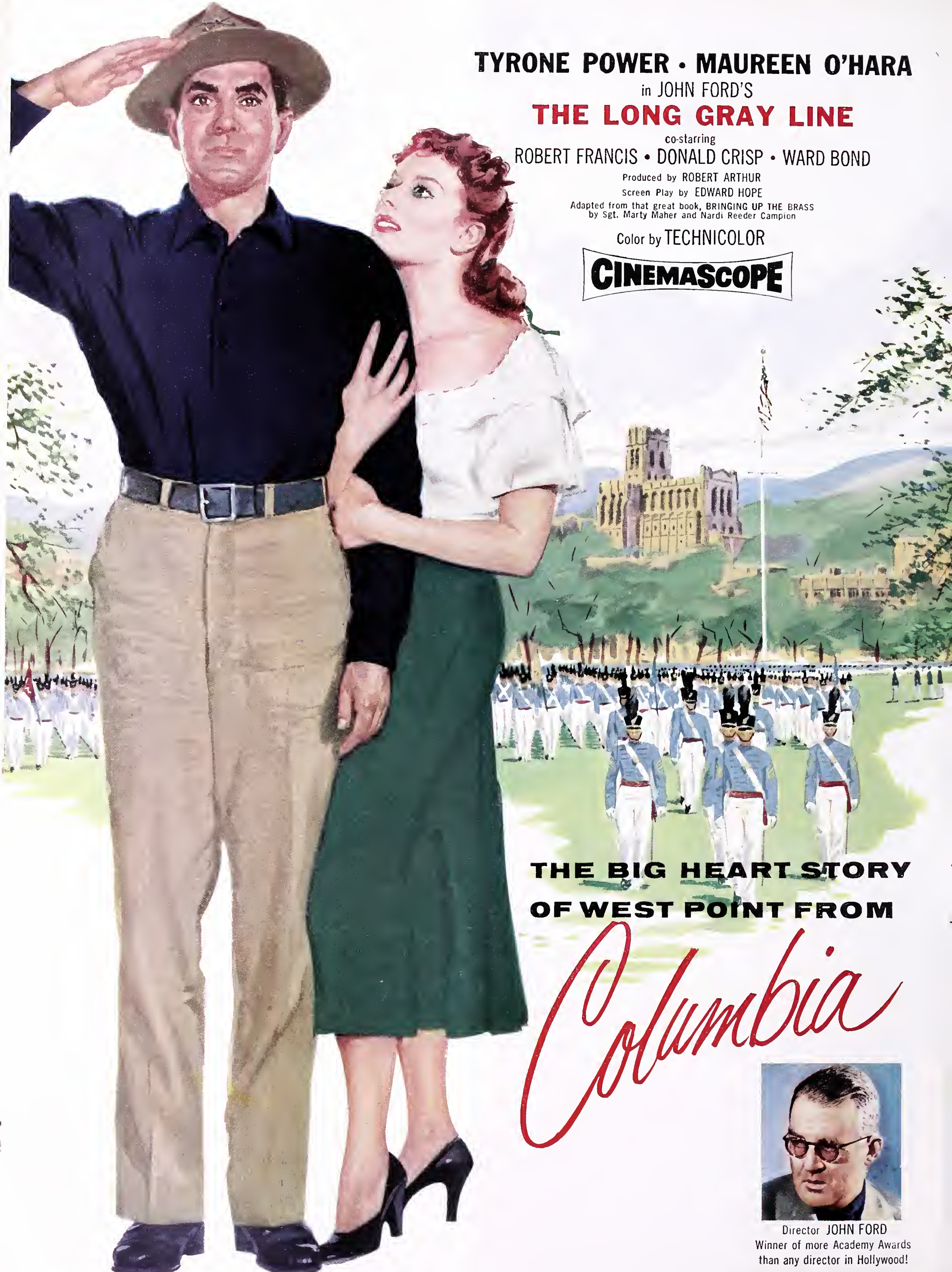
AND *Columbia*



JAMES STEWART
in
THE MAN FROM LARAMIE
Color By
TECHNICOLOR

Screen Play by FRANK BURT
From THE SATURDAY EVENING POST SERIAL by T. T. FLYNN
Directed by ANTHONY MANN

AND 2 MORE ARE COMING!



TYRONE POWER • MAUREEN O'HARA

in JOHN FORD'S

THE LONG GRAY LINE

co-starring

ROBERT FRANCIS • DONALD CRISP • WARD BOND

Produced by ROBERT ARTHUR

Screen Play by EDWARD HOPE

Adapted from that great book, BRINGING UP THE BRASS
by Sgt. Marty Maher and Nardi Reeder Campion

Color by TECHNICOLOR

CINEMASCOPE

**THE BIG HEART STORY
OF WEST POINT FROM**

Columbia

Director JOHN FORD
Winner of more Academy Awards
than any director in Hollywood!

FROM HORIZON PICTURES
AND

Columbia

MARLON BRANDO

ON THE WATERFRONT

AN ELIA KAZAN PRODUCTION
co-starring KARL MALDEN • LEE J. COBB
with ROD STEIGER • PAT HENNING and introducing EVA MARIE SAINT
Produced by SAM SPIEGEL
Screen Play by BUDD SCHULBERG • Music by LEONARD BERNSTEIN
Directed by ELIA KAZAN

ALAN LADD

in

HELL BELOW ZERO

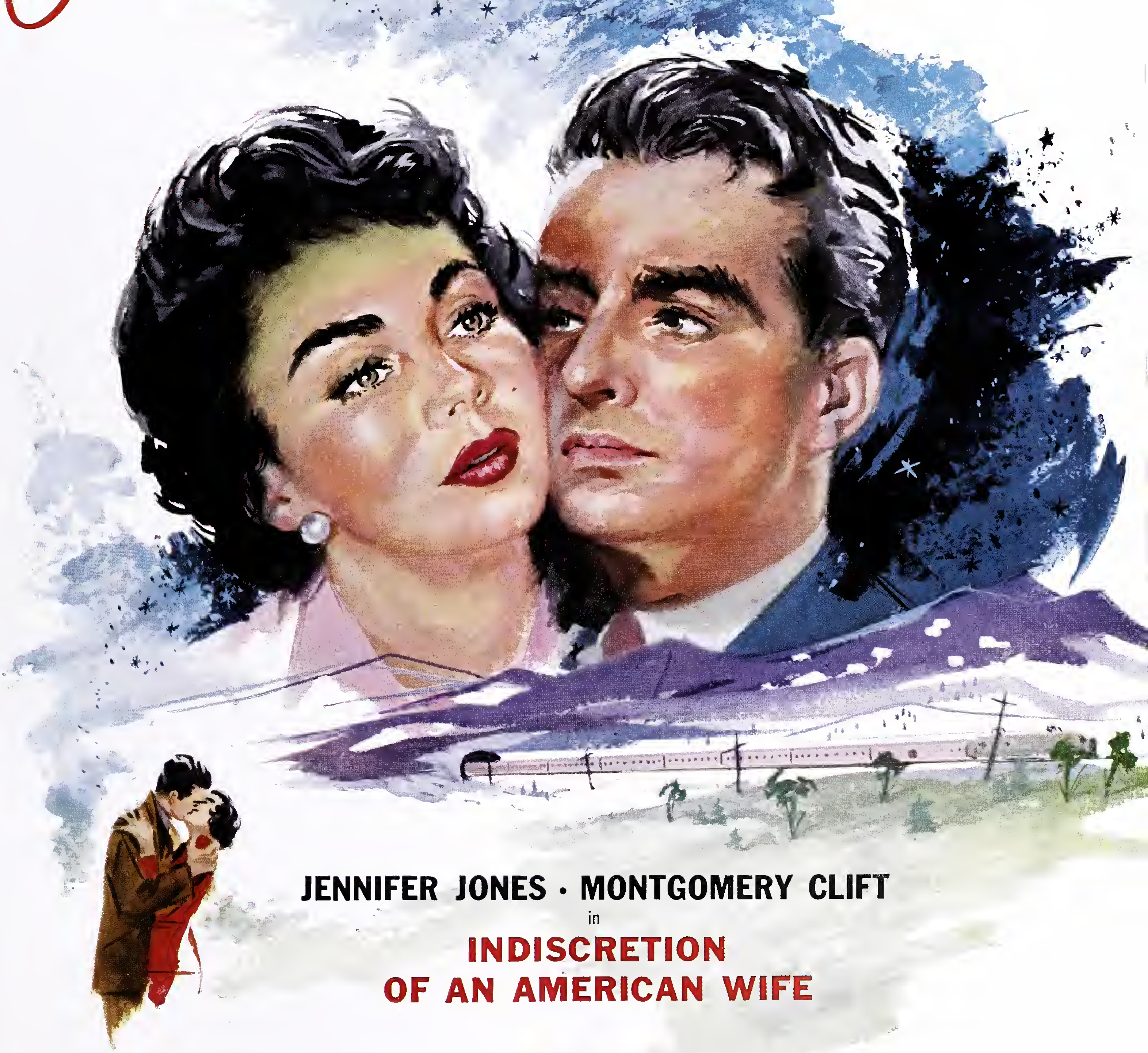
with JOAN TETZEL • BASIL SYDNEY • STANLEY BAKER

Screenplay by ALEC COPPEL and MAX TRELL • Adaptation by RICHARD MAIBAUM
Based on the novel "The White South" by Hammond Innes • Associate Producer George W. Willoughby • Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by MARK ROBSON

Color by
TECHNICOLOR

FROM
WARWICK PRODUCTIONS
AND *Columbia*

Columbia **BRINGS YOU THE LOVE STORY OF THE YEAR!**



JENNIFER JONES • MONTGOMERY CLIFT

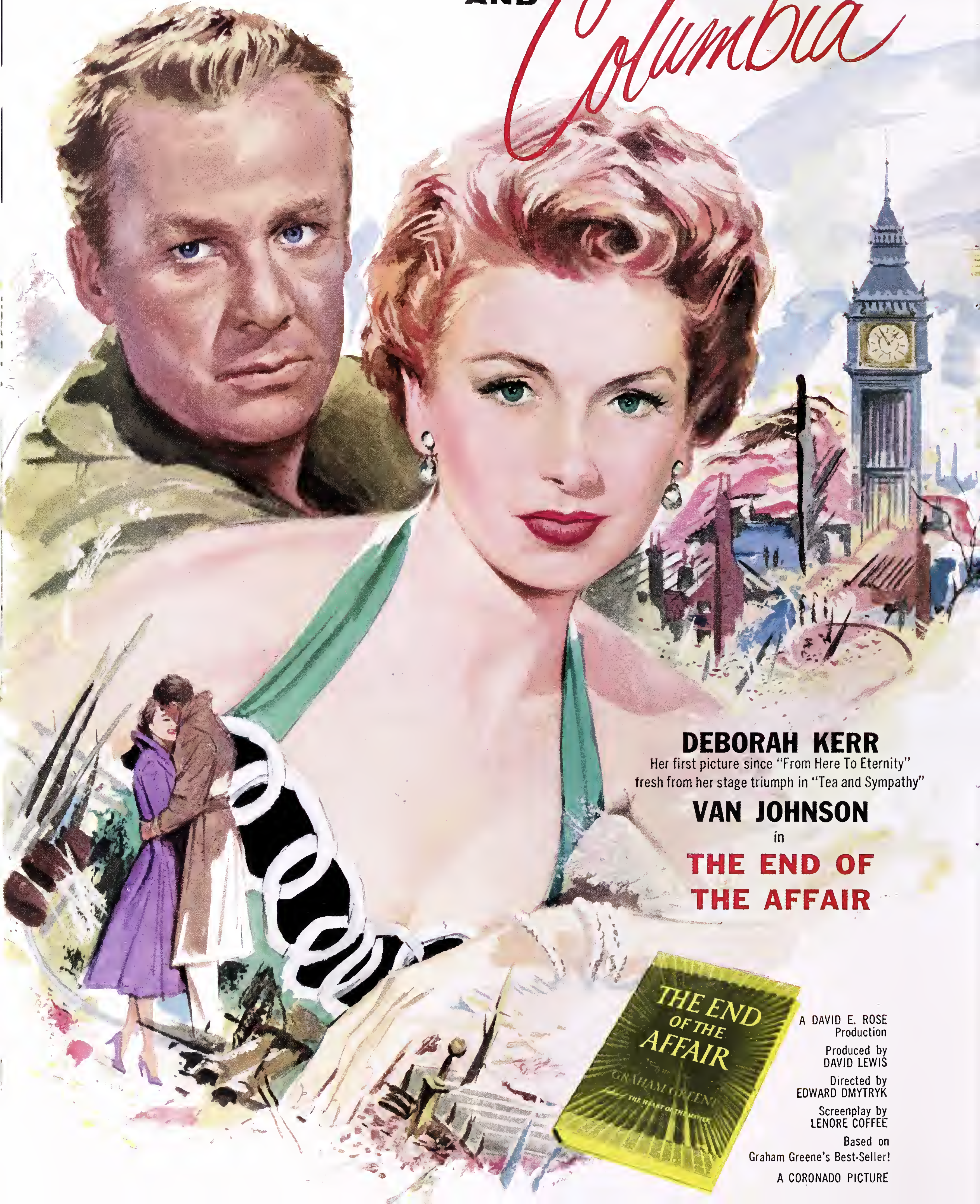
in

INDISCRETION OF AN AMERICAN WIFE

Produced and Directed by VITTORIO De SICA

FROM CORONADO PICTURES

AND *Columbia*


THE END OF THE AFFAIR
GRAHAM GREENE
THE HEART OF THE MATTER

DEBORAH KERR

Her first picture since "From Here To Eternity"
fresh from her stage triumph in "Tea and Sympathy"

VAN JOHNSON

in

THE END OF THE AFFAIR

A DAVID E. ROSE
Production

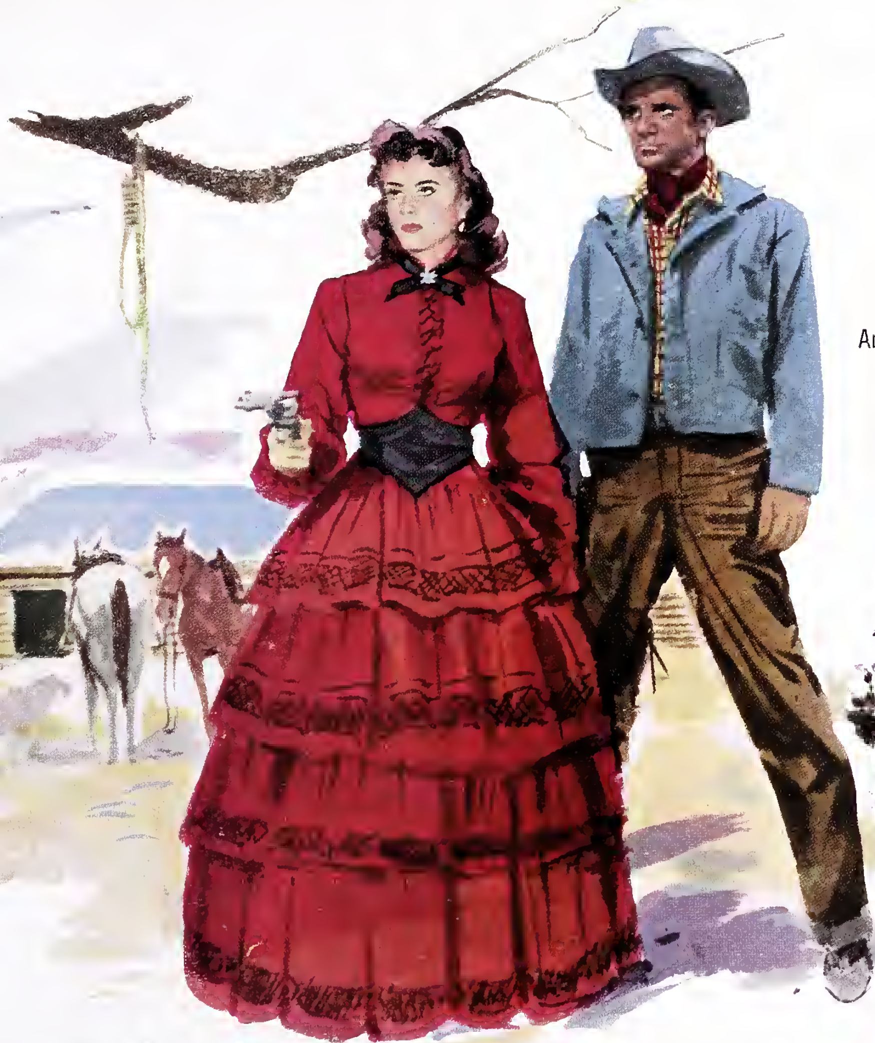
Produced by
DAVID LEWIS

Directed by
EDWARD DMYTRYK

Screenplay by
LENORE COFFEE

Based on
Graham Greene's Best-Seller!

A CORONADO PICTURE



DANA ANDREWS · DONNA REED

in

THREE HOURS TO KILL

co-starring DIANNE FOSTER · Color by TECHNICOLOR

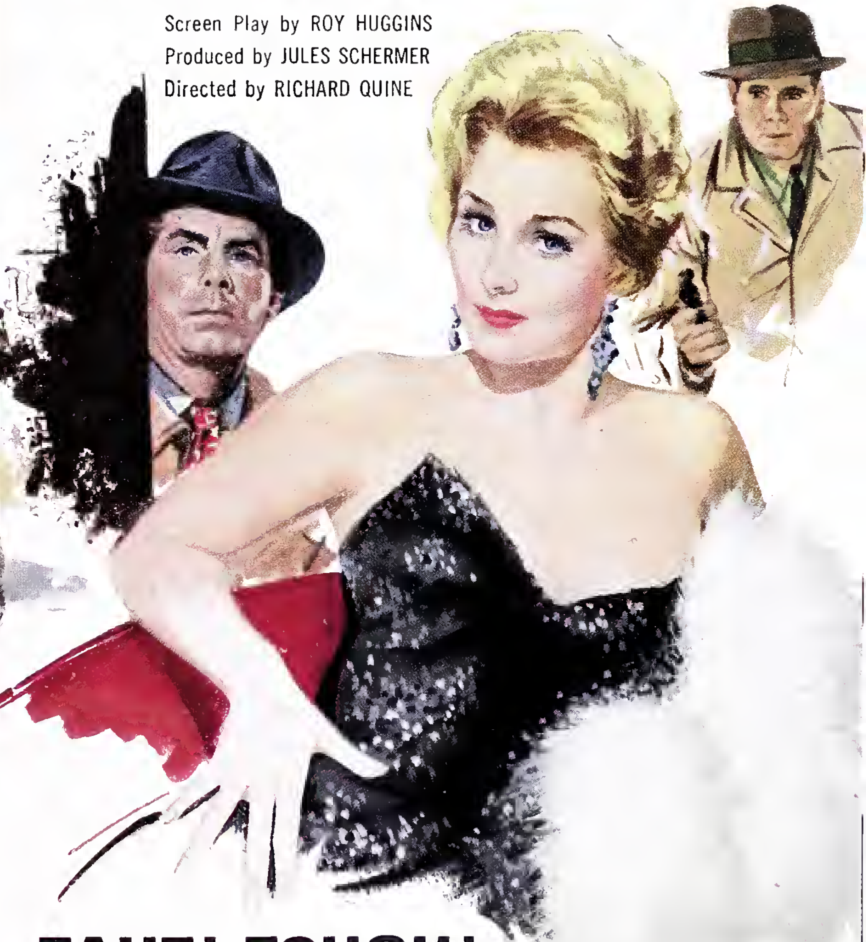
Screen Play by RICHARD ALAN SIMMONS and ROY HUGGINS
Produced by HARRY JOE BROWN · Directed by ALFRED WERKER

PUSHOVER

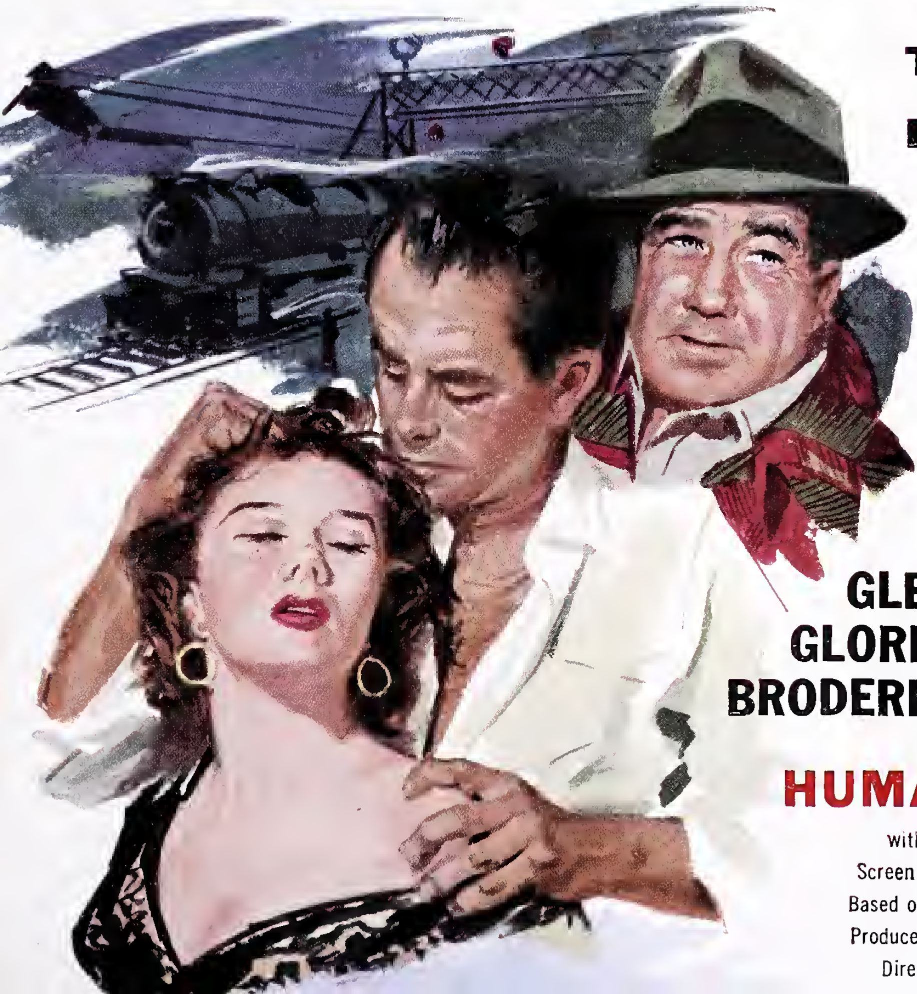
starring

FRED MacMURRAY
PHIL CAREY
And Introducing **KIM NOVAK** with DOROTHY MALONE

Screen Play by ROY HUGGINS
Produced by JULES SCHERMER
Directed by RICHARD QUINE



TAUT! TOUGH!
TOP MELODRAMAS
FROM *Columbia*



GLENN FORD
GLORIA GRAHAME
BRODERICK CRAWFORD

in

HUMAN DESIRE

with EDGAR BUCHANAN
Screen Play by ALFRED HAYES
Based on a novel by EMILE ZOLA
Produced by LEWIS J. RACHMIL
Directed by FRITZ LANG

ALAN LADD
in
THE BLACK KNIGHT
co-starring
PATRICIA MEDINA
PETER CUSHING • ANDRE MORELL • HARRY ANDREWS
Story and screenplay by ALEC COPPEL
Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by TAY GARNETT
A WARWICK PRODUCTION
Color by
TECHNICOLOR

THE YEAR'S OUTSTANDING ADVENTURE PICTURE FROM WARWICK AND

Columbia

IN THE TRADITION OF *Columbia's* GREATEST!

GLENN FORD • BARBARA STANWYCK
EDWARD G. ROBINSON
in
THE VIOLENT MEN
with
DIANNE FOSTER • BRIAN KEITH • MAY WYNN • WARNER ANDERSON

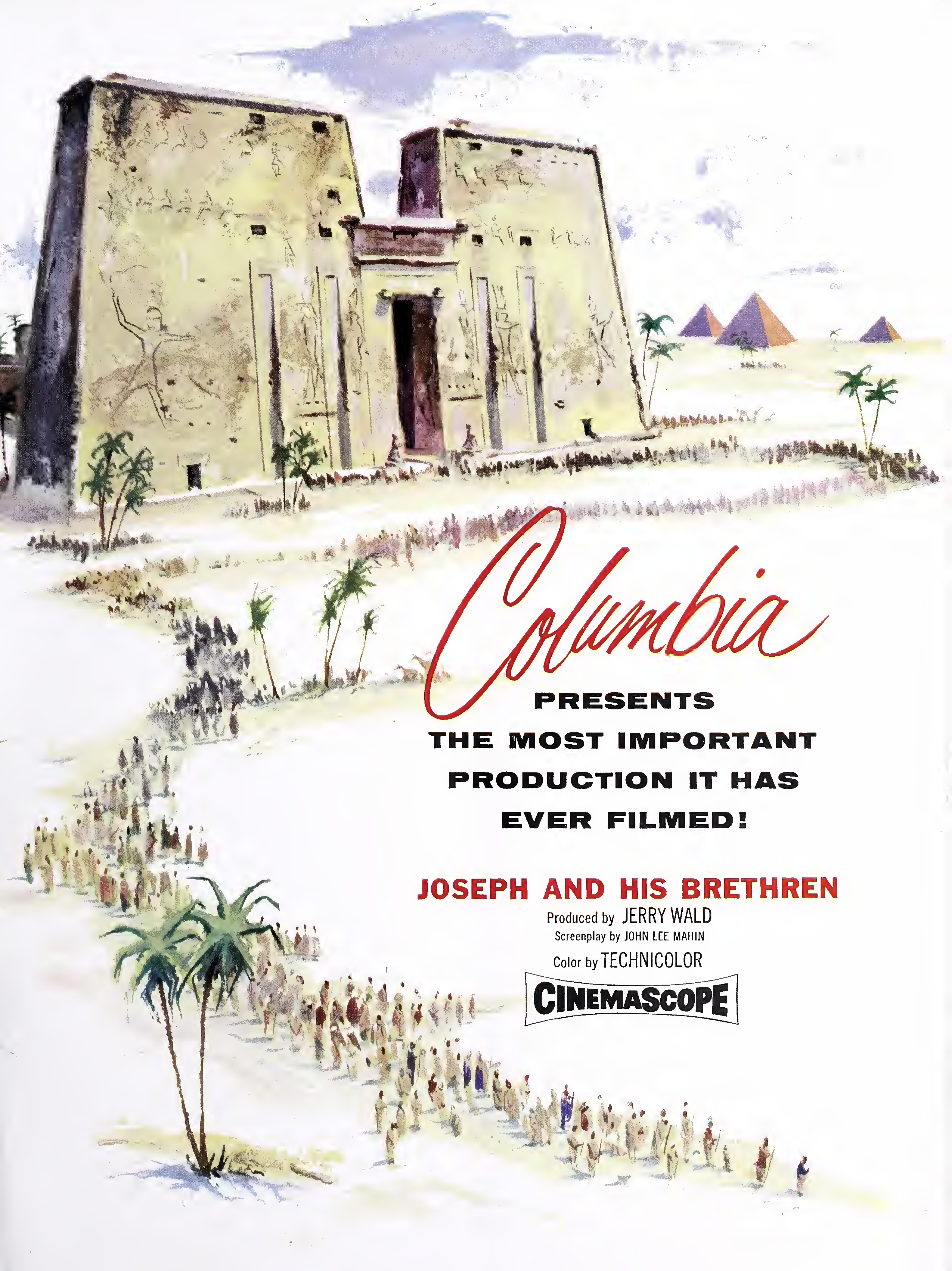
Screen Play by HARRY KLEINER
Directed by RUDOLPH MATE • Produced by LEWIS J. RACHMIL

Color by TECHNICOLOR
CINEMASCOPE

Based upon a novel by Donald Hamilton

ANOTHER BIG ONE
FROM WARWICK AND *Columbia*

RICHARD WIDMARK
in
PRIZE OF GOLD
Directed by MARK ROBSON
Based on the famous novel by Max Catto
Color by TECHNICOLOR



Columbia

PRESENTS

THE MOST IMPORTANT PRODUCTION IT HAS EVER FILMED!

JOSEPH AND HIS BRETHREN

Produced by JERRY WALD
Screenplay by JOHN LEE MAHIN
Color by TECHNICOLOR
CINEMASCOPE

and coming...

TWO GIRLS FROM OHIO

starring

JUDY HOLLIDAY · JANET LEIGH

PAL JOEY

Hit music by RODGERS and HART • Hit play by JOHN O'HARA

PICNIC

Screen Play by Academy Award winning DANIEL TARADASH (From Here to Eternity)
Based on the Pulitzer Prize winning play by WILLIAM INGE

Columbia's

FUTURE

IS YOUR

FUTURE!

Printed in U.S.A.

RANK CIRCUIT QUIT CEA IN BRITAIN AS PROTEST

550 Houses Withdrawn in Fight Over Producers' Share of Tax Slash

by PETER BURNUP

LONDON: The J. Arthur Rank Organization with its 550 theatres has resigned from the Cinematograph Exhibitors Association branches in protest against what the Rank company termed a "flagrant breach of agreements" by CEA officers on the share of the entertainment tax remission which is to go to British producers.

Before the Government granted entertainment tax reductions, CEA had agreed voluntarily to continue the Eady Plan for another three years from August 1, 1954, but at a reduced rate.

In a second agreement, CEA promised to share any tax remission in a proportion which would be acceptable to the four trade associations. Since the tax was reduced, producers have repeatedly pressed for implementation of this but CEA repeatedly refused to discuss the matter until the British Film Producers Association had presented figures specifically showing the needs of producers. The BFPA produced the figures but CEA rejected them on the ground that they were inadequate and were not sufficiently detailed.

At last week's meeting of the CEA executive committee, circuit representatives, including Mr. Rank and ABC's Sir Philip Warter, supported by a number of independents, pressed CEA officers to agree to continuance of the Eady levy at the old rates, pending settlement of the dispute with producers. They agreed that this at least would demonstrate the exhibitors' good faith. At the instance of C. H. Whincup, CEA president, this proposal was rejected and, in consequence, a reduced Eady rate will become operative August 1, failing some last minute development.

CEA has intimated, nevertheless, that its officers are ready to sit down with Government officials at any time to discuss the matter, but still want the reduced rates. The BFPA already has reported the matter to the Board of Trade and requested Government action which, if taken, would mean virtual imposition of a statutory rather than a voluntary Eady levy.

On resigning from CEA, Rank's theatres announced that they proposed to continue to make Eady payments at the old levy rate, regardless of CEA's action. It is currently uncertain what action ABC will take in view of Sir Philip Warter's having urged the meeting to continue the old rate.

KORDA IN DEAL WITH JOHN WOOLF COMPANY

LONDON: Sir Alexander Korda, whose association as production adviser with British Lion was severed when the company was put into the hands of receivers by the Government, has joined forces with John Woolf, whose Independent Film Producers will release Sir Alexander's future films. Mr. Woolf, with his brother James, also owns Romulus Films, which has turned out such major successes as "African Queen" and "Moulin Rouge." With the four pictures per annum which Sir Alexander plans, Mr. Woolf is likely to handle 12 top-grade films in the course of the next year. First of the four Korda films will be Shakespeare's "Richard III" starring Sir Laurence Olivier.

The existing levy now is ¼d on seats of 3d and not exceeding one shilling, and ¾d on seats exceeding one shilling. The new levy, effective August 1, is ¼d on seats of 9d up to one shilling; ½d on seats exceeding one shilling and up to 2s2d; and ¾d seats exceeding 2s2d.

News of the Rank Group's resignation brought the trade back to a sharp sense of reality following a period of acid and at times impassioned dispute over the division of the tax relief.

See Dispute Entering More Urbane Phase

In the view of many, the argle-bargle had been allowed to drift into a legalistic wrangle rather than remain a matter of high principle. Heated accusations of breaches of faith and worse have been flung around in public debate and private. Comment is frequently made that Mr. Rank's abrupt and wholly unexpected move may lift the dispute into a more urbane and certainly calmer sphere. But that—more realist observers aver—would demand a change of heart in many persons. Some of the latter may find it difficult to drop the tactics of abuse.

CEA officers protest that their members are concerned to maintain an effective British production industry, if only as a buttress against a potential American monopoly. They declare also that they are willing (if not eager) to increase the rates of Eady Levy if the need therefor be proved. But they maintain that the whole intent of the Eady Plan is conditioned by the proved need of producers to keep their accounts straight. In other words, the levy isn't to be regarded as unchecked largesse, or a bonus additional to producers' profits.

CEA officers continue to declare that the new levy rates operating in a few days' time are to be regarded as a minimum basis for further negotiation. They are prepared, they say, to sit down with producers, either under a Governmental chairman or not, to hammer out a solution at any time.

Face-Saving Formula Felt Not Unlikely

It seems likely that in a very short space of time the Board of Trade's officials will indeed call the disputing parties to a Whitehall meeting. Behind all the wrangle is the spectre of a statutory levy but, oddly, authoritative Whitehall opinion turns away now from that ready solution. No one wants that statutory levy with all its implications.

The gravity to CEA of the withdrawal from its subscription lists of the 550 Rank theatres cannot be exaggerated. But it is pointed out that the same thing happened some three years ago and that then reasonableness prevailed in the end. It is felt that some shrewd and discreet mediator may find again a mutual face-saving formula as happened on that earlier occasion.

▽

Marked sales activity characterises the CinemaScope situation following the already reported triumphant 20th-Fox demonstration.

A one-third cut in the price of Miracle Mirror screens—which are now being fully produced in Britain—is announced by Rank's British Optical and Precision Engineers.

A bottleneck in stereophonic sound installations and anamorphic lenses is still encountered by exhibitors with a delay up to four months. Twentieth-Fox states that it is doing everything possible to unsnarl the equipment position and one exhibitor has found it possible to obtain full equipment from Philips in Eindhoven, Holland.

Sidney Bernstein's Granada Theatres promises to hold a significant position in the CinemaScope release pattern. The group has gone over wholeheartedly to full stereophony. Seventeen of the Bernstein houses are now fully equipped with six others currently in process. Mr. Bernstein estimates that the majority of his 55 theatres will be fully equipped by the end of 1954.

▽

"Operation Friendship," sponsored by the Variety Club of Great Britain and designed to promote greater friendship and understanding between the youth of Britain and America, was inaugurated here by the arrival of Bill "Hopalong Cassidy" Boyd and 48 American boys, one from each state of America. In the company of 48 British boys, they will tour the British Isles.

Magnificent RECORD GROSSES

IN ALL FIRST ENGAGEMENTS!

MAGNIFICENT

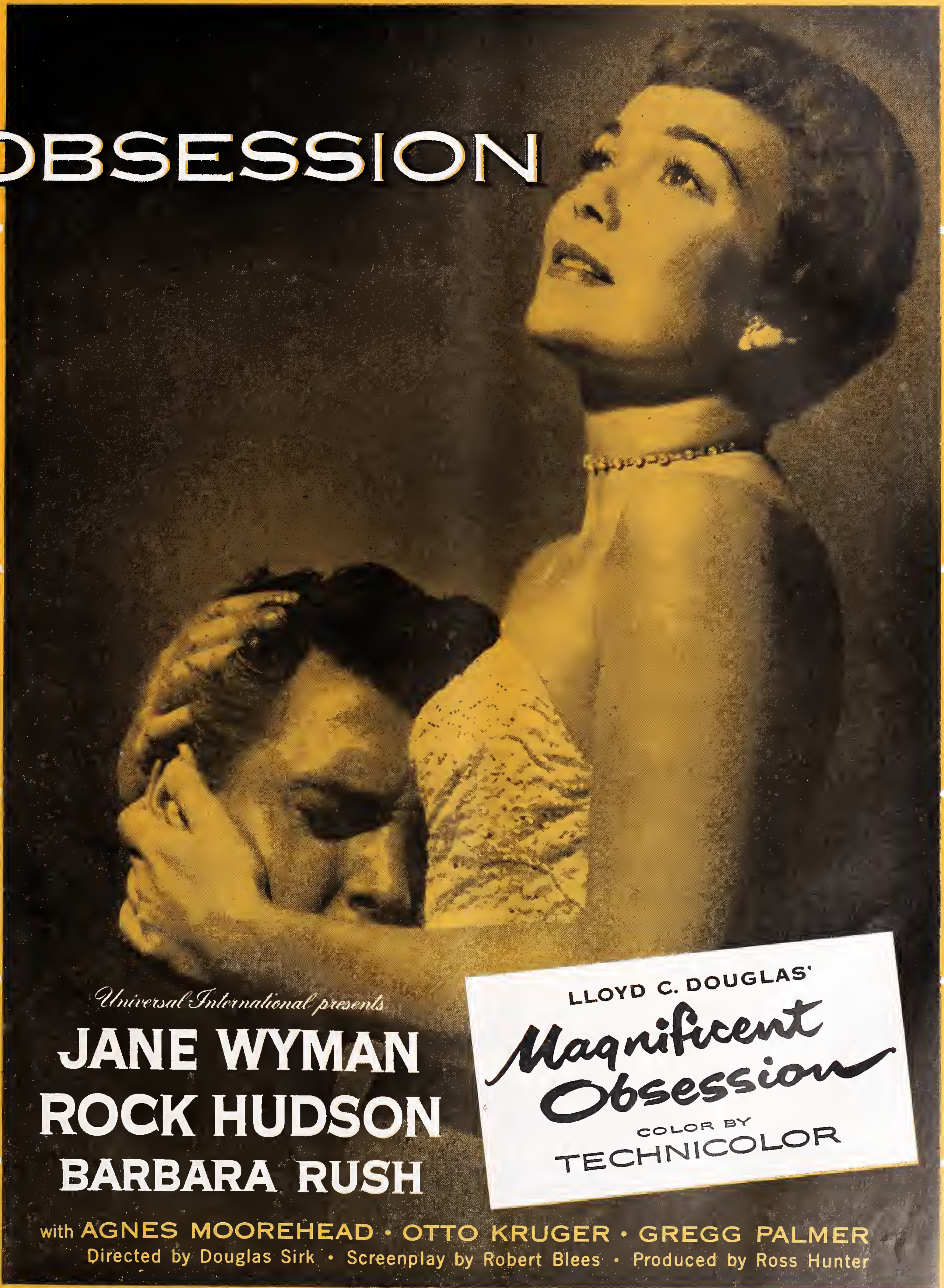
Cleveland! **OUTGROSSING "THE GLENN MILLER STORY" PALACE THEATRE!**

Chicago! **BREAKS 20 YEAR HOUSE RECORD UNITED ARTISTS THEATRE!**

Atlanta! **SETS ALL TIME U-I HOUSE RECORD LOEW'S GRAND!**

Youngstown! **SETS ALL TIME U-I HOUSE RECORD WARNER THEATRE!**

Akron! **FIRST THREE DAYS TOP "GLENN MILLER STORY" PALACE THEATRE!**



OBSESSION

Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'
Magnificent Obsession
COLOR BY
TECHNICOLOR

with AGNES MOOREHEAD · OTTO KRUGER · GREGG PALMER
Directed by Douglas Sirk · Screenplay by Robert Blees · Produced by Ross Hunter

NEWS FOLK "LIVE IT UP" AT DEAN AND JERRY PREMIERE

PORT WELCOMES
Dean Jerry
MARTIN · LEWIS

***TRAFFIC STOPPERS.** Some idea of the crowds which thronged the streets and boardwalk—and the theatre—during the high jinks of the Martin-Lewis expedition to Atlantic City, is gotten from the picture above. At the right, the zanies do a boardwalk stint for the TV cameras.*

by MANDEL HERBSTMAN

ATLANTIC CITY: By land, sea and air this city turned out to welcome four busloads of newspeople last Thursday who came from all parts of the country for the two-day celebration marking the premiere of Paramount's "Living It Up," with Dean Martin and Jerry Lewis.

Taking part in the festivities were the two comedians and Janet Leigh, who stars in the picture. Thousands of people lined the streets to welcome the visitors. In the evening at the Warner theatre where the premiere was held, throngs made the boardwalk virtually impassable.

The celebration also marked the eighth anniversary of Martin and Lewis in show business. In the evening the team put on a show for the newspeople at the 500 Club, where they got their start.

Rounds of activities were arranged for the Paramount guests with the cooperation of Mayor Joseph Altman and the Chamber of Commerce.

The premiere and surrounding events were carried by radio, television and the newsreels.

Included in the activities were a fashion show at the Traymore Hotel, where the guests were housed, cocktail receptions and a roller chair parade to the theatre for the premiere.

United Artists Announces Five for August Release

United Artists will release "five major productions" in August, William J. Heineman, vice-president in charge of distribution, announced in New York this week. The films are "Crossed Swords," a swashbuckler in Pathecolor starring Errol Flynn and Gina Lollobrigida; "Down Three Dark Streets," crime drama starring Broderick Crawford and Ruth Roman; "Malta Story," a J. Arthur Rank presentation starring Alec Guinness and Jack Hawkins; "Victory at Sea," documentary on World War II comprising Navy and Army films, and "The Diamond Wizard," suspense drama filmed in England and starring Dennis O'Keefe.

Rules Censor Laws Must Be Precise

Another blow to state censorship was delivered last week by District Court Judge Harry G. Miller in Kansas City. It is clear the power to censor films is reserved to states, but only where "definite and specific standards" are provided by statutes, the judge held.

In Kansas, the statutes do not provide such standards, he added. The judge's opinion will be appealed to the State Supreme Court, Paul E. Wilson, first assistant State Attorney General, declared.

Judge Miller's ruling was in the case of "The Moon Is Blue," against which a State Board of Review had decided because of its "sexy and suggestive dialogue." Mr. Wilson noted that previously the State Supreme Court had found the censorship law constitutional.

Billboard Campaign Set For "The Egyptian"

A national 24-sheet billboard campaign larger in scope than any in the history of 20th Century-Fox will be used for Darryl F. Zanuck's CinemaScope production "The Egyptian," which will open around the country for Labor Day, it was announced this week.

In the campaign 3,500 posters will be placed in and around 51 key cities of the United States. The billboard buy will include regular as well as illuminated boards, with a posting period running for an entire month starting in mid-August and continuing into September.

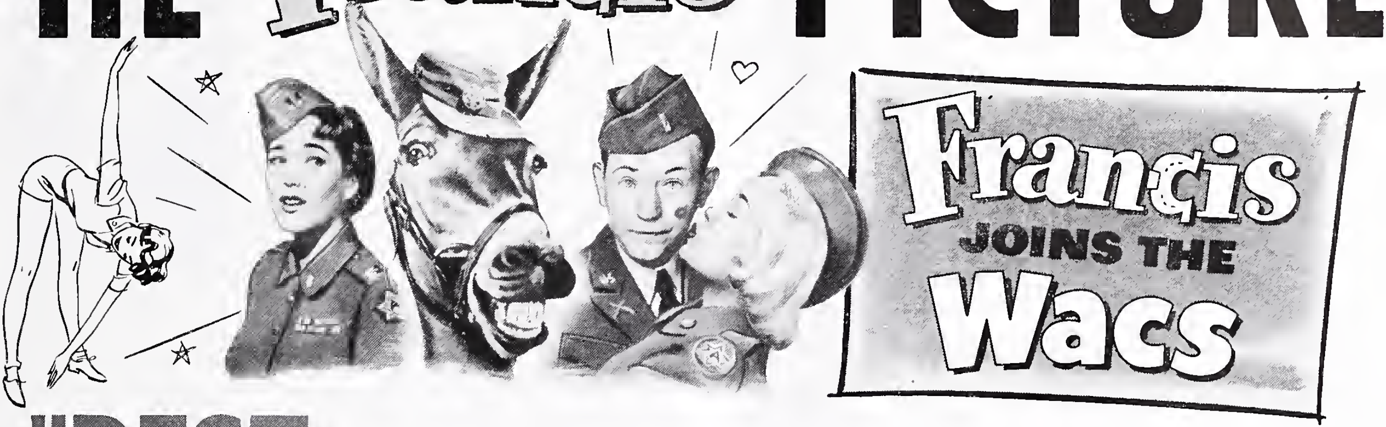
Cities included in the campaign are: Birmingham, Los Angeles, Oakland, San Diego, San Francisco, Denver, Hartford, New Haven, Washington, D. C., Jacksonville, Atlanta, Chicago, Indianapolis, Davenport, Des Moines, Louisville, New Orleans, Baltimore, Boston, Brooklyn, Buffalo, New York, Rochester, Syracuse, Charlotte, Cleveland, Columbus, Dayton, Toledo, Oklahoma City, Tulsa, Portland, Philadelphia, Pittsburgh, Providence, Memphis, Nashville, Dallas, Ft. Worth, Houston, San Antonio, Richmond, Seattle, Spokane, Detroit, Minneapolis, St. Paul, Kansas City, Omaha, and St. Louis.

Walker Resigns from Bank of America Post

Tom Walker, currently and for the past five years, special representative in New York of the Bank of America, announced Wednesday that his relationship with the bank would terminate August 31. Mr. Walker for a period of years was an officer of the Bank of America. He was also secretary and treasurer of Transamerica Corporation. For nine years, Mr. Walker was vice-president, treasurer and general business manager of Edward Small Productions.

ALL THE TRADES AGREE

IT'S THE FUNNIEST OF THE Francis PICTURES!



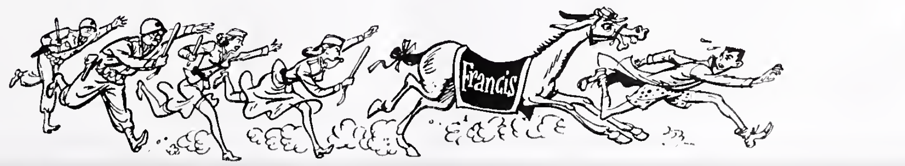
"BEST OF THE 'FRANCIS' SERIES" —*BOXOFFICE*

"FUNNIEST PICTURE IN THE SERIES"
MOTION PICTURE HERALD

"BEST 'FRANCIS' COMEDY TO DATE"
SHOWMEN'S TRADE REVIEW

"TOPS THE LIST OF 'FRANCIS' APPEARANCES"
FILM DAILY

"BEST ONE OF THE LOT" —*HARRISON'S REPORTS*



Starring

DONALD O'CONNOR · JULIA ADAMS · CHILL WILLS · MAMIE Van DOREN

LYNN BARI · ZASU PITTS with Allison Hayes · Mara Corday · Karen Kadler and **Francis** The Talking Mule

DIRECTED BY ARTHUR LUBIN · SCREENPLAY BY DEVERY FREEMAN AND JAMES B. ALLARDICE · BASED ON THE CHARACTER "FRANCIS" CREATED BY DAVID STERN · PRODUCED BY TED RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

WITH THE wind-up of shooting on "Smoke Signal," one of those Universal-International profit-splitting projects that make rich people richer and plain stockholders affluent, Dana Andrews has his 40th picture put by. His 38th and 39th were wound up a few months earlier and are awaiting, in the hands of two different companies, the psychologically correct moment for release. He is turning time and attention immediately to preparation for his 41st picture, "Strange Lady in Town," which is Mervyn LeRoy's first production since returning to Warner Brothers, his native studio, after an extended, and distinguished, absence. And shortly after he's got that multi-million-budget picture added to the two-score he's done in his double-decade before the camera Actor Andrews is going to become Producer Andrews and make a picture!

Why Does An Actor . . . ?

Now this, as everybody knows, is perplexing procedure. It is especially perplexing when it is done by an actor whose earnings are the envy of Midas and whose starring career—as calculated by comparing his 42 years with those of John Wayne, Bing Crosby, Bob Hope, Gary Cooper and the other ageless Top Ten repeaters in this paper's Money-Making Stars poll—figures to change for nothing but the better during at least a dozen more years. So there's got to be a reason for a player whose performing price ranges around $200,000 the picture to invest his own money in such a project.

The reason is a book by Jeremy Kirk entitled "The Build-Up Boys." It was published about two years ago and made a good many best-selling lists. Actor Andrews read it and saw in it a picture he felt should be made. It is a story about the public relations profession, and he values public relations highly, an expectable evaluation for a one-time C.P.A. to make. He sees public relations as an indispensable factor in the successful conduct of business, and the successful conduct of business as fundamental to the continuing development and welfare of the American system of free enterprise. He thinks it is a story that he would like to make into a picture, and so he's going to.

But Actor Andrews is not by any means thinking of giving up acting for producing. He was, as mentioned, a C.P.A. in the beginning, and no C.P.A. grossing half-a-million annually on other people's pay-rolls would think of such a thing.

◆

Six pictures were started during the hottest week in the memory of the oldest resident, the most newsworthy of the six being, for many a well known reason, "Oklahoma." Five other pictures were completed.

"Oklahoma" is the film version of the Rodgers & Hammerstein musical that's been running continuously, and most of the time in multiple, all over the stage world since back in 1943. The film version is being made in what is somewhat awkwardly termed the Todd-AO system, also in CinemaScope, and both in Eastman color.

Arizona Locale Is News

It is now being shot in Arizona instead of its native state, which makes good copy for the columnists, but it will be shot in Oklahoma too, a bit later, and the studio portions will be filmed in California at the spacious MGM plant. It's to be shown all over the world, in one or another of the systems and shapes mentioned above, as well as ultimately in the less expanded dimensions required in many areas of the exhibition world, and no outright deal for a straight-away commercial distribution channel has been announced, but smart money is down on MGM with few takers.

The picture is being produced by Arthur Hornblow, formerly and long an MGM wheel-horse, and directed by Fred Zinnemann, likewise an ex-MGM-er of distinction, although last exposed to the white light of Academy choice for his handling of "From Here to Eternity."

The cast is large and will get larger as production progresses, and it includes, at a starting time, Gordon MacRae, Shirley Jones, Gene Nelson, Eddie Albert, Gloria Grahame, Charlotte Greenwood, James Whitmore, J. C. Flippen, Rod Steiger, Barbara Lawrence and Roy Barcroft.

Leonard Goldstein, using two releasing lanes, started two pictures.

"White Feather" is a Goldstein project for his former mainline outlet, 20th-Fox, and he lists Robert Jacks as its producer, with Robert Webb as director. It has Robert Wagner, Debra Paget, Jeffry Hunter, John Lund, Emile Meyer, Virginia Leith, Noah Beery, Milburn Stone and Hugh O'Brien in the cast and it's a CinemaScope job in Technicolor.

Goldstein's 1st for UA

"Stranger on Horseback" is a Goldstein undertaking for his new distributor, United Artists, and he lists Robert Goldstein as producer of this one, with Jacques Tourneur directing. It's in Technicolor, also, and has Joel McCrea, Kevin McCarthy, John Carradine and Nancy Gates among others.

SuperScope and Technicolor are being used by Benedict Bogeaus on his "Cattle Queen of Montana," in production at Glacier National Park, with Allan Dnean directing Barbara Stanwyck and Ronald Reagan.

Herman Cohen began shooting "Target Earth" for Allied Artists. It has Richard Denning, Virginia Grey, Kathleen Crowley and Richard Reeves among its principals, directed by Sherman A. Rose.

THIS WEEK IN PRODUCTION:

STARTED (6)

A-A
Target Earth

IND.
Oklahoma (R & H; Eastman; Todd-AO; CinemaScope.

LIPPERT
Outsiders (Hammer)

REP.
Cattle Queen of Montana (Bogeaus; SuperScope; Technicolor)

20TH-FOX
White Feather (Panoramic; CinemaScope; Technicolor)

U-A
Stranger on Horseback (Goldstein; Technicolor)

COMPLETED (5)

A-A
Bowery to Bagdad

IND.
Long John Silver (Kaufman; CinemaScope; Technicolor)

20TH-FOX
Black Widow (CinemaScope; Technicolor)

U-I
Smoke Signal (Technicolor)
Abbott & Costello Meet the Keystone Kops

SHOOTING (27)

COL.
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)

IND.
Unchanged (Bartlett)

LIPPERT
Black Pirate (Salvador; Ansco)

MGM
Glass Slipper (Eastman)

PARAMOUNT
Blue Horizons (VistaVision; Technicolor)
We're No Angels VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

REPUBLIC
Atomic Kid
Hell's Outpost

RKO
Conqueror (CinemaScope; Technicolor)

20TH-FOX
Carmen Jones (Carlyle; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)
Desiree (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)

U-A
Battle Taxi (Formerly "Air Rescue"; Tors)
Black Tuesday (Goldstein)

U-I
Man Without a Star (Technicolor)
Captain Lightfoot (CinemaScope; Technicolor)
Return of the Creature (3-D)
Chief Crazy Horse (CinemaScope; Technicolor)

WARNER
Trail of the Cat (Batja; CinemaScope; WarnerColor)
Drum Beat (Jaguar; CinemaScope; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

"The Outsiders," starring John Ireland, was started in London by Hammer Film Productions for Lippert release. Anthony Hinds is producing, Montgomery Tully directing.

Bernhard Dies at 65

Joseph Bernhard, executive of Stanley Warner Corporation and for many years a leader in the industry, died suddenly July 15 at the Mt. Sinai Hospital, New York, following a recent operation. He was 65 years old.

Joseph Bernhard

Funeral services were held at the Frank E. Campbell Funeral Parlor, July 18. Interment was in Mt. Sinai Cemetery, Philadelphia.

Mr. Bernhard played a leading role business in Philadelphia before he started his varied career in the motion picture industry, having built important deluxe theatres in many parts of the city and suburbs. He joined the real estate department of Warner Bros. in 1930 and two years later was made general manager of Warner Bros. Theatres. Later he became vice-president and director of Warner Bros., Inc. He took a leave of absence in 1942-43 to serve as a civilian expert for the United States Navy.

In 1945 Mr. Bernhard switched to production, becoming the president, treasurer and co-founder with Milton Sperling of United States Pictures, Inc. Resigning from this company in 1947, he became president of Film Classics. The next year he was elected president of Cinecolor Corp. In 1949 he gave up the direction of Cinecolor to devote his whole time to Film Classics. In 1951 he undertook independent production.

In January this year he joined Stanley Warner Corp. as consultant on management relations for the company.

Mr. Bernhard is survived by his widow, Mrs. Florence Bernhard, four sons, Maurice, Jack, Robert and Louis, and six grandchildren.

Max Cohen

WASHINGTON: Funeral services were held July 14 for Max Cohen, 58, active in distribution circles here and in New York for 30 years. Mr. Cohen died of a heart ailment. He had been in Washington since 1940, working with the Universal and Lippert exchanges, and about five years ago establishing his own Minerva Film Exchange.

John Kenneth Kreamer

John Kenneth Kreamer, 54, manager of the Reo, Camden, N. J., died July 10 in Jefferson Hospital, Philadelphia. He was a theatre manager for Stanley Warner in Philadelphia for many years before joining the Savar Theatre Corp. in Camden, which operates the Reo. Two daughters and two brothers survive.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 17 were:

Albany: Ring of Fear (WB).

Atlanta: The Long Wait (UA), Magnificent Obsession (U-I), Secret of the Incas (Para.), Three Coins in the Fountain (Fox).

Baltimore: The Caine Mutiny (Col.), Demetrius and the Gladiators (20th-Fox) 2nd Week, Gone with the Wind MGM reissue).

Boston: Apache (UA) 2nd week, The Caine Mutiny (Col.) 2nd week, The High and the Mighty (WB) 2nd week, Man with a Million (UA) 2nd week.

Buffalo: Adventures of Robinson Crusoe (UA), Gone with the Wind (MGM reissue) 2nd week, The High and the Mighty (WB) 3rd week.

Cincinnati: The High and the Mighty (WB) 2nd week, Three Coins in the Fountain (20th-Fox).

Cleveland: Apache (UA) holdover, The Moon is Blue (UA-Preminger) 9th week.

Columbus: Gone with the Wind (MGM reissue).

Denver: Garden of Evil (Fox) 3rd week, Hell Below Zero (Col.), Knock on Wood (Para.) 2nd week, Man with a Million (UA) 2nd week.

Detroit: Apache (UA) 2nd week, The Caine Mutiny (Col.) 2nd week, The High and the Mighty (WB) 2nd week, The Student Prince (MGM) 3rd week.

Hartford: Garden of Evil (20th-Fox) 2nd week, Tanganyika (U-I), World in His Arms (U-I, revival).

Indianapolis: Garden of Evil (20th-Fox) 2nd week, Gone with the Wind (MGM reissue) 3rd week.

Jacksonville: Gone with the Wind (MGM reissue), The High and the Mighty (WB), Pinocchio (RKO reissue).

Kansas City: Demetrius and the Gladiators (Fox) 2nd week, The High and the Mighty (WB), Indiscretion of an American Wife (Col.), The Saracen Blade (Col.), Valley of the Sun (RKO).

Memphis: Gone with the Wind (MGM reissue) 2nd week, The High and the Mighty (WB) 2nd week, Three Coins in the Fountain (20th-Fox) 2nd week.

Miami: Gone with the Wind (MGM reissue), The High and the Mighty (WB), Knock on Wood (Para.) 3rd week, Pinocchio (RKO).

Milwaukee: Garden of Evil (20th-Fox) holdover, Hell Below Zero (Col.) holdover, The High and the Mighty (WB) holdover, Knock on Wood (Para.) holdover.

Minneapolis: Gone with the Wind (MGM reissue), The High and the Mighty (WB) 2nd week, Knock on Wood (Para.), The Student Prince (MGM).

New Orleans: Apache (UA) 2 weeks, Hell Below Zero (Col.), Last Holiday (Stratford-ABPC), Rob Roy (Disney-RKO), Sunderin (Ind.).

Oklahoma City: The Carnival Story (RKO), Demetrius and the Gladiators (Fox) 2 weeks, Gorilla at Large (20th-Fox) 2nd week, The High and the Mighty (WB), The Long Wait (UA) 2nd week.

Omaha: The High and the Mighty (WB) 2nd week.

Philadelphia: The Caine Mutiny (Col.) 2nd week, Demetrius and the Gladiators (Fox), Gone with the Wind (MGM reissue), The High and the Mighty (WB) 2nd week.

Pittsburgh: Three Coins in the Fountain (Fox) 8th week, Apache (UA) 2nd week, The High and the Mighty (WB) 2nd week.

Portland: The Caine Mutiny (Col.) 2nd week, Francis Joins the Wacs (U-I), Genevieve (U-I) 4th week.

Providence: Knock on Wood (Para.) holdover.

San Francisco: Apache (UA), The Caine Mutiny (Col.) 2nd week, Demetrius and the Gladiators (Fox) 3rd week, Francis Joins the Wacs (U-I), Hell Below Zero (Col.) 2nd week, Men of the Fighting Lady (MGM).

Toronto: Dial M for Murder (WB), Hobson's Choice (Ind.), The Kidnappers (Jaro), La Ronde (Ind.), The Student Prince (MGM).

Vancouver: Knock on Wood (Para.), The Little Kidnappers (UA) 10th week, The Maggie (Jaro) 7th week.

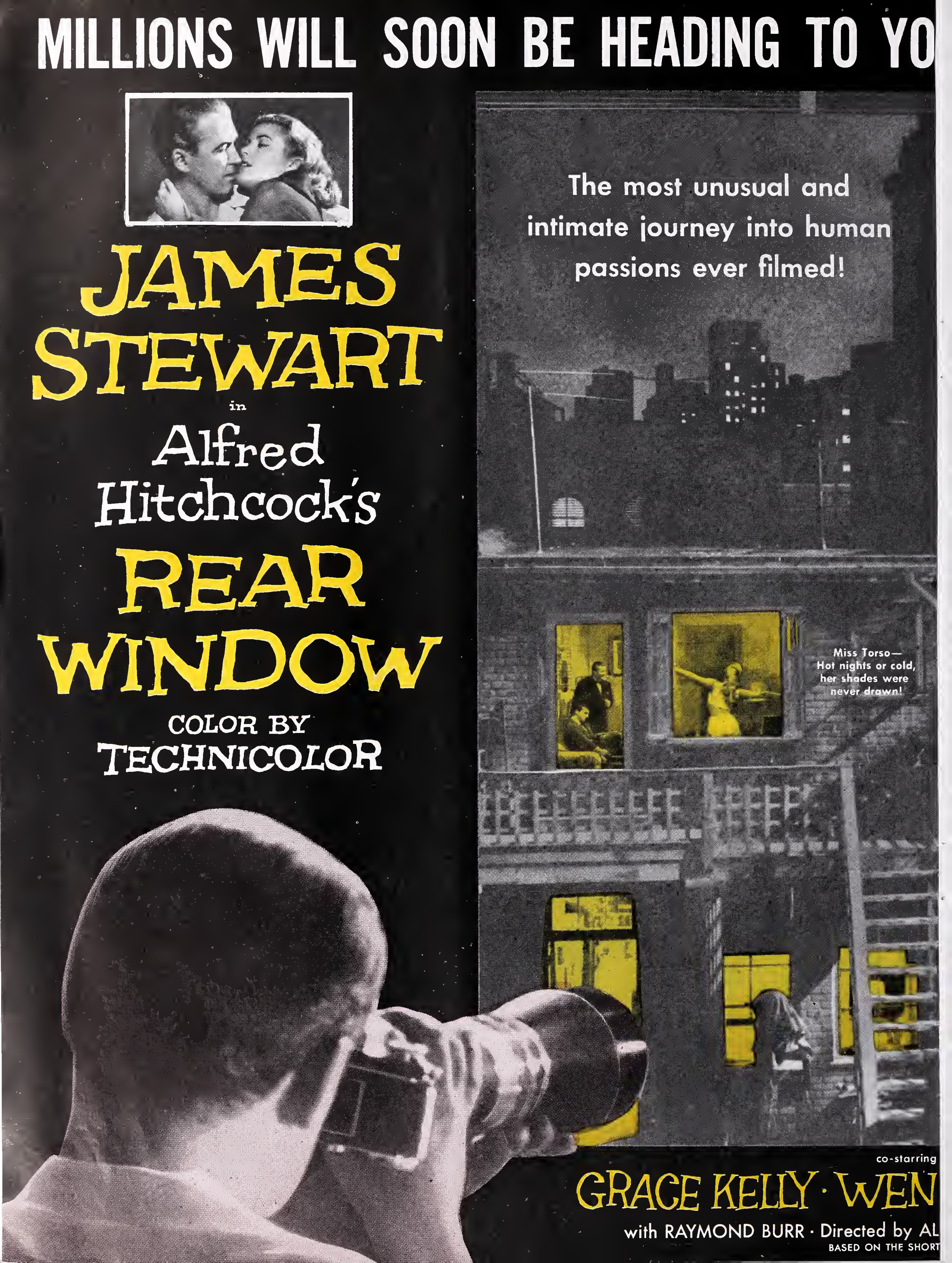
Washington: The Caine Mutiny (Col.), Captain's Paradise (UA) 8th week, Demetrius and the Gladiators (Fox), French Line (RKO) 9th week, Garden of Evil (Fox) 2nd week, The High and the Mighty (WB) 2nd week, Knock on Wood (Para.) 13th week.

Jeff D. McLendon

Jeff D. McLendon, 77, chairman of the board of Tri-States Theatres, Dallas, which he founded, died there July 8. Mr. McLendon was also interested in radio station KLIF, Dallas, and KELF and KELF-TV, El Paso.

Sam Fields

HOLLYWOOD: Sam Fields, 38, film editor, died apparently of a heart attack while being rushed from his home in Van Nuys to St. Joseph's Hospital, Burbank, July 15. He was stricken soon after returning home from Allied Artists studio.



MILLIONS WILL SOON BE HEADING TO YO

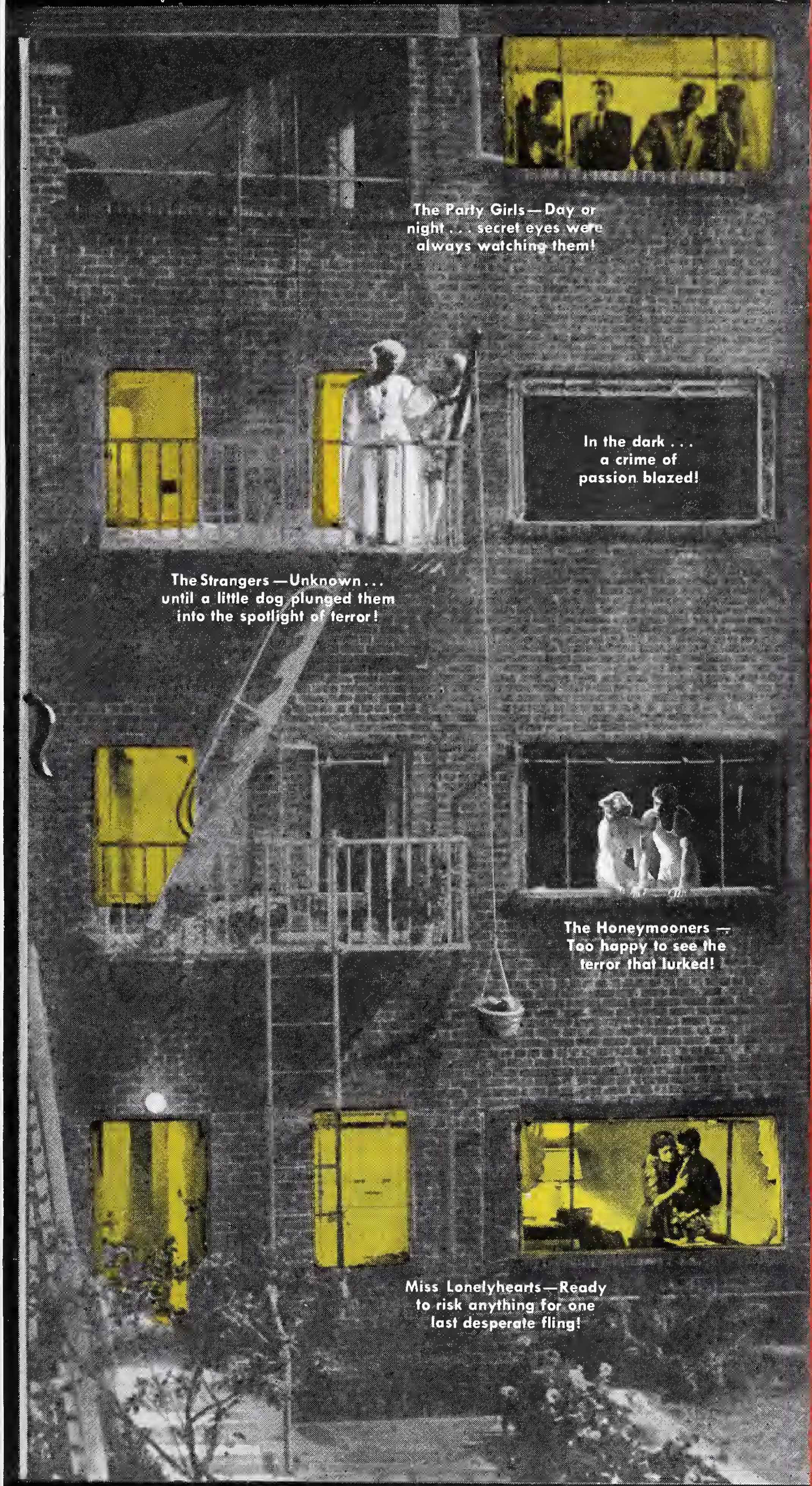
JAMES
STEWART
in
Alfred
Hitchcock's
REAR
WINDOW
COLOR BY
TECHNICOLOR

The most unusual and intimate journey into human passions ever filmed!

Miss Torso—
Hot nights or cold,
her shades were
never drawn!

co-starring
GRACE KELLY · WEN
with RAYMOND BURR · Directed by AL
BASED ON THE SHORT

UR BOXOFFICE "WINDOW"



The Party Girls—Day or night . . . secret eyes were always watching them!

In the dark . . . a crime of passion blazed!

The Strangers—Unknown . . . until a little dog plunged them into the spotlight of terror!

The Honeymooners—Too happy to see the terror that lurked!

Miss Lonelyhearts—Ready to risk anything for one last desperate fling!

DELL COREY · THELMA RITTER

FRED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES

STORY BY CORNELL WOOLRICH · A PARAMOUNT PICTURE

"HITCHCOCK'S BEST..."
—*M. P. Daily*

"Hitchcock's biggest boxoffice success. A knock-out. Recommended on all counts without qualification."
—*M. P. Herald*

"Sensationally good. Top line entertainment. Hitchcock at his best."
—*Film Daily*

"Sturdy grossing in keys and elsewhere. Very earthy quality to relationship between Stewart and Miss Kelly. Both do fine job."—*Variety*

"It's easy to review this for exhibitors. They should book it and play it. They will make money with it."
—*Hollywood Reporter*

"Bright boxoffice outlook. Tight suspense show." —*Daily Variety*

WORLD PREMIERE
New York
RIVOLI
WEDNESDAY, AUGUST 4th

Paramount Pictures

AB-Para.Net Is $715,000

American Broadcasting-Paramount Theatres had an estimated net operating profit for the second quarter of 1954 of $715,000, or 14 cents per share of common stock, compared with $756,000 or 16 cents per share for the same period of 1953, Leonard H. Goldenson, president, announced this week.

For the six months of 1954, estimated net operating profit was $1,754,000, against $2,236,000 for the same period in 1953. Capital gains for the second quarter and for the first six months were $25,000 and $96,000, respectively, compared with $62,000 and $4,314,000 in 1953. The latter figure was principally due to the sale of television station WBKB in Chicago following the merger with ABC.

Mr. Goldenson reported that while a shortage of "box office" pictures and the effects of television for the first time in a number of communities continued to be factors adversely affecting theatre business in the second quarter, "there was a pickup in theatre grosses and earnings in June."

File Percentage Actions

GRAND RAPIDS, MICH.: Five percentage actions were filed in the Federal Court here recently against Nick Kuris, operating the N. K. theatre and N. K. Drive-in in Muskegon, Mich.

People in The News

Eric A. Johnston, president of the Motion Picture Association of America, was due to leave Washington this week to spend the rest of July and most of August at his home in Spokane, Washington.

Charles Einfeld, vice-president of 20th Century-Fox, who is currently on a swing through Europe, arrived in Paris Tuesday en route to Scandinavia. Mr. Einfeld is meeting with company personnel and exhibitors in connection with setting plans for the forthcoming "The Egyptian."

Harriet Parsons, producer of RKO Radio's "Susan Slept Here," was to arrive in New York City Thursday for the eastern premiere of the picture at the Victoria theatre, on Broadway, July 29.

Marc M. Speigel, continental manager with headquarters in Paris for the Motion Picture Export Association, arrived in New York last week on a four-week combined business-and-pleasure trip.

Warner Set Studio Meet

Warner executives and key men from their staffs from all over the nation will have an opportunity to see the latest in the best product from the company at a studio meeting, in Burbank, Cal., July 26 and 27.

Benjamin Kalmenson, vice-president in charge of distribution, has called the meeting. Attending will be not only personnel from the home office and the district managers, but heads of the company: Jack L., Harry and Albert Warner.

The purpose of the meeting, Mr. Kalmenson explained, is to see product they are to sell, and footage of pictures in work.

Some of the pictures to be shown are: "Dragnet," "A Star Is Born," "Battle Cry," "Helen of Troy," "The Silver Chalice," "East of Eden," "Land of the Pharoahs," "Drum Beat" and "Track of the Cat."

House Vetoes Plea for Survey of Business

WASHINGTON: The House Appropriations Committee has vetoed an Administration request for money to take a comprehensive survey of business and manufacturing next year. The survey, which would include detailed statistics for all branches of the film industry, was supposed to have been taken this year, but Congress refused to vote funds.

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A COLUMBIA SUPER-SERIAL (reprint)

LONGSHOREMANS LOCAL 374

Elia Kazan's "On the Waterfront." Above, Marlon Brando faces the mob. At right, he tells all to the Crime Committee.

Columbia Big Guns Loaded with Star And Story Power

As seen from this mid-summer vantage point, top stars and stories promise to dominate the coming product from Columbia Pictures. The stars range from those developed by Columbia itself to others of equal magnitude who—with the decline of the old-style star system—have won their freedom from other major studios and now are available for only the best showcases for their talents.

The stories range from best-selling and classic novels to prize-winning plays, magazine serials, one biography and at least one original script based on Pulitzer Prize-winning series of news articles. Content-wise, the properties run the gamut. There are frothy musicals, Biblical epics, stark dramas, domestic comedies and domestic tragedies as well as the ever-popular Westerns.

Color and the new techniques also will be very much in evidence when called for by the nature of the script. There has been no mad rush at Columbia to make an all-or-nothing policy. Each production is given the technical treatment deemed—by men who should know—most suitable to enhance the over-all quality of the production.

It should be noted too that on almost every one of the coming productions there has been some location filming. This practice, at one time regarded simply as either a money-saving or exploitation device, has since come to be recognized as a necessary facet of true production quality. As an example of the pains now taken for the stamp of authenticity, the entire production crew of "Phfft," a bright domestic comedy whose spectacle is composed of the minutiae of marital discord, traveled to Reno for scenes taking place in that city of the newly-free.

The human element—in the last analysis, the most important element—in Columbia's widely varied lineup will be portrayed by well known stars, supported by the following newcomers who should be well on the way to being thoroughly established by the time the coming productions go through their releases: Jack Lemmon, who made his debut in "It Should Happen to You"; Eva Marie Saint, who turns in a remarkably sensitive first performance in "On the Waterfront"; Kim Novak, the sultry, well-formed blonde of "Pushover," as well as Robert Francis and May Wynne, who portrayed effectively the young lovers of "The Caine Mutiny."

The following is a capsule, picture-by-picture preview of the coming attractions:

"The Caine Mutiny," Stanley Kramer's production in color by Technicolor of Herman Wouk's Pulitzer Prize novel, currently breaking all records in its pre-release engagements. Stars are Humphrey Bogart, Van Johnson, Jose Ferrer and Fred MacMurray. Edward Dmytryk directed.

"On the Waterfront," Elia Kazan's explosive drama of corruption on the New York waterfront, starring Marlon Brando, Karl Malden and Lee J. Cobb, and introducing the aforementioned Miss Saint. Filmed entirely on New York and New Jersey locations from a script by Budd Schulberg, based on news articles by Malcolm Johnson.

"The Long Gray Line," director John Ford's biography in CinemaScope and color by Technicolor of Marty Maher, long-time athletic instructor at West Point, starring Tyrone Power,

[*Continued on page* 44]

Biblical spectacle, right, "Joseph and His Brethren," expected to be the most costly in Columbia history.

Stars . . . .

and Stories

HIGHLIGHTED on this and the following pages are key scenes from some of the most important of the forthcoming Columbia product. Ten of the total are in color by Technicolor and four of this total are also in CinemaScope. The product in the anamorphic process embrace one musical, "Three for the Show"; one biography strong on nostalgia, "The Long Gray Line"; a costly Biblical epic, "Joseph and His Brethren," and a Western, "The Violent Men."

Above, a tense moment from "Pushover." Fred MacMurray holds the gun on Dorothy Malone and Kim Novak watches.

Below, "Violent Men," CinemaScope-Technicolor Western, with Glenn Ford, Barbara Stanwyck and Edward G. Robinson.

"Three for the Show," musical in CinemaScope and color by Technicolor. Above, Betty Grable holds tree and stage in production number. Below she is flanked by co-stars, left to right, Marge and Gower Champion, a bussing Jack Lemmon and Myron McCormick.

"Phfft," a comedy about a not-so-happy divorce. Above Judy Holliday and Jack Lemmon in the midst of a strenuous falling-out. At the left is bouncy Kim Novak, who may have more than passing interest in what happens above. The film, which also has Jack Carson figuring prominently, is directed by Mark Robson, produced by Fred Kohlmar and written by a funny man named George Axelrod who also wrote something called "The Seven-Year Itch," now on Broadway.

Moments of crisis from "The Caine Mutiny." Above, the U.S.S. Caine takes a beating from the typhoon, while at right is seen the climactic drama which the storm brings to the ship's bridge. Humphrey Bogart is the unhappy skipper and Van Johnson the reluctant mutineer.

Above at the right, Alan Ladd faces another crisis, this time in "Hell Below Zero." Whales are at the bottom of it all.

Gloria Grahame, above, is the two-timing wife to Broderick Crawford, center, being manhandled by Glenn Ford. "Human Desire" is the film, a transplantation to America of Emile Zola's classic novel of womanly witchery, "Human Beast."

At left, Jennifer Jones knows she must get on the train and leave Montgomery Clift forever. Hers has been the "Indiscretion of an American Wife." The romantic drama was filmed almost entirely in Rome's Terminal Station.

COLUMBIA BIG GUNS

[*Continued from page* 41]

in the central role, and Phil Carey and Robert Francis. Filmed on location.

"Three for the Show," a musical adaptation in color by Technicolor and CinemaScope, of the Somerset Maugham play, "Too Many Husbands," starring Betty Grable, Jack Lemmon and Marge and Gower Champion.

"Phfft," screen adaptation by George Axelrod, author of the stage hit, "Seven Year Itch," of his original comedy having to do with the trials and tribulations of a young married pair. Judy Holliday stars with Jack Lemmon, with Kim Novak lending support.

"Pushover," starring Fred MacMurray and newcomer Kim Novak as a pair of lovers caught in a not-so-grand passion which leads to double-cross and murder. The script is based on Thomas Walsh's magazine serial.

"Indiscretion of an American Wife," starring Montgomery Clift and Jennifer Jones in Vittorio DeSica's production filmed entirely in Rome.

"Hell Below Zero," whaling saga filmed in the Antarctic and England, Technicolor, starring Alan Ladd and directed by Mark Robson. A Warwick production.

"Human Desire," screen adaptation of Emile Zola's classic novel, "Human Beast," starring Gloria Grahame, Glenn Ford and Broderick Crawford, directed by Fritz Lang.

"The Black Knight," starring Alan Ladd in the color by Technicolor adventure laid in King Arthur's court. The Warwick production was filmed in Spain and directed by Tay Garnett.

"End of the Affair," now filming in England, based on Grahame Green's best-seller and starring Deborah Kerr, Van Johnson and John Mills. Edward Dmytryk is directing.

"The Man from Laramie," the first William Goetz production for Columbia, a Technicolor outdoor drama starring James Stewart.

"The Violent Men," in color by Technicolor and CinemaScope, with Glenn Ford, Barbara Stanwyck and Edward G. Robinson, telling of violence in Texas after the Civil War.

"Three Hours to Kill," another outdoor drama in color by Technicolor, starring Dana Andrews, Donna Reed and Dianne Foster.

"Prize of Gold," a drama of the Berlin airlift, Technicolor and CinemaScope, starring Richard Widmark and Mai Zetterling. A Warwick production with Mark Robson directing in Berlin.

Coming are "Joseph and His Brethren," expected to be the most expensive production ever undertaken by the studio, for which Technicolor and CinemaScope background footage already has been shot in Egypt; "Two Girls from Ohio," musical adaptation of "My Sister Eileen," for which Janet Leigh has been set; "Pal Joey," film version of the Broadway hit which William Wilder will direct, and "Picnic," film version of last year's Broadway prize winner, for which Daniel Taradash, Academy Award winner, is doing the screenplay.

Above a scene of pageantry from "The Black Knight," a Warwick production in color by Technicolor, directed by Tay Garnett, wherein Alan Ladd and Patricia Medina participate in the intrigue surrounding the court of King Arthur. The castle is one of many found on location in Spain. Irving Allen and A. R. Broccoli are the Warwick producers.

Above and below, John Ford's Technicolor and CinemaScope production of "The Long Gray Line." Above right, a gray-haired Tyrone Power tells something of West Point history to three young cadets. Below, a panoramic shot showing location work inside West Point's huge dining hall with several hundred highly educated, extremely well disciplined "extras."

The National Spotlight

ALBANY

Weather, "the biggest single favorable factor in drive-in operation," receives chief credit from Harry Lamont, of Lamont Theatres, for the successful season outdoor film theatres are currently enjoying. "The product is about the same calibre as last summer," he adds. . . . Jules Perlmutter's Ft. George drive-in, Lake George, became the second in the exchange district to show CinemaScope. F. Chase Hathaway was the first, at No. Hoosick drive-in. . . . Stanley Warner Ritz, Albany, has a seamless screen and single track optical sound. . . . Albany Theatre Supply Company put in a Raytone seamless screen and CinemaScope equipment at Anthony Retaino's New Paltz, New Paltz. . . . Burt Topal, after 18 months as television film salesman in New York, rejoined U.A. here. He succeeded Mike Simon, who resigned following brief service in a replacement role for Irving Shiffman. Topal originally was a Metro booker. . . . "Gone With the Wind" racked a week's gross at Fabian Palace which demonstrated the Selznick all-time great has lost none of its box office appeal.

ATLANTA

George Cochram and Pete Howell, Allied Artists Southern Exchanges, are back after a fishing trip in Alabama. . . . Leonard Burch, branch manager, United World Films, is back at his office after a trip to Tennessee. . . . O. S. Barnett and his wife (he is office manager of Allied Artists Southern Exchanges) are back after a trip to Florida. . . . Joe Dumas, office manager, Republic Pictures, is back from Florida. . . . Owner Joe Durham, Blountstown drive-in, Blountstown, Fla., is installing CinemaScope, which will be ready by August 1. . . . Mrs. Betty Paschal, formerly with Allied Artists was on the row visiting. . . . S. A. Newton, of Jacksonville, Fla., is the new owner of the Florida theatre, St. Augustine, Fla., purchased from Ann Romos. . . . Don Hassler and his wife (he is office manager of Astor Pictures) are back after a two-week stay in Daytona Beach.

BALTIMORE

The third annual picnic and crab feast of the Allied Motion Picture Theatre Owners of Maryland will be held July 27th at Conrad's Ruth Villa. Exhibitors are receiving invitations from the committee which includes Jack Whittle, Avenue theatre; Mike Leventhal, Lord Baltimore; Bill Brizendine, Schwaber Theatres and Bob Gruver, New Glen. . . . Ed Weare is the new assistant at the Hippodrome theatre. . . . Joe Liberto, Stanley assistant, is back from vacation. . . . Jack Sidney, Sr. has returned to California after a visit with his son, Jack Sidney, Jr., the local Loew manager. . . . Helen Diering, secretary to the Allied MPTOM, is on vacation. . . . Jim Huster, Stanley stage hand, in Maryland General Hospital for a check-up.

BOSTON

The "Duel In The Sun" luncheon hosted by Joseph E. Levine, New England distributor for the film, attracted a large number of exhibitors and managers to the Hotel Bradford Roof where they heard addresses by Budd Rogers, general sales manager for SRO, Terry Turner of Tele-Radio, Inc., and Linus Travers, general manager of the Yankee Network, all of whom outlined the TV and radio campaign for the re-release engagement of the film. . . . The Latchis brothers, Vermont exhibitors, have installed CinemaScope equipment in five of their upstate houses. . . . Janet Edwards is secretary to James Mahoney, general manager of Interstate Theatres, replacing Sonia Zarsky who was married in May. . . . Marie Paglico, switchboard operator at U-I, has set September 11 for her wedding to Michael Depietro of Roslindale. . . ."The Caine Mutiny" which broke all house records at the Astor in its first week by grossing a reported $36,000, is holding so well in its second stanza that it looks like a long-run engagement.

BUFFALO

When African ostriches, Arabian camels and cantankerous mules as well as other beasts raced the other evening as part of the big animal show put on in Civic Stadium for the benefit of the Evening News Smokes Fund, Ed Meade, Shea advertising-publicity chief, discovered that the fleet-footed Arabian racing camels in the show were the same that appear in MGM's "Valley of the Kings," coming to Shea's Buffalo in August. So he offered special cash prizes to the win, place and show "jockeys" in the race and got a lot of publicity. . . . Members of Tent 7, Variety club of Buffalo, from all parts of the Buffalo exchange area, were out in force at the annual Variety Club Day last Monday at the Fort Erie race track across the border from Buffalo. Murray Whiteman, past chief barker, was chairman of the day and presented a blanket from the club to the winner of the Variety Club handicap. . . . Tent 7's famous chef "Clint," by the way, is vacationing and so the club will be closed except on Monday and Saturday, resuming its regular schedule after Aug. 2. . . . Arthur Krolick, district manager, UPT, Buffalo and Rochester, and his family, start a week's vacation Friday, motoring through New England.

CINCINNATI

RKO theatre operation in the downtown area, which previously consisted of seven houses now has narrowed down to three, namely, the Albee, Palace and Grand. The Capitol, on which the lease still has some three years to run, recently was taken over by and for Cinerama. The Shubert now is dark and Ruben Shor is operating the Keith theatre. The Family theatre has been disposed of. The suburban Paramount still is in operation in nearby Walnut Hills. The downtown houses originally were acquired from the late Isaac Libson. . . . Cinerama grosses are steadily increasing, with the third week operation racking up an estimated $32,000 at a $1.20-$2.60 scale. . . . The new manager of the Colonial theatre, in Dayton, Ohio, is William B. Denning, of Cleveland, Ohio, who succeeds Carroll Crist, who recently resigned to take over management of the Davue theatre. Mr. Denning, a World War II veteran, has managed theatres in various sections of Ohio for several years. . . . James Chakeres, who operates the State theatre in Washington Court House, Ohio, has taken over the Fayette theatre there, which has been operated by Hoy Sommons for more than a quarter of a century. It is reported that the State theatre now will be closed.

CLEVELAND

"Gone With the Wind," now in its fourth week, is doing tremendous business and winning patrons back to the movies. . . . Robert Ancell, Hippodrome assistant manager in charge of publicity, has announced his engagement of Betty Bosley. . . . RKO head booker John Sabat is on vacation. . . . U. I. salesman Bill Lissner returned from a fishing trip in Canada. . . . Jack Shulman, Lake theatre, Painesville, is convalescing in St. Luke's Hospital. . . . Marshall Fine is out of the hospital after a week's treatments and his folks, Mr. and Mrs. Meyer Fine of Associated Circuit, revived their plans to go to Europe and flew over on Sunday. . . . Ray Moon, U. I. assistant sales manager, and Peter Dana, eastern division sales manager, were here for the "Magnificent Obsession" premiere. . . . George LaVoo, whose summer job is projectionist at the Cortland theatre, Cortland, is studying for the ministry at Duke University. . . . P. E. Essick of Modern Theatres and Mrs. Essick are in Spring Lake, N. J.

COLUMBUS

"Gone With the Wind" is proving one of the biggest box office hits in the past several years at Loew's Ohio, going into a second week. . . . "The Moon Is Blue" continued for a 12th week at the World. . . . Betty Carr, one of the brides in "Seven Brides for Seven Brothers," is due in town for radio, press and television interviews July 26 and 27. . . . Phyllis Nash, of the Ohio State "Journal" editorial staff, is subbing for vacationing theatre editor Clyde Moore. . . . Federal Communications Commission has approved the sale of radio station WHKC to the Taft family of Cincinnati, operators of WTVN. . . . Two Central Ohio "Scarletts" were discovered by manager Walter Kessler of Loew's Ohio in connection with "Gone With the Wind." They are Scarlett Green, 11, of Columbus, and Scarlett Smith, 17, daughter of Mr. and Mrs. Ralph Smith, operators of the Vinton theatre, McArthur, Ohio. . . . The Oak, East Side neighborhood, operated by Ted Pekres, has been closed for a remodeling job.

(Continued on following page)

CARLETON HUNT RETURNS TO VISIT YESTERDAY'S HAUNTS

Visiting "back home" these days has been Carlton Hunt, president of the rapidly growing General Film Laboratories, on the coast. Mr. Hunt has been visiting with friends around Westport and Bridgeport, Conn., and discussing the old times when he was with the Warner and New England Theatres circuits, and with the Westport Country Playhouse.

Carleton Hunt

Mr. Hunt's film processing company is in the category of huge, and hasn't stopped growing. Opening in April, 1953, with the former Paramount laboratory as a base and with the expenditure of almost $500,000 in modernization, General is able to handle 5,000,000 feet of 35mm black and white positive and another million of standard negative, weekly. And this year, it bought Associated Film Laboratories, which will be its 16mm Kodachrome division. He also is a theatre man, as secretary of Unicorn Theatres, which has three houses in Los Angeles.

He was not always in the upper echelons of management, however. His early days saw him as a set builder, for the Westport summer stock house (he even became a master carpenter), and in varying capacities with the aforementioned circuits.

And, heading west in 1943, he was an electrician, a film librarian, a film editor, and then assistant editor of the RKO editorial department.

He will display, if necessary, his membership card in Local 479, IATSE, Norwalk, Conn.

Mr. Hunt has been in the east with his wife Una, and their two sons, Guy and Roger.

DENVER

Westland Theatres is readying to start construction on a new 600-car drive-in, at the eastern city limits of Colorado Springs, Colo. Will be CinemaScope equipped and be in operation in the spring. . . . Because of his efforts in behalf of the industry, theatre and film men in 17 states presented Pat McGee, general manager, Cooper Foundation Theatres, with a new automobile on his recent birthday. . . . Harold Wirthwein, Allied Artists division manager, was in to install Jack Felix as the new branch manager. . . . The 550-car Evans drive-in, in southwest Denver, will open about Aug. 1. . . . The Wigwam, Basin, Wyo., has been closed temporarily because of a polio epidemic. . . . Al Brandon has formed Brandon Pictures, and has taken over several of the franchises formerly serviced by Robert Patrick. Brandon has set up his exchange at 2081 Broadway, with Roy Bozarth as booker.

DES MOINES

Ivan Fuldanuer, Metro press representative, has been transferred to the Chicago branch after working for several years here. Bob Stone, formerly of Omaha, is stationed in Des Moines now. . . . Among vacationists last week were Harold Sutphin, Metro bookers; Betty Johns and Ilene Perin of Paramount; Marlene Kratzke, NSS, and Mildred Davis. . . . Mrs. Myron Blank and daughter, Beverly, have returned from a trip to Boston and New York. . . . A double-billing amusing to theatre patrons last week read "Come Back Little Sheba" and "Don't Bother to Knock." . . . Betty Carr was in Des Moines July 20 in connection with promotion for "Seven Brides for Seven Brothers," in which she sings and dances. . . . Filmrowers were sorry to learn of the death of Harry R. Barker, formerly of UA here. Harry's death occurred in Mission, Kan.

DETROIT

A new drive-in is under construction down Dearborn way, on Van Born road, by Nicholas George, Allen Park operator. It will be called the Jolly Roger. . . . Billy Grub, who for 14 years headed the American Guild of Variety Artists, has been dropped on orders of the New York headquarters. . . . Tony Pasotr's ball team beat the AGVA team 18-17 in 11 innings. . . . The water ski and boat show, ballyhooed as the performers from "This Is Cinerama" and "Easy to Love" had one serious casualty. James Bleeker, 22, fell overboard from the boat on which he was tending lines and was severely injured by propellers. Doctors said he may be crippled by the injuries. . . . Dan Lewis of Co-operative theatres is back from a long eastern trip, finds conditions about the same as here.

HARTFORD

Henny Youngman, the comedy star, and the Crosby Sisters will headline a benefit revue in Yale Bowl, New Haven, Aug. 3, with proceeds earmarked for the Ralph Palma Fund, set up to provide money for the family of a New Haven police officer shot in the line of duty. Harry F. Shaw, division manager of Loew's Poli-New England Theatres, is serving as entertainment chairman. . . . Variety Club of Connecticut, Tent 31, sponsored a testimonial dinner July 20, honoring Ben Simon, retiring Connecticut exchange manager for 20th-Fox. . . . Ray McNamara of the Allyn theatre, Hartford, and family have returned from Cape Cod, Mass. . . . Vincent Terrazzano, brother of Anthony Terrazzano of the Forest theatre, West Haven, Conn., is associated with Mike and Larry Cerrito in newly-reopened Dreamland theatre, New Haven. The DeLucia interests have leased the suburban house, closed for more than a year, to the new operators. . . . John R. Patno, Jr., of the Paramount theatre, Springfield, Mass., will vacation at Westerly, R. I., early next month.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their fall convention Nov. 16-17 at the Marott Hotel. . . . John Dall, Carol Stone and Myron McCormick are here to star in "Born Yesterday" at the Town and Country summer theatre. . . . Doc Sandorf is playing an aerial act with his double bill at the Twin drive-in. . . . Drive-in operators here agree business is up 10 to 15 per cent over last year. . . . ATOI headquarters reports a sharp increase of CinemaScope installations throughout the state since it was separated from stereophonic sound. . . . "Gone With The Wind," in its third week, is still doing the business of the town and may hold a fourth. . . . Joe Cantor is showing "Drums of Tahiti" first run at his Rivoli and Lafayette Road and Shadeland drive-ins.

JACKSONVILLE

Horace Denning, president, Motion Picture Exhibitors of Florida, reported that the group will hold its next annual convention at the Roosevelt Hotel, this city, on November 21-23, 1954. . . . Filming of "Return of the Creature," sequel of "Creature From The Black Lagoon," U-I thriller, was being done on the local waterfront and at nearby locations by director Jack Arnold and a troupe of 53 actors and technicians from Hollywood. . . . The 50th anniversary of the founding of the IATSE Local No. 115 stagehands' union was celebrated at a midnight smorgasbord banquet in the Sea Turtle restaurant July 15. . . . Installation ceremonies for the new Variety Club's crew and opening of the palatial clubroom on the second mezzanine floor of the Roosevelt Hotel have been tentatively set for August 6. . . . Hal Stanton, manager, Edgewood theatre, has accepted an invitation to address the Woman's Club on the subject of new screen techniques. . . . The office of R. Cam Price, RKO branch manager, revealed that the second re-issue of "Pinocchio" is bringing in a far better box office take in Florida than either the original release or the first re-issue.

KANSAS CITY

Plans for the annual convention of the Kansas-Missouri Theatre Association were to be made July 21, at the meeting of the board of directors. The date, yet to be set definitely, will be late in Sepetmber or early in October. . . . Unusually hot and dry weather, with temperatures above 110 for several days in the area, has created a crop-damage hazard, adding to the serious effects of drouth last year. . . . Continuance of high temperatures, with night lows in 80's, caused a surge to theatres, showing the drawing power of air-conditioned theatres . . . "Genevieve" continues, in its third month, at the Kimo. . . . The Esquire, 800-seat downtown house of Fox Midwest, often used as first run or move-over, has closed

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(*Continued from opposite page*)

temporarily. . . . There have been several holdovers lately this week. "The High and the Mighty is in a third week at the RKO Missouri.

LOS ANGELES

The H. M. H. Inc. is remodelling its Western theatre, L. A., and plans an early re-opening of the house. . . . Margaret Scott, Warner pbx operator, has undergone major surgery while vacationing in Michigan. . . . James Finkler, of the Finkler Theatre Service, was back from Chicago, where he combined business with pleasure. . . . Bill Alford, of the Strebe Theatres, was in town on a buying and booking expedition. And in from Encinitas, on business, was Joe Markowitz of the La Paloma theatre. . . . Mike Levinson, well known exploitation film distributor here, has gone into exhibition with the acquisition of the Nuart and Tivoli theatres in Sawtelle.

MEMPHIS

Ike F. Kahn, who directed the orchestras for many years at the old Orpheum and Lyceum theatres, and later at Pantages theatre (now Warner), died at his Memphis home at the age of 76. . . . Jerry Klein, manager of Georgia theatre, Memphis, reported to police that a thief grabbed a paper bag containing $150 of the theatre's money and escaped in the crowd. . . . Repairs to the screen of Sunset drive-in theatre, Paragould, Ark., demolished by a windstorm, are being rushed and an early reopening is expected. . . . S. T. Freeman, owner, closed Dell theatre at Dell, Ark. . . . Rialto theatre, Hope, Ark., has closed until Fall. . . . Floyd Harvey, salesman, Universal, underwent surgery at Baptist Hospital for an injury received while installing an air conditioning unit at his home. . . . C. E. Sumner, salesman, National theatre, has returned to work after recovering from automobile accident injuries.

MIAMI

Walton Oakerson, manager of the Essex, Hialeah, was about ready to call his vacation a washout when he chalked up 15 days of rain for his three week vacation. "Oakie" and his family travelled to Marathon, Fla., with the Jimmy (Boulevard drive-in) Draughons but after a few days, all concerned decided that curling up with a good book could be done cheaper and more comfortably at home. . . . Earl Potter, manager of the Tivoli, has been on extended leave of absence in Wilmington, N. C., following the recent death of his father. Tom Newman has been officiating in Potter's absence. . . . Jack Weiner of MGM, was in town and arranged an invitational screening of "Seven Brides for Seven Brothers" recently. . . . Al Glick, aide de office for Bill Dock, of Florida State Theatres, is looking forward to his vacation in Nassau where he can relax after arduous exploitation for "Student Prince" and "Pinocchio."

MILWAUKEE

L. F. Gran, president of Gran Enterprises, married his secretary, Miss Ann Claire Stolga, July 13. They will honeymoon in California. . . . Eugene Anacker, 60, former projectionist at the Uptown theatre here, passed away last week. He was a member of local 164, MP Projectionists' Union. Surviving are his wife, Lucille, three daughters and a son. . . . Mrs. Isabelle Zaidins, 53, wife of Atty Harry A. Zaidins, a member of Wisconsin Variety, passed away last week of cancer. Mr. Zaidins is the attorney for the Milwaukee Braves Ball Club. . . . A committee meeting was held this week in the Town Room to formulate plans for Wisconsin Variety's Annual Outing and Golf Tournament to be held at the Brynwood Country Club September 13. . . . Tony Kolinski, booker at the Warner exchange here, was recently married.

MINNEAPOLIS

Howard Goldman, operator of the White Bear theatre at White Bear Lake, Minn., is re-covering the seats in his theatre and installing a wide screen. . . . Frosch Theatre Supply installed new wide screen and anamorphic lenses in the Heights at suburban Columbia Heights and the Hollywood, Minneapolis, and installed a wide screen, high-intensity lamps and power source in the Dale, St. Paul. . . . Richard Cvetic, the new manager of the Grand at Fargo, N. D., is the son of Matthew Cvetic, who acted as an undercover man and then wrote "I Was a Communist for the FBI." . . . Minnesota Amusement Co. is considering the installation of CinemaScope in its loop Lyric so pictures can be moved over from the 4,000-seat Radio City. . . . Lowell Kaplan, head buyer and booker for Berger Amusement Co., is vacationing in New York. . . . "Gone With the Wind" is breaking all house records at the Gopher. . . . Harry Weiss, RKO Theatres district manager, is vacationing at Newport, Rhode Island.

NEW ORLEANS

The two week run of "Apache," a U.A. production at Loew's State, broke all time house records. . . . The new Opera House, Morgan City, La. owned by Mrs. Wm. Kreisler and Claude Darce, is completely equipped with RCA stereophonic and CinemaScope equipment, furnished by Southeastern of La. J. S. Gremillion, RCA service engineer, and Raymond Gremillion, southeastern sales and service representative, made the installation. Their first CinemaScope attraction was "The Robe." . . . Many of the WOMPIS are still talking about the wonderful July luncheon. An hour's cruise on the yacht "Good Neighbor," courtesy New Orleans Port Commission, up and down the Mississippi with a commentator on hand pointing out the many interesting places, while they ate a delicious box lunch and cold drinks. . . . Geo. Pabst, U.A. district manager, is visiting the Charlotte and Atlanta branches. . . . Don Ganuchu, Pittman theatre booker, has given an engagement ring to Betty Rivier. The wedding is slated for November 20. . . . Mrs. Babin, Saenger theatre cashier, is on a pleasure jaunt in Missouri. . . . Leo Adler, U.A. auditor, is on his regular round of southern exchanges is here.

OKLAHOMA CITY

Houses in Oklahoma City report business extra good during the extremely hot weather the last few weeks. In addition to seeing a good picture patrons welcome the air-conditioned theatres. . . . Drive-in theatres report business not as good during the hot weather as on cool windy nights. . . . The N. W. Highway drive-in is installing CinemaScope. The new screen is 100 feet wide, and will be one of the largest in the state. . . . Skytrain theatre, which has been showing CinemaScope pictures in single track, has installed magnetic sound. Mrs. Ethel Coxie is new manager at the Skytrain. She formerly was manager at the Knob Hill theatre. . . . Jack Delaughter has been transferred from the Redskin theatre to manage the Knob Hill theatre. . . . Mrs. J. Newell, who has been manager at the Capitol theatre temporarily, has been transferred as manager of the Redskin theatre. . . . Pat McGee, of Denver, general manager of the Cooper Foundation Theatres and Frank Roberts, Lincoln, Neb., assistant general manager of the theatre chain, were in Oklahoma City for the re-opening of the Criterion theatre.

OMAHA

Dale E. Gardner, native of Nebraska City who has been managing theatres in Manhattan, Kans., has been appointed manager of the Admiral theatre in Omaha, owner Ralph Blank announced. . . . Jim Schlatter, the former manager, will be in charge of the new thousand-car drive-in which Blank and William Miskell are building in northwest Omaha. . . . Emma Holmes, who has the Leigh theatre at Leigh, Neb., has returned home from the hospital at Columbus after being confined for more than a month as the result of a heart attack. . . . RKO office manager Joe Weiss passed out cigars for his first-born, Deborah Lynne. . . . John Trude, Columbia office manager, has taken a similar post at Paramount, replacing Bill Haarmann, who resigned after 25 years with the company.

PHILADELPHIA

Benny Harris, who heads the independent American Films Exchange, marks his 40th anniversary in the motion picture industry. . . . Goldman, key house in the William Goldman chain, installed a new all-purpose panoramic wide screen and four-track sterophonic sound equipment. . . . Bill Whyte, former owner of the Star, Harrisburg, Pa., is now in charge at the Roosevelt and Lincoln drive-ins in the Philadelphia area for the Neil Hellman interests. . . . Stanton Friedman, of the suburban Lawndale, and Rocco Palese, of the Savar, Camden, N. J., applied for membership in the local Variety Club. . . . George Bittinger, of the Comerford Theatres advertising department, Scranton, Pa., marked his 25th wedding anniversary. . . . The Savini, Jessup, Pa., closed. . . . Jack O'Rear, manager of the Colonial, Harrisburg, Pa., recovering from recent surgery. . . . Paul Tigue, manager of the Westside, Scranton, Pa., has been discharged from Pittston, Pa., Hospital. . . . Ray Meyers returned to manage William Goldman's Randolph. . . . Anthony Lomonaco, Paramount booker, was inducted in the company's "100

(*Continued on following page*)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
First American
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
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(*Continued from preceding page*)

Per Cent Club.' . . . John Koocak, operating the Earle, New Castle, Del., marked his 30th wedding anniversary. . . . Clint Wyer, executive at Highway Express, film delivery service, is back at his desk after a long illness.

PITTSBURGH

"Gone With the Wind" is doing smash business in Loew's Penn where it is beating its 1947 figures. . . . "Knock on Wood" finally reached the Stanley after several delays. It will be followed by "King Richard and the Crusaders" and "About Mrs. Leslie." . . . The Fulton finally brought in "Garden of Evil" after eight weeks with "Three Coins in the Fountain." . . . The Squirrel Hill seems to have another winner in "Hobson's Choice." . . . Critic Karl Krug back from a three-week vacation in the mountains of Pennsylvania. . . . "Living It Up" will follow "GWTW" in the Penn, and "On the Waterfront" has a Harris booking after "Mutiny." . . . The mother of Max Shabason, Metro assistant branch manager, died. . . . The Variety Club held ground-breaking ceremonies for its new annex at Roselia Maternity Hospital.

PORTLAND

Joan Crawford and her three daughters drove into town for a couple of days while vacationing in this area. . . . National and Fox West Coast Theatres brass Charles Skouras, Edwin Zabel, Alan May, John Hodges, John Pertero, Andrew Crappman, Ben Pirosh, Russell McCullough, and Dr. Roy Bradley were in town for a couple of days to meet with all Evergreen Theatres managers. . . . Art Adamson has installed a 100-foot wide CinemaScope screen at his Canyon drive-in. . . . Orpheum theatre manager Kenny Hughes is back from vacation. . . . Evergreen's Oscar Nyberg is working hard on the opening of new Fox theatre, set for a couple of weeks from now. Mr. Charles Skouras will handle the opening personally.

PROVIDENCE

Tallulah Bankhead was the subject of a half-page feature article in the "Providence Evening Bulletin," on the occasion of her personal appearance in "Dear Charles," summer stock presentation, at the Newport Casino theatre. . . . Danny Kaye in "Knock On Wood" was held for a second week at the Strand. . . . Robert Aiken, former chief-of-service at the RKO Albee, prior to his resignation to join the Army Air Force, was presented with a Parker pen by his staff of ushers. Aiken is now undergoing basic training at Sampson, N. Y. . . . The Pike drive-in made a hit with the "young fry" when they brought back "Old Betsey," a real honest-to-goodness fire-engine of the early 1900's. Children were given all the free rides they wanted, as parents waited for the opening of the evening performance. . . . The Quonset drive-in is off to a good start in the first year of operation, and boasts the largest CinemaScope screen of any open-airer in this area.

SAN FRANCISCO

Lippert Pictures of Northern California will move to new location (276 Golden Gate Ave.) July 31, according to owner-manager Al Grubstick. . . . United-Paramount district manager Earl W. Long, named Paul McAllister (formerly with General Theatrical) assistant at the St. Francis. He replaces Lynn Von Goltz. . . . Manager Boyd Sparrow of Loew's Warfield upped Joseph Pitruzzelle from usher to assistant to replace Don Young, transferred to a Loew's house in New Haven, Conn. . . . Paramount exchange promotions include William MacDonald from contract clerk to booker; Waukera Rumfield from Biller to Sales Manager Ward Pennington's secretary. Lillian Whang, new to the row, took over billing machine. . . . Another new industryite is Tom Smith, booker, United Artists Exchange, replacing "Mel" Melgren, now booker at RKO. . . . Ted Galanter is in Denver and Salt Lake for "Seven Brides" tour kickoff, accompanied by dancer Rita Lee. He will be in San Francisco July 27. . . . Les Smith, head booker, MGM, for the past several years, will resign July 30. His home is in Santa Cruz.

ST. LOUIS

The Coed theatre at Topeka, Kan., has been closed permanently. Lack of business has been given as the cause. . . . The Starlite drive-in theatre at Boonville, Mo., put on something new the other night when it staged an all-night show. . . . A new drive-in theatre has been started at Gibson City, Ill., with Clifford Orr as the owner. At present there are speakers to accommodate almost 400 cars. . . . The Family drive-in theatre, Dexter, Mo., has just installed a large CinemaScope screen. . . . The Hollywood drive-in theatre, Sandoval, Ill., which is the first drive-in theatre in that vicinity, also has become the first drive-in theatre in that area to show CinemaScope pictures. "The Robe" was shown July 15. . . . Harry W. Blake, 78, who had been a theatre manager in Kansas City, Mo., many years, died July 6 in a St. Joseph, Mo., hospital.

TORONTO

CinemaScope presentation of "The Robe" is being played in seven neighborhood Famous Players houses. Top admission being charged is 70 cents. . . . In Dan Krendel's Ballyhoo Bonanza Contest, Art Cauley, Paramount theatre, Peterboro, took first prize in Group A, while Al Hartshorn, Regent theatre, Oshawa, took first prize in Group B. Second prize went to Bob Harvey, Capitol theatre, North Bay, and Jack Bridges, Victory theatre, Timmins. A special prize for the best campaign book went to Paul Turnbull, Granada theatre, Hamilton. . . . In another contest conducted among Famous Players theatres, in District C, headed by Bill Trudell, Harry Wilson, Capitol theatre, Chatham, took top honors. Bill Burke, Capitol theatre, Brantford, was runner-up. . . . Oscar Hanson, producers representative in Canada, has added a liquor line, produced near Calgary, to his enterprises. . . . Frank F. Cybulski, owner of the Bay theatre, Barry's Bay, Ont., was found dead in the Madawaska River where he had been fishing. According to police, he is believed to have suffered a heart attack and fell out of his boat.

VANCOUVER

"The Kidnappers," a British movie, has shattered all previous local records for long runs in the suburban theatres. It's playing its 10th week at the 770-seat Dunbar. . . . "The Maggie," another import, is on its 7th week at the Odeon-Varsity, a 449-seater. . . . Opened recently were the Meadow drive-in, at Meadow Lake, Sask., and the Glenwood, 300-car ozoner at the railroad town of Edson, Alberta. . . . Bud Rice, of the Orpheum staff, resigned to join a local finance company. . . . Micky Stevenson, Paramount office manager, is the proud father of a 9-lb., 8-oz. baby boy, first for the Stevenson clan. . . . Les Walker, business agent of Projectionists union, is holidaying at his summer home at Bowden Island, upcoast from here. . . . Andrew Linden, of Medicine Hat, has been appointed Edmonton manager of Dominion Sound Equipment for the Alberta territory. . . . Jean Parker, of Empire-Universal Films, is the mother of a baby boy. . . . Herman Goldberg, of W-B building and construction dept., was here from New York checking plans of the new film building now underway.

WASHINGTON

Sam Galanty, Columbia Pictures mid-east division manager, and George Josephs, Columbia home office sales executive, after meetings in Washington, began a tour of Mr. Galanty's division July 14, covering Cleveland, Cincinnati and Pittsburgh. . . . Arthur Shaftel, 20th Century-Fox office manager, resigned. . . . Max Cohen, 58, Minerva Film Exchange, died July 13, at Emergency Hospital, of a heart ailment. . . . Loew's Capitol had a display of costumes used in the film "The Egyptian" July 16. . . . Edmund Plohn, manager of the National theatre, left July 14, aboard the Ile de France, for a trip to Europe. . . . The local MGM office employees received a four-week salary bonus as their prize in the Jubilee Drive. . . . Columbia booker, Max Rutledge, resigned. . . . July 27 is the date for the crab feast of the Allied Motion Picture Theatre Owners of Maryland.

Ben Simon Honored at Dinner in New Haven

NEW HAVEN: More than 300 New England industry members attended a testimonial dinner honoring Ben Simon, retiring local manager of the 20th Century-Fox branch, at the Waverly Inn, Cheshire, Conn., Tuesday. The Mayor of New Haven, other municipal officials, business and professional leaders in Connecticut and delegations from Hartford, Boston, Bridgeport and Waterbury were present. The Variety Club of Connecticut sponsored the dinner. Twentieth-Fox executives attended from New York.

The Variety Club committee in charge of the dinner included Matt Saunders, Lou Cohen, Peter Perokas, Max Hoffman, Mort Katz, Harry Shaw, Harry Feinstein, Lou Brown, Max Birnbaum, Phil Gravitz, Henry Germaine, John Pavone, Ted Jacocks, Sam Rosen, Walter Silverman, Sam Germaine, Rudy Frank, Sam Wasserman, R. G. Elliano, Jack Halperin, A. M. Pickus, Morris Jacobson, Herman Levy, Hy Levine, Maurice Bailey, George Wilkinson, Patrick Goods, George Weber, James Darby and Alex Chimel.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Have the Product For a Greater Movie Season

ONCE it was policy in film industry to inaugurate a new season in September, and indicate its value and importance by the announcement of new and coming attractions of superior quality. So, with all the talk of product shortage, let's not overlook the fact that we have more and better pictures, right ahead, than have been available in the recent past, and that the public is growing aware of this improvement, to our advantage, at the box office. The word-of-mouth is "movies are better than ever"—and that's not merely an industry slogan.

Trade conditions become public knowledge, and are reported on the business pages of newspapers and other publications, until we suffer from the consequences of rumors circulated against ourselves. Thus, the public became convinced that film industry was "down"—or "off" or in some sort of a decline. And it hurts. Now, many new pictures in the new dimensions have been seen as proof that our trade conditions must be better, and again, the value of public opinion is apparent, this time in our favor. So, it is vital that we keep and hold this benefit.

We have an increasing number of "A" pictures, of top quality, and that's what counts. One thing television has done for us is to convince the public they can see all the "B" pictures they want—at home. They can even see double features, and continuous showings for hours at a time. So, quite naturally, the public is shopping for quality, rather than quantity, at their favorite theatre. It has brought them back, and the novelty of television does wear off, leaving the public with the old urge to go out to the movies. To please and satisfy them now, with new attractions in new dimensions, is an obligation to the public, and to ourselves. The product line-up shows quality, and we have something now that can be merchandised at the box office.

Let's go back to those better days when we created and sold "Greater Movie Season" at the end of summer—when theatre business announced and celebrated a "Happy New Year" of its own. Once this was an industry campaign and national policy. Now it must be taken up individually, by theatre managers, and put over locally, city by city. All business is local.

"DESIRE TO SEE"

Discussion of national magazine advertising or publicity usually brings up the phrase "desire to see" as the public's response to such pre-selling. This characteristic is something that theatre managers should cultivate much closer to their own playdates, and pertinently, for their own profit. Smart showmen obtain and file national magazine pages which will make beneficial lobby display at the proper time, thus establishing a tiein at the point of sale.

Hollywood, quite naturally, is most interested in the pictures in production, usually far ahead of playdates. Many Hollywood correspondents try to outdo each other in making news "scoops" that are practically nullified as "desire to see" because they can't be connected with any local participation. But it all adds up to public interest in the movies, and that's why and how the theatre manager should introduce a "booster" in the line of sales approach that will relay and repeat the good news. The Hollywood gossip columns usually tear down rather than build up any public admiration in motion picture studio operations.

Some theatres make a regular practice of posting coming attractions well in advance, and keep a permanent lobby display for the purpose, where their patrons become accustomed to looking for "news" from the studios. Loew's Theatres do a particularly good job of selling new product while it is still on the way, and they are supplied with stills and materials to attract movie fans with the kind of things they like to know. A bulletin board of this order will draw its own clientele.

¶ CINERAMA continues to lead the parade of progress in motion pictures, having created the original public interest in our new dimensions which will enable us to recapture the audience we lost to television. And Cinerama is demonstrating these basic facts in only a dozen theatres, with only one attraction available in their first two years. But people travel hundreds of miles to see Cinerama, and people will talk, thus creating more box office value for the future. Now Chicago has topped the two million dollar mark in gross business at the Palace theatre, while New York must be about ready to add a million to its previous high.

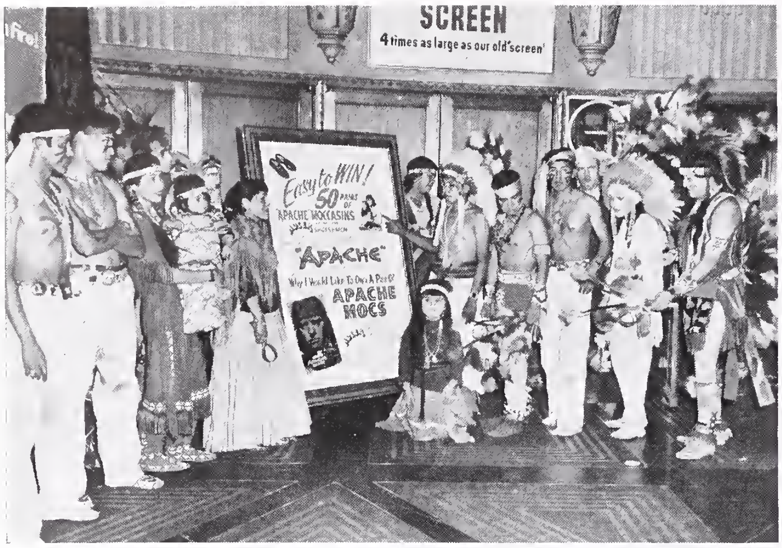
Lynn Farnol sends us a cute trick from Dallas, a bright idea in advertising novelties, showing cartoon characters who are "all eyes for Cinerama"—and adding the comment that in Texas, only Dallas has Cinerama, and Neiman-Marcus, thus providing a tieup with this famous store, who probably distributed the folder in their mail. There have been many special trains and special tours arranged which bring large groups to the cities where Cinerama is an attraction. It is legitimate theatre practice, with all seats reserved at advanced prices.

* * *

¶ A SURVEY by the Radio and Television Department of Columbia College, Chicago, forecasts that there will be about three times as many TV stations on the air by 1960, and that these new stations will require the services of 37,000 new employees, with special aptitudes for this field of endeavor. While the prediction of many new TV stations may sound like bad news in this corner, it still spells opportunity for a lot of showmen. Estimates of future growth are often over-glamorized, but we must remember that the biggest theatre circuit in America is ABC-Paramount, and that more and more TV stations will be owned and operated by men of substantial experience in this business. The Wometco circuit in Miami leads the way with its ownership of the first TV station in film industry.

—*Walter Brooks*

The Indians Have Never Failed Us


SCREEN
4 times as large as our old screen
Easy to WIN!
50 pairs of APACHE MOCCASINS
"APACHE"
APACHE MOCS

Braves and Squaws ballyhoo the New York premiere of "The Apache" at the Mayfair theatre on Broadway, with full-blooded descendants of the famous tribes in lobby demonstrations.

Film industry owes a debt of gratitude to the Apaches, and to United Artists for producing a picture with that title. "The Apache" is playing across the reservations, as a promotion picture.

FOUNTAIN SERVICE

Indian youngsters step out for "The Apache" in the lobby of the Palms theatre, Detroit, with genuine Apache small-fry exhibiting fast tribal footwork as exploitation.

BURT LANCASTER
LOEW'S THUR

Chief White Eagle hands out Indian-head pennies to children, for the engagement at Loew's theatre, Dayton.

Five thousand Indian headbands imprinted with the title of the picture were distributed to children at the Mayfair theatre, in New York.

BURT LANCASTER

SOUTHERN RAILWAY
APACHE

Non - authentic Apaches parade Canal Street in New Orleans for the regional premiere of the United Artists' picture at Loew's State theatre.

Real-life Indians on display, with juvenile helpers, in a costume contest at the Roosevelt theatre, San Francisco.

Indians from the Klamath reservation, pitching for "Apache" in J. C. Penney's window, for the United Artist theatre in San Francisco.

Showmen in Action

Al LaFlamme, manager of the Strand theatre in Albany, installed a teletype in his lobby in advance of his showing of "The Glenn Miller Story," and offered patrons an opportunity to send messages to any member of the armed forces anywhere in the world, free of charge.

▼

Manager Del Larison of the Paramount theatre in Seattle earned news breaks for his engagement of "Act of Love" by hosting local French war brides and their ex-GI husbands at send-off performance. The stunt also drew air coverage via lobby interviews over microphone.

▼

Al Plough, manager of the Stanton theatre, Philadelphia, created a prison cage, with live prisoner in stripes, for the front of his theatre during the run of "Duffy of San Quentin" and "Crime Wave," and sends photo showing the crowds attracted.

▼

Howard Higley, manager of the Allan theatre in Cleveland, had an effective stunt on "Yankee Pasha" by tying in with the "Authority for Beauty" show over WXEL. He offered free photographs of Jeff Chandler, star of the show, to the first 500 listeners who wrote in.

▼

Robert Shapiro, executive manager of New York's Paramount theatre, distributed Doris Day records of songs from "Lucky Me" to the first 100 patrons arriving at the theatre on opening day.

▼

Marvin Fox, manager of the Liberty theatre, Portland, Oregon, set up a dart game in his lobby for his run of "Phantom of the Rue Morgue," with three darts to a person and a pass to any who put two darts in a ribbon of space surrounding the figure of a beautiful woman.

▼

Jack Thorson, manager of the Manor theatre in San Mateo, Cal., set up a stunt with the local police department when "Black Flame," featured in "Black Horse Canyon," visited his town. The horse was picked up by the police for parking in front of a fire hydrant.

▼

Lou Schirmeister, manager of Warner's Downtown theatre, Los Angeles, boomed the West Coast premiere of "The Long Wait" with street bally signs carried by beautiful models which combined advertising for the picture with the burning local issue of smog.

▼

Rodney Toups, manager of the State theatre, New Orleans, invited official Navy personnel, including the author of one of the stories from which "Men of the Fighting Lady" was made to the premiere of the picture at his theatre.

Alvin Guggenheim, manager of the Yale theatre, Houston, Texas, had the cooperation of the Air Force in his exploitation for "Sabre Jet," with 5,000 11 x 14 give-away stills of sabre jets and lobby display with revolving atlas. Business was so good, the picture was held over.

▼

Stephen V. Johnson, manager of the Delavan theatre, Delavan, Wisc., turned over all coins dropped in his lobby fountain to the Variety Club Heart Fund, during his exploitation of "Three Coins in the Fountain."

▼

For "Fireman, Save My Child," Charles Pincus, manager of the Esquire theatre in Stockton, Cal., really got himself an exploitation piece when he borrowed the old horse-drawn fire engine to promote the picture.

▼

Manager Don Haley of the Paramount Downtown theatre in Los Angeles, used a multiple-clawed contraption manipulated by a midget inside to exploit the science-fiction thriller, "Gog."

▼

Bob Dyches, manager of the Lucas theatre, Savannah, had his staff rigged up in Indian dress and Royal Mounted uniforms to carry out the theme of "Rose Marie."

Manager George Grube of the Harbor theatre, Oklahoma City, Okla., used music as the highlight of his promotion on "Johnny Guitar." Radio and TV were used and recordings were played at intermissions in the theatre a month in advance of playdate.

▼

Bill Wyatt, manager of the Virginian theatre, Charleston, W. Va., offered a year's passes to the theatre for the winners of the elephant hunt contest which he promoted with the cooperation of the classified advertising manager of a daily newspaper for "Elephant Walk." Elephants were added to classified and other ads throughout the paper and the trick was to find them all.

▼

Willard Ochs, manager of the Strand theatre, Akron, Ohio, promoted a "Draw Your Way to Hollywood" cartoon contest with the cooperation of the *Beacon-Journal,* offering an air trip to Hollywood for two as first prize.

▼

John G. Corbett, city manager for Schine theatres in Gloversville, arranged with over 40 members of a motorcycle club to parade, three abreast, with huge banners for "The Wild One," and the motorcycles were parked in front of the theatre while the riders saw the picture.

▼

Max Nayor, manager of the Metropolitan theatre, Boston, helped to create a giant (40′) CinemaScope type board for "Lucky Me," which had its New England premiere at his theatre.

REATEST CONTEST
IN THEATRE HISTORY!
ISS
ENS
CONTEST
Announcing
sponsored by SKOU
and LINE
COUNTY
1st PRIZE
WEEKEND FOR 2 at
WHITE ROE
SEA NYMPH
The Lark Luggage
JEWELS BY TRIFARI
Portable Radios
ADMIRAL PORTABLE RADIOS

Jerry Schurr, manager of Skouras' Crotona theatre, in the Bronx, New York, signs up pretty Ann Merrill as a contender in the fabulous "Miss Linens of the Week" beauty contest being conducted in all Skouras Theatres. The pert little miss will vie with others for more than $10,000 in prizes, all contributed by the sponsors. Girls sixteen or over are flocking to the theatres to enter the lists.

101 BEST EXPLOITATION AIDS

The Daily Paper Is Your Friend

36 The Motion Picture Daily reports a good example of newspaper cooperation which goes to show how friendly and cooperative a daily paper can be in offering its good will in large situations. The Memphis Press-Scimitar gave its lead-off editorial to space and argument, advocating more frequent attendance to motion picture theatres. It expressed its sentiments by placing this editorial comment ahead of political and international information in the news. Under the heading, "Let's Go to the Movies—Five Good Ones Downtown," the editorial stated:

"All five of Memphis downtown first-run theatres are featuring first-rate films. Loew's State has that screen classic, 'Gone With the Wind,' whose appeal has not diminished one whit in the 14 years since it was first presented. The Malco, with 'Garden of Evil,' filmed in Mexico, and Loew's Palace, with 'Three Coins in the Fountain,' filmed in Italy, are offering magnificent CinemaScope views of the world we live in. The Strand is rocking them with laughter inspired by Danny Kaye's antics in one of his best comedies, 'Knock On Wood,' and Warner's long suit in excitement as passengers and crew of a crippled airliner face uncertain fate in 'The High and the Mighty.' Memphis response to all these films has been such that, for the first time in recent memory, all five downtown houses are holding their current attractions over for another week."

The Weekly Paper Is Your Partner

37 We've always believed in the country weeklies, probably because they've always been part of our way of life. The editor of a country weekly is in a spot most comparable to the theatre manager in his community. He has the same obligation to know his public, personally and in the aggregate, and he follows closely the primary journalistic policy of "names in the news." He does the same thing in print that you do in the lobby of your theatre, greeting and welcoming friends and neighbors by name. Al Sindlinger, of the research organization serving Allied States Association of Motion Picture Exhibitors, has been telling their members in convention around the country that "the poorest return on the advertising dollar in the movie business is in the weekly newspaper." Please don't take Mr. Sindlinger too seriously—in fact, don't believe a word of it. If you find that condition, then look to your own place in the community, for you can't be part of a rural audience, either for the newspaper or the theatre, without taking part. The editor of a country newspaper is your partner, and you must seek him out and convince him of this fact, as a necessary part of your public relations. Don't fence with each other, like horse traders, each trying to outdo the other. Make up your mind that his problems are your problems, and that if you do work together, you can accomplish something for yourself and for each other.

The Civic Clubs Belong To You

38 That's a twist, for usually you say it in reverse. But it's nevertheless a fact, that the civic clubs, the men's clubs, the women's clubs, the Chamber of Commerce, the Businessmen's Association, belong to you, as part of your business enterprise. If you don't belong to them, you are not taking part in community affairs, and you are not making proper use of the tools of your trade, as a showman. We know so many, in small towns, whose part in the local Rotary or Lions Club is so important to the conduct of their theatres. Their fellow members appreciate a showman. Your theatre, and your industry, gain stature when viewed from their angle, looking up to you for fellowship, cooperation and showmanship skills. Not long ago, we were visiting in a small town in Florida, where our nextdoor neighbor was a retired professor who belonged to the Lions Club and whose chief assignment was to find a speaker for each meeting. We suggested the local theatre manager—a new idea—and it was the best idea of the year, for nobody is more popular today with that Lions Club than the man who owns the Home theatre. He talks to them, he tells them news of things they are interested in, he helps them to handle community events, and he plans things that work because he knows the ropes. We know another place, this time a large city, and the appreciated guest and member at the local Legion Post is a theatre man.

Stop Coasting— Start Pushing

39 In Spanish, it's *mañana,* but to some managers, it's *tomorrow*—the day when they are going to do something new and different, to make their theatre and attraction stand out in public knowledge and popular esteem. That's a long description of the word exploitation, but too many managers put off the time when they will apply showmanship, so long as they can coast just this side of bankruptcy. We know from our mail that many are coasting through this hot weather, and maybe or maybe not, they'll vitalize their selling approach this Fall, if it happens to be convenient. We have such good pictures coming through right now, and there's so much that's good news to theatre managers. Showmen know, and act accordingly. Only recently we noted there was a line all the way around the Radio City Music Hall. It was a Wednesday—the picture was in its third week, the new picture wasn't due for another two weeks, so it was the middle of the run. What was it that brought out a thousand people, to stand in line, and wait for seats, with the mercury at 90°. Nothing but exploitation, otherwise known as advertising, publicity, promotion, showmanship. If the Radio City Music Hall decided to coast, instead of pushing for business, there wouldn't have been a line on a humid Wednesday. It's the incessant, everlasting, effort that gets the result, at the box office, and at the deposit window at the bank.

British Round Table

John L. Hart, manager of the Savoy cinema, Andover, and a new Round Table member, sends good photo of his 16' "Moon Is Blue" display, with flashing blue bulb, which he made himself. . . . A. Heaton, manager of the Regal cinema, Beverly, sends proof of actively exploiting recent programs. For "Isn't Life Wonderful?" he tied up with a private telephone system for a lobby display of telephones through the ages, including a replica of the one used in the film. . . . A. H. Holloway, manager of the Ritz cinema, Wokingham, and another new Round Table member, did what came naturally for "The Glenn Miller Story" by plugging the music from the picture, with throwaways used to good advantage. . . . D. Hughes who manages the Regal Cinema in Cheltenham, where street stunting is normally prohibited, had Lady Luck on his side when he played "The Long, Long Trailer." The British Caravan Road Rally was finishing there for the hill climbing test and judging of the vehicles, so the police were prevailed upon to permit a caravan (trailer) to be parked in front of the theatre ten days in advance of playdate. . . . I. Klein, manager of the Tower theatre, Peckham, who will be receiving his Round Table membership card any day now, sends photos of good displays made by himself. For "Front Page Story" he cut large letters of the title out of newspapers and pasted them on stiff cardboard, and for 3-D pictures, his displays are really in 3-D. . . . H. Laybourne, manager of the Odeon theatre, Southsea, carried out his campaign on "Knock on Wood" at very little expense, his theory being that when the star value is so great, it is only necessary to let patrons know when the picture will be shown.

▼ ▼

L. Ward, while acting manager of the Queen's cinema, Cardiff, gained good newspaper space with his "Personality Girl" contest in exploitation of "Young Widow" and sends photos of the winner to be entered in the Quigley Awards competition. His appointment as assistant manager of the Savoy cinema, Swindon, is noted. . . . Lily Watt, manager of the Odeon cinema, Coatbridge, Scotland, requested by the Town Council to officiate as a judge in the selection of the Coatbridge May Queen. . . . John W. Wilkinson, manager of the Haymarket cinema, Newcastle, sends photos of winners and newspaper clippings showing good space given to his swim suit contest in connection with his showing of "Easy to Love." . . . G. C. Williams, manager and his assistant, A. A. Allen, of the Regent cinema, Chatham, personally called on schools, clubs, etc., with invitations to attend special matinee showings of "Julius Caesar." For "The Long, Long Trailer," letters were solicited from brides who had spent their honeymoons in trailers, with prizes for the three best. . . . Assistant manager R. W. Young of the Ritz cinema, Luton, lobby display for "Executive Suite" had a large boardroom table with chairs to match and a large question mark over the president's chair.

LOOK TO
FILMACK
FOR THE FINEST
ANNOUNCEMENT
TRAILERS
ALWAYS GOOD!
ALWAYS ON TIME!
1327 S. Wabash · Chicago, Ill. 630 Ninth Ave. · New York, N. Y.

Noel Briggs, assistant manager at the Lyric cinema, Wellingborough, distributed handbills for a timely summer Sports Fashion Show contest to tie in with "The Weak and the Wicked," and a local couple who played a small part in the film received a special opening night invitation. . . . A. Buckley, another alert assistant manager who is located at the Regal cinema, Halifax, lists 18 shops which had full-window displays for his showing of "Kiss Me Kate," which was only one angle of his well-rounded campaign on the picture. . . . Douglas M. Campbell, who manages the Regal cinema, Stirling, says his front of the house display for "The Band Wagon" took six men to erect and was an eye-catcher. He also used glossy postcard pictures of Cyd Charisse in addition to window displays. . . . P. A. Cowin, assistant to Mr. Campbell and a new Round Table member, used overprinted Indian headbands to good advantage for "The Charge at Feather River"—the children had fun while they advertised the picture. . . . H. Clayton-Nutt, who manages the Broadway cinema, Eccles, distributed paper Roman coins to exploit "Julius Caesar" and guested local educational authorities. . . . A. S. Cooke, manager of the Regal cinema, Cirencester, promoted over-printed luggage labels which he hung on parked cars for "All the Brothers Were Valiant" a week before playdate. . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, circularized his mailing list with a letter over his signature on the merits of "Hobson's Choice." . . . Assistant manager R. N. Douglas of the Waverley cinema, Shawlands, tied in with a local newspaper for a "Front Page Story" lobby display which made the entertainment page.

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C. G. Manhire, manager of the Savoy cinema, Edinburgh, converted campaign book covers into gay, colorful window, counter cards, etc., which were distributed over a wide area, for "Here Come the Girls." His comprehensive campaign accented "no cost," yet business exceeded that for "The Quiet Man"! . . . S. V. Murdoch, who manages the Gaumont theatre in Liverpool, promoted a team of Scottish dancers to appear on stage a week prior to playdate of "Rob Roy" and assured parents by direct mail that this was an ideal family picture. . . . E. H. Reed, manager of the Regal cinema, Bicester, where street stunting is prohibited, used handbills for a Recording Star contest in connection with his showing of "Calamity Jane." . . . T. Robinson, manager of the Playhouse cinema, Wakefield, had good newspaper space on his "Fair Lady" contest to exploit "Gentlemen Prefer Blondes." . . . Sydney L. Sale, who manages the Granada cinema in Dover, advertised "Genevieve" on a veteran car displayed beside a modern Rolls Royce in an auto showroom for a week prior to playdate. He showed a 16mm trailer on "Julius Caesar" in the lobby to minors leaving their matinee and had a display of authentic Roman coins and costumes. . . . Harold Shampan, manager of the Odeon, Woolwich, used street stunt of stuffed leopard on rollers to exploit "West of Zanzibar," later placing the animal over the box office. Other stuffed animals and a huge elephant tusk on the shoulder of a short man advertised the picture. . . . E. L. Shelmerdine, manager of the Ritz cinema, Hastings, had a contest to find "The Most Kissable Girl," in exploitation of "Kiss Me Kate," which he claims is the first contest of its kind in his country. . . . John L. Smith, manager of the Palace cinema, Arbroath, used a foyer display of model boats of the fishing and whaling type in advance of his run of "All the Brothers Were Valiant." —*W. T.*

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

CANDY SALES SHOW GAIN

The sales of candy manufacturers increased during March after showing a drop for the first two months of 1954, thereby reversing a seasonal trend, according to a recent report of the Bureau of Census. The sales for March totaled $83,931,000, which is a gain of 3% over the same month in 1953, the report revealed.

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SMALL BEVERAGE DISPENSER

The Frigidrink Dispenser Company, Chicago, has announced a new dispenser for non-carbonated beverages designed as a smaller size companion model of the company's "Cascader" unit. The new dispenser is called the "Cadet" and is similarly equipped for illuminated cascading action of the beverage for counter display. It has a capacity of 6 gallons, is 16 inches in diameter and stands 25 inches high.

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HIRES CARTOON TRAILER

A new cartoon trailer designed to stimulate refreshment sales in theatres is now being distributed by the Charles E. Hires Company, Philadelphia. Filmed in color, the trailer promotes other snack stand items in addition to Hires Root Beer. It is provided with a series of different "tag" commercials, the company points out, "to fit the requirements of any theatre."

Free Gum Helps Promote "The Glenn Miller Story"

AS A novel means of announcing "The Glenn Miller Story" as a forthcoming attraction at Martin Theatres' Coosa theatre in Childersburg, Ala., Manager Harold Jenkins arranged a tie-in with the Beech-Nut Gum Company whereby it furnished free sticks of gum which were attached to cards listing the film's play dates. The cards were not handed out to patrons at the theatre but sent through the mails along with the theatre's regular weekly film program.

The copy on the cards read as follows: "A double treat: America's favorite gum and music!" It also included the theatre's name and the playing dates for the Universal-International film.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER, SUPERVISOR LONG EXPERIENCE, all types operations, advertising, publicity, neat appearance. References. Box 2800, MOTION PICTURE HERALD.

THEATRE EXECUTIVE, $15,000. WORTH IT! Box 2799, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FITS WAGNER, Adler, Bevelite Signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm. portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, $850 pair! Limited supply! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4″ cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

YOU CAN'T BEAT OUR VALUES! SIMPLEX E-7 mechanisms, rebuilt, $750 pair; Ashcraft 70 ampere lamphouses, rebuilt, $489.50 pair; Simplex-Acme projectors, arc lamphouses, rectifiers, heavy bases, etc., rebuilt, $895 pair; top quality screens and lenses at rock bottom prices! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50; 16″—$37.50; 18″—45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

WANT TO LEASE CONVENTIONAL HOUSE OR drive-in, or small town with both types. Oregon or Washington. Option to buy. Year's lease in advance. Box 2798, MOTION PICTURE HERALD.

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Ellis Arnall Is Reelected

HOLLYWOOD: The Society of Independent Motion Picture Producers last week reelected Ellis Arnall as president and all other officers as well as all members of the executive committee at the society's annual meeting here, attended by 30 SIMPP members.

The organization unanimously adopted a resolution commending Mr. Arnall for his services as president, and another endorsing the Motion Picture Relief Fund's project for establishing an industry museum.

Mr. Arnall told the members that he intends to take further action toward obtaining a complete investigation and decisions by appropriate Government offices on foreign film pacts, despite the reported statement by a Motion Picture Export Association spokesman that MPEA will no longer cooperate with independents in the foreign field. Citing the French pact which, he said, contains a $390,000 subsidy arrangement, Mr. Arnall said "legality or illegality, such subsidies must be resolved once and for all."

21st COMPO Ad Appears In "Editor and Publisher"

Why do newspapers give free space to television—and why do they penalize theatres with special rates? This, the "$64 Question" is asked by COMPO in its 21st advertisement in "Editor and Publisher," newspaper publishers' trade paper, and is answered by reprinting in the advertisement of an editorial from that paper. The editorial, which uses the heading mentioned, appeared June 5 and is reprinted in toto. It notes the raising of the question by theatre-men, and comments some newspapers "will have to face up to the apparent inequity."

TOA Chicago Convention To Stress Concessions

More emphasis than in previous years will be placed upon concession operations, during the Theatre Owners of America Chicago convention, conferees in New York decided last week. The men were Howard Bryant and Dick Pitts, of the TOA; J. J. Fitzgibbons, Jr., and Thomas J. Sullivan, of the International Popcorn Association; Nathan Buchman, American Theatres; Bert Nathan, Theatre Popcorn Vending, and Lee Koken, RKO Theatres.

Legion Approves Four Of Five New Pictures

The National Legion of Decency this week has approved four of five new films. Classed as unobjectionable for general patronage were: "The Littlest Outlaw" and "The Malta Story." Unobjectionable for adults were: "A Day Out of Life" and "King Richard and the Crusaders." Classed as objectionable in part because of "suggestive sequences" was "Ugetsu," a Japanese film.

Sentence Carolina Theatre Men for Sunday Shows

GAFFNEY, S. C.: Two drive-in theatre employees have pleaded guilty last week to charges of operating a motion picture establishment on Sunday and were sentenced to $100 fines each, suspended "on conditions." The defendants previously had asked for a trial. Both were arrested by Sheriff Julian B. Wright. Magistrate Garland Painter, who sentenced the theatre operators, did not state conditions under which the sentences were suspended.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 137 attractions, 6,549 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	18	11
Alaska Seas (Para.)	–	–	7	15	11
Arrow in the Dust (AA)	–	1	9	7	1
*Back to God's Country (U-I)	1	27	53	19	6
Bad for Each Other (Col.)	–	2	4	15	7
Bait (Col.)	–	–	1	4	4
Battle of Rogue River	–	–	4	8	5
Beachhead (UA)	–	11	20	19	4
Beat the Devil (UA)	19	2	3	13	15
Beneath the 12-Mile Reef (20th-Fox)	29	24	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	3	8	22	13
Bigamist, The (Filmakers)	–	2	8	2	8
Black Horse Canyon (U-I)	1	4	4	7	–
Border River (U-I)	1	11	34	14	4
Boy from Oklahoma (WB)	20	20	35	30	10
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	6	13	12	5	8
Casanova's Big Night (Para.)	–	1	10	17	25
Cease Fire! (Para.)	–	7	13	18	9
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (WB)	14	27	23	9	5
Conquest of Mt. Everest (UA)	1	1	–	5	–
Crazylegs (Rep.)	–	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	21	10	3
Crime Wave (WB)	–	–	5	7	6
Dangerous Mission (RKO)	–	2	11	11	4
Demetrius and the Gladiators (20th-Fox)	5	4	1	–	–
Dial M for Murder (WB)	1	32	10	11	1
Dragonfly Squadron (AA)	1	3	6	5	1
Drive a Crooked Road (Col.)	–	5	2	10	2
Drums Across the River (U-I)	–	10	11	5	–
Drums of Tahiti (Col.)	–	–	10	4	5
Duffy of San Quentin (WB)	–	–	1	5	5
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	44	47	14	20
El Alamein (Col.)	–	3	6	1	–
Elephant Walk (Para.)	12	28	10	2	–
Escape from Fort Bravo (MGM)	–	5	41	49	24
Executive Suite (MGM)	9	29	33	18	5
Fireman, Save My Child (U-I)	–	1	5	7	8
Flame and the Flesh (MGM)	–	7	18	22	2
*Flight Nurse (Rep.)	1	12	23	15	5
Forbidden (U-I)	–	2	29	22	9
Forbidden Female (Para.)	8	3	15	23	30
French Line (RKO)	8	15	6	2	–
*From Here to Eternity (Col.)	75	54	8	2	5
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	115	49	9	3	–
Golden Idol, The (AA)	–	–	–	7	1
Golden Mask (UA)	–	–	2	2	3
Go, Man, Go (UA)	9	20	11	4	2
Great Diamond Robbery (MGM)	–	9	12	19	7
Gypsy Colt (MGM)	2	15	14	6	2
Heidi (UA)	3	1	4	–	6
Hell and High Water (20th-Fox)	31	18	7	–	1
Hell's Half Acre (Rep.)	–	1	14	3	4
Here Come the Girls (Para.)	2	8	38	58	26
High and the Mighty (WB)	6	3	–	–	–
Highway Dragnet (AA)	–	3	1	2	2
His Majesty O'Keefe (WB)	14	24	34	45	19
Hondo (WB)	87	49	19	2	3
Indiscretion of an American Wife (Col.)	–	1	1	2	1
It Should Happen to You (Col.)	2	3	4	10	20
Jesse James vs. the Daltons (Col.)	4	14	12	9	2
Jivaro (Para.)	–	5	14	23	6
Johny Dark (Univ.)	1	4	5	–	1
Johnny Guitar (Rep.)	17	9	10	–	1
Jubilee Trail (Rep.)	–	4	24	23	13
Julius Caesar (MGM)	9	13	3	–	–
King of the Khyber Rifles (20th-Fox)	24	15	11	1	3
Knights of the Round Table (MGM)	16	24	6	3	7
Little Caesar (WB) (Reissue)	7	2	2	11	3
Living Desert, The (Disney)	31	6	2	–	1
Long, Long Trailer, The (MGM)	100	81	9	1	1
Lucky Me (WB)	–	7	13	30	5
Ma and Pa Kettle at Home (U-I)	40	54	21	4	6
Mad Magician, The (Col.)	–	1	4	2	2
Make Haste to Live (Rep.)	–	1	3	2	3
Man Between, The (UA)	–	3	5	4	3
Man in the Attic (20th-Fox)	–	–	13	7	6
Men of the Fighting Lady (MGM)	2	2	9	5	1
Miami Story, The (Col.)	–	3	14	5	3
Miss Sadie Thompson (Col.)	15	40	21	17	–
Money from Home (Para.)	9	53	19	5	2
Naked Jungle, The (Para.)	3	29	20	13	5
*Nebraskan, The (Col.)	–	2	12	14	6
New Faces (20th-Fox)	7	1	2	7	3
Night People (20th-Fox)	22	8	21	3	1
Overland Pacific (UA)	–	–	6	2	3
Paratrooper (Col.)	2	31	45	25	5
Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	6	17	9	3
Pinocchio (RKO) (Reissue)	27	6	9	8	1
Playgirl (U-I)	–	–	4	5	12
Pride of the Blue Grass (AA)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	11	11	3	7
Prisoner of War (MGM)	–	1	8	–	3
Public Enemy (WB) (Reissue)	–	4	3	10	3
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Racing Blood (20th-Fox)	–	–	5	–	6
Rails Into Laramie (U-I)	–	1	19	16	4
Red Garters (Para.)	1	8	19	25	14
Rhapsody (MGM)	1	20	13	22	10
Ride Clear of Diablo (U-I)	4	27	31	7	5
Riders to the Stars (UA)	–	1	7	11	3
Riding Shotgun (WB)	–	7	17	19	1
Riot in Cell Block 11 (AA)	–	9	42	18	1
River of No Return (20th-Fox)	40	7	7	–	2
Rob Roy (Disney-RKO)	–	3	18	13	11
Robe, The (20th-Fox)	88	16	7	–	2
Rose Marie (MGM)	3	11	12	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (U-I)	21	56	57	7	7
Secret of the Incas (Para.)	1	–	6	8	–
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	3	19	25	9
Siege at Red River (Fox)	–	6	8	14	3
Southwest Passage (UA)	–	–	4	7	3
Student Prince, The (MGM)	4	4	6	5	–
Taza, Son of Cochise (U-I)	2	7	26	11	6
Tennessee Champ (MGM)	–	1	7	23	23
Them (WB)	3	11	5	8	4
Three Coins in the Fountain (20th-Fox)	13	20	2	1	–
Three Sailors and a Girl (WB)	1	7	51	31	18
Three Young Texans (20th-Fox)	–	7	13	12	8
Top Banana (UA)	–	2	7	13	23
Untamed Heiress (Rep.)	–	2	–	6	1
War Arrow (U-I)	–	34	44	16	6
Wicked Woman (UA)	–	3	5	1	3
Wild One (Col.)	–	22	14	6	4
Witness to Murder (UA)	–	4	3	3	3
World for Ransom (AA)	–	2	–	–	4
Yankee Pasha (U-I)	–	16	33	18	6
Yellow Tomahawk (UA)	–	–	3	1	1

JULY 4TH IS OVER BUT THE APACHE FIREWORKS HAVE JUST BEGUN!!

HOLDOVER! CHICAGO, Roosevelt Theatre

HOLDOVER! BOSTON, Loew's State & Penn

HOLDOVER! NEW ORLEANS, Loew's State

HOLDOVER! PITTSBURGH, Loew's Penn

HOLDOVER! DETROIT, Palms

HOLDOVER! HARTFORD, Loew's Poli

HOLDOVER! DAYTON, Loew's

HOLDOVER! FRISCO, United Artists—3rd Week

And in N.Y., Variety reports "Soaring to a terrific figure at the Mayfair"... but that's only part of the story—you can't list them all ***and they're all terrific!***

BURT LANCASTER in APACHE JEAN PETERS

QUALITY PICTURES UA IN QUANTITY

in color by Technicolor

with IAN MacDONALD · CHARLES BUCHINSKY · JOHN DEHNER PAUL GUILFOYLE · WALTER SANDE · JOHN McINTIRE · Written for the Screen by JAMES R. WEBB · Based on the Novel "BRONCHO APACHE" by PAUL I. WELLMAN · Released thru UNITED ARTISTS

A HECHT-LANCASTER PRESENTATION · PRODUCED BY HAROLD HECHT · DIRECTED BY ROBERT ALDRICH

35TH ANNIVERSARY 1919 UA 1954

JULY 31, 1954

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

Where the Dollar Goes

	Average Theatre	Your Theatre
The House	21¢	?
The Staff	27¢	?
The Show	37¢	?
Sales Approach	9¢	?
Operating Profit	6¢	?

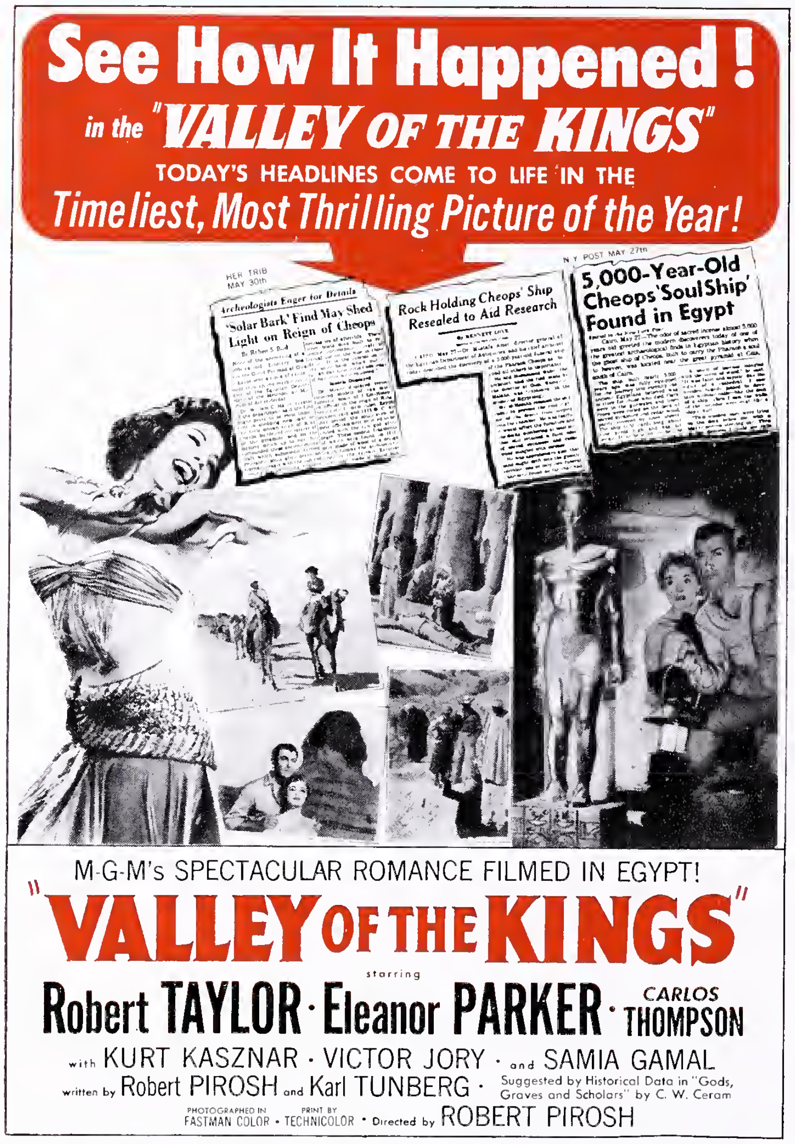
—HERALD Institute Report starts on Page 12

REVIEWS (In Product Digest): BROKEN LANCE, THE RAID, CROSSED SWORDS, THE EARRINGS OF MADAME DE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 10, N. Y. Subscription prices [illegible] a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company*

TRIUMPHANT "VALLEY OF

New York and all openings BIG! Read how Rochester put over M-G-M's exploitation natural to top business!



See How It Happened!

in the "VALLEY OF THE KINGS"

TODAY'S HEADLINES COME TO LIFE IN THE

Timeliest, Most Thrilling Picture of the Year!

HER TRIB MAY 30th

Archeologists Eager for Details

'Solar Bark' Find May Shed Light on Reign of Cheops

Rock Holding Cheops' Ship Resealed to Aid Research

N Y POST MAY 27th

5,000-Year-Old Cheops 'Soul Ship' Found in Egypt

M-G-M's SPECTACULAR ROMANCE FILMED IN EGYPT!

"VALLEY OF THE KINGS"

starring

Robert TAYLOR · Eleanor PARKER · CARLOS THOMPSON

with KURT KASZNAR · VICTOR JORY · and SAMIA GAMAL

written by Robert PIROSH and Karl TUNBERG · Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

PHOTOGRAPHED IN EASTMAN COLOR · PRINT BY TECHNICOLOR · Directed by ROBERT PIROSH

ABOVE: *Special 1-sheet capitalizing on headlines of Cheops discoveries.*

BELOW: *Models in Egyptian costumes in street ballyhoo.*

VALLEY OF THE KINGS
VALLEY OF THE KINGS

THE BUSINESS!

M-G-M gave it the business, and Loew's Rochester Theatre reaped the business in return. This test engagement has proved beyond doubt that in "VALLEY OF THE KINGS" showmen have a solid, up-to-the-minute attraction with a wealth of promotion angles. And the following report of how it was put over is a blueprint for every other theatre to follow.

FUNDAMENTALS

The fundamentals of local penetration were thoroughly covered:

Posting: 800 cards attached to poles in mainstreets downtown and suburban.

200 special 1-sheets planted in store windows, on buildings, at bus and railroad stations. (The poster, at left, carries clippings of Egyptian discovery with reference to timeliness of picture.)

100 regular pictorial posters placed on special 1-sheet boards throughout city.

75 regular pictorial 3-sheets posted in key locations.

4 beautiful pictorial 24-sheets in downtown spots.

125 de luxe window display cards placed in better stores. This is three-way standee that frames 2 color stills and center panel for copy.

50 cards (22 x 28 size) tacked on newsstands downtown.

Special Marquee: Transparencies, flags and bunting around marquee highlighted with strings of lights from top of theatre in canopy fashion. Floodlights and special moving lighting effects for "Hollywood Opening Night" ballyhoo.

Lobby: Immediately on decision of date several big 40 x 60's were set up around the theatre. This poster shows newspaper stories of the Cheops discoveries and ties in with the coming attraction.

Tell-A-Story display in prominent lobby spot illustrated with 8 x 10 color photos and slides. Ushers wore ribbon arm bands with opening date.

Trailers: Teaser was used three weeks in advance followed by regular trailer for two weeks ahead of opening.

RADIO AND TV

Supplementing M-G-M's regular radio spots, there were three contests, plus the Eleanor Parker interview record. Saturation TV campaign over a three-day period prior to opening. Dr. Carl Hersey, local authority on Egyptian culture interviewed on TV (*photo to the right*); other TV interviews with Curator of Rochester Museum regarding the significance of the Cheops discoveries; visit of girl in Egyptian costume, to programs with perfume tie-up and invitation to Premiere.

STREET STUNTS

Wherever there were excavations or building operations around town, poles with 30 x 40 cards attached were stuck in the ground. The copy read: "DANGER! MEN AT WORK! LOOKING FOR THE TOMB in "VALLEY OF THE KINGS." A week before opening huge arrows were stenciled on sidewalks pointing to the theatre. The copy: "STRAIGHT AHEAD FOR 'VALLEY OF THE KINGS'." (*See photos next page.*)

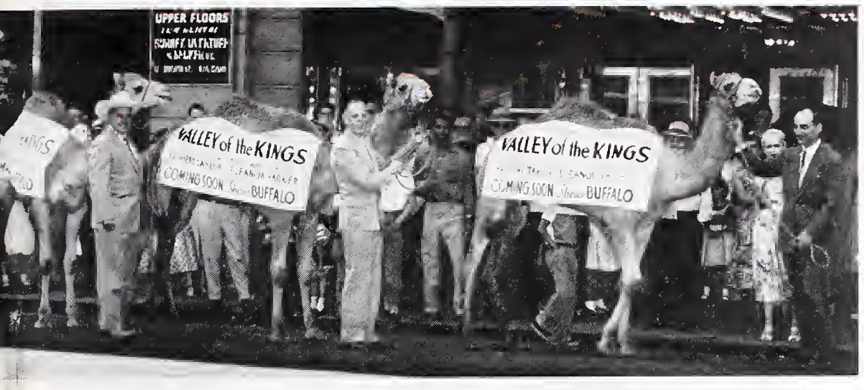
TREASURE HUNT

In a tie-up with a local store chain a Treasure Hunt was organized. Thousands of bathers at local beach searched for hidden envelopes containing certificates redeemable for prizes. Lots of attendant publicity with stunt widely publicized through the stores, the newspapers and radio. (*Photo next page.*)

LIBRARIES

City-wide tie-up with libraries was exploited with 18 Branches posting material and photos on their bulletin boards.

THE KINGS"!


VALLEY of the KINGS
COMING SOON BUFFALO
VALLEY of the KINGS
COMING SOON BUFFALO

ABOVE: *Other cities contribute new angles. This is a Buffalo street parade of camels advertising the picture.*

HYPNOTISM IN WINDOW

In the window of a leading downtown store, a girl dressed in Egyptian costume was placed in a state of hypnosis and in the tradition of ancient tombs a contest was devised: "GUESS WHAT TIME SHE WILL AWAKE?" (*See photo at right.*) Many entries with prizes offered resulted in unusual publicity and word-of-mouth.

NEWSPAPERS

Advertising: Twenty days in advance of opening, an underline was used in current ads mentioning the number of days until the Premiere. Large scale teaser campaign was followed by a big display series selling the spectacular romance, first major production filmed in Egypt, the timeliness, the great cast, etc.

Publicity: The overseas telephone conversation between a local columnist and Cairo was just one of many press breaks, interviews, feature placements, contests and the many publicity devices that rolled up one of the biggest penetrations in recent years in Rochester.

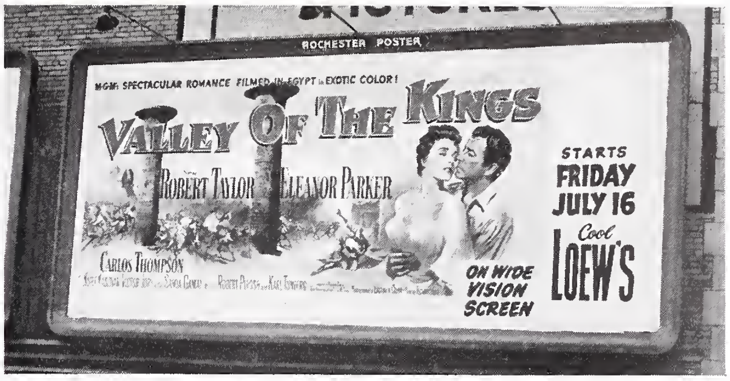
WINDOW TIE-UPS

The nature of the pictorial material helped obtain countless window flashes: Robert Taylor photos in Men's Shops; Eleanor Parker coiffure photos in department stores and beauty shops; travel shops, photography stores featuring scenes of Egyptian backgrounds; jewelry stores. Many of these also devoted their newspaper advertising to cooperative angles.

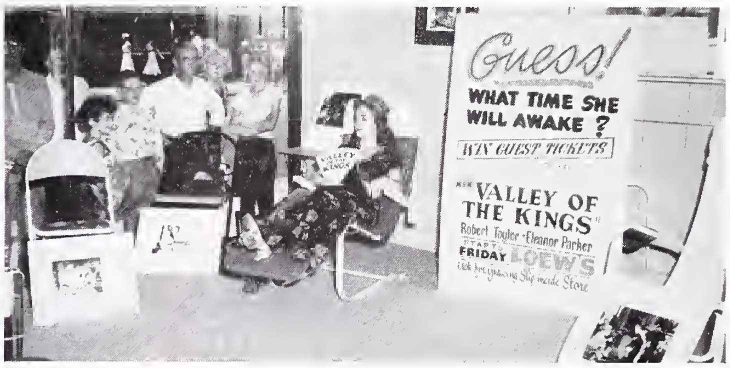
COVERAGE

The outstanding quality of the Rochester campaign was the thoroughness of its coverage, the use of every facility to obtain attention for the picture, the true-and-tried methods of penetration as well as fresh, new ideas. Basically, the plan was to develop a successful campaign that could be adapted by any alert theatre manager anywhere.

ABOVE: *Dr. Carl Hersey, authority on Egyptian culture on TV. One of several TV interviews.*


ROCHESTER POSTER
M-G-M SPECTACULAR ROMANCE FILMED IN EGYPT in EXOTIC COLOR!
VALLEY OF THE KINGS
ROBERT TAYLOR
ELEANOR PARKER
CARLOS THOMPSON
STARTS FRIDAY JULY 16
ON WIDE VISION SCREEN
Cool LOEW'S

24-sheets around the town


Guess!
WHAT TIME SHE WILL AWAKE?
WIN GUEST TICKETS
VALLEY OF THE KINGS
Robert Taylor Eleanor Parker
STARTS FRIDAY LOEW'S

Hypnotized girl in window

NOAH'S ARK
VALLEY of KINGS
TREASURE HUNT
CASH PRIZES BURIED ON THE BEACH

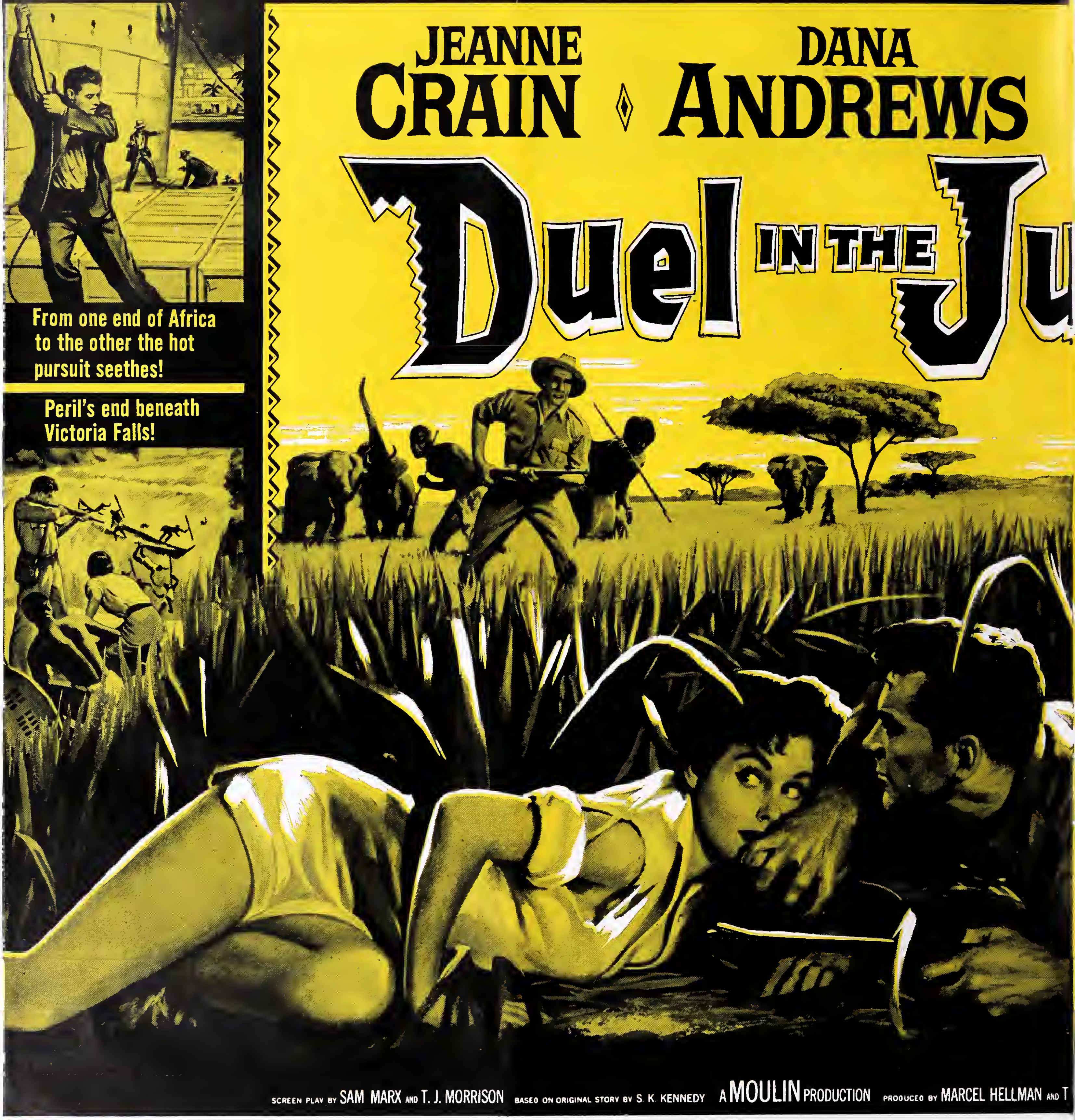
Treasure hunt at the beaches

DANGER
MEN AT WORK
LOOKING FOR THE MISSING TOMB
LLEY OF THE KINGS

Danger signs at excavations

Sidewalk stencils lead to theatre

IT TOOK 3 SEPARATE SAFARIS T
AFRICAN THRILL-LOCALES TO CAPTU



From one end of Africa to the other the hot pursuit seethes!

Peril's end beneath Victoria Falls!

JEANNE CRAIN ◆ DANA ANDREWS

Duel IN THE Ju

SCREEN PLAY BY SAM MARX AND T. J. MORRISON BASED ON ORIGINAL STORY BY S. K. KENNEDY A MOULIN PRODUCTION PRODUCED BY MARCEL HELLMAN AND T

WARNER BROS'.

TRADE SHOW
AUG. 9

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
Metro Screening Room
46 Church Street • 2:00 P.M.

BUFFALO
Motion Picture Operators Sc. Rm.
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

HROUGH 40 DIFFERENT
RE THIS RAGING STORY!

DAVID
FARRAR

ngle

10,000 lunging beasts in green-hell frenzy!

Love chase on the peril-churning Zambesi!

Actually filmed in the deepest Congo, Kenya and Rhodesia—in haunting sites never seen before except by natives—in color by

TECHNICOLOR

This was his kind of manhunt – all danger—and his kind of woman—somebody else's!

ONY OWEN DIRECTED BY GEORGE MARSHALL DISTRIBUTED BY WARNER BROS.

THE CAMPAIGNS ARE READY!
THE DATES ARE SET!
AND AWAY WE GO STARTING NEXT WEEK!

PARAMOUNT, CHARLOTTESVILLE ● STANLEY, ATLANTIC CITY ● PARAMOUNT, BUFFALO ● WARNER, LYNCHBURG ● PARAMOUNT, NEW YORK ● RIVOLI, TOLEDO ● CAPITOL, YORK ● ROGER SHERMAN, NEW HAVEN ● STRAND, HARTFORD ● STRAND, BINGHAMTON ● MAJESTIC, PROVIDENCE ● PARAMOUNT, BOSTON ● FENWAY, BOSTON ● CIRCLE, INDIANAPOLIS ● MARY ANDERSON, LOUISVILLE ● GRAND, EVANSVILLE ● METROPOLITAN, WASHINGTON ● AMBASSADOR, WASHINGTON ● WINTER GARDEN, JAMESTOWN ● VICTORY, DAYTON ● ORPHEUM, HUNTINGTON ● VIRGINIAN, CHARLESTON ● STANLEY, PITTSBURGH ● WARNER, ERIE ● STATE, JOHNSTOWN ● LIBERTY, SHARON ● WARNER, READING ● STANLEY, BALTIMORE ● HAVEN, OLEAN ● OHIO, SIDNEY ● OHIO, MARION ● FAIRMONT, FAIRMONT ● GRAND, COLUMBUS ● STRAND, ALBANY ● CAPITOL, SPRINGFIELD ● WARNER, WORCESTER ● WARNER, BRIDGEPORT ● MERRITT, BRIDGEPORT ● WARNER, MORGANTOWN ● COLONIAL, HARRISBURG ● COLONIAL, RICHMOND ● RIALTO, ALLENTOWN ● STANLEY, UTICA ● STRAND, AKRON ● OHIO, CANTON ● CLYDE, FT. WAYNE ● STATE, EASTON ● STATE, ALTOONA ● ALLEN, CLEVELAND ● WARNER, YOUNGSTOWN ● OHIO, LIMA ● STATE, STATE COLLEGE ● LEROY, PORTSMOUTH ● STRAND, GREENSBURG ● LATONIA, OIL CITY ● SIXTH STREET, COSHOCTON ● GRAND, CINCINNATI ● TROY, TROY ● HARRIS, FINDLAY ● OHIO, SANDUSKY ● RITZ, CLARKSBURG ● OHIO, MANSFIELD ● FOX, SPRINGFIELD ● BROADWAY CAPITOL, DETROIT ● ROXY, SPRINGFIELD ● GOLDEN GATE, SAN FRANCISCO ● T & D, OAKLAND ● FOX, ST. LOUIS ● ESQUIRE, SACRAMENTO ● TOWER, SACRAMENTO ● DEL PASO, SACRAMENTO ● ESQUIRE, STOCKTON ● CHIEF, GREELEY ● STATE, MINNEAPOLIS ● MESA, GRAND JUNCTION ● STATE, AMARILLO ● WARNER, MEMPHIS ● HOLLYWOOD, FT. WORTH ● STATE, EL PASO ● MALCO, FT. SMITH ● CENTER, OWENSBORO ● TENNESSEE, NASHVILLE ● SAENGER, PINE BLUFF ● MAJESTIC, DALLAS ● METROPOLITAN, HOUSTON ● AZTEC, SAN ANTONIO ● STATE, AUSTIN ● WARNER, OKLAHOMA CITY ● MARTINI, GALVESTON ● ST. JOHNS, JACKSONVILLE ● MALCO, JACKSON

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M

PORTLAND
Star Screening Room
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

THE Broken RECORDS HAVE STARTED*

SPENCER TRACY

IN

Broken Lance

COLOR by DE LUXE

co-starring

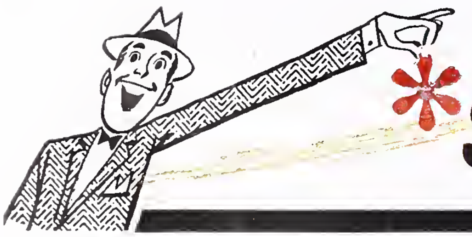
ROBERT WAGNER · JEAN PETERS
RICHARD WIDMARK · KATY JURADO
with Hugh O'Brian · Eduard Franz

Produced by SOL. C. SIEGEL Directed by EDWARD DMYTRYK
Screen Play by RICHARD MURPHY

20th Century-Fox's first production in the *NEW, IMPROVED*

CINEMASCOPE

PLAY IT IN GENUINE 4-TRACK MAGNETIC STEREOPHONIC SOUND



***Smash Opening at Roxy, N. Y.!**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 196, No. 5 July 31, 1954

The American Market

TO the foreign producer—be he French, Italian, English, Indian or citizen of any other film-making nation—the American market long has been an enigma. People abroad have always liked the same pictures popular with American audiences. Hence the foreign producer asks the question—Why don't American audiences like our pictures comparatively as well?

Instead of seeking direct answers to this basic question, many film industry spokesmen overseas have erroneously concluded that the fault was in extrinsic circumstances. Some assert there is a kind of conspiracy against imported product; others that there is something deficient in America's film tastes.

Granted that back in the days of block-booking and full program selling many theatres did not have available playing time for foreign product, that situation ceased to exist fifteen years ago. Divorcement of the major American producer-distributors from their theatre interests has opened up the market to an even greater degree. The continuing decline from year to year in the number of features made in Hollywood has resulted in a situation in which American exhibitors now are clamoring for product.

At present the foreign producer has the greatest opportunity to exploit the American market. In the past independent theatres with available playing time always were glad to show any foreign-made product that would draw their patrons. Such bookings reduced their dependence on the American distributors and thereby increased the exhibitors' bargaining power. Now many exhibitors in the United States feel that the American companies are not releasing enough pictures to make theatre operations profitable. In some cases pictures have been held over simply because other releases were not available.

The American exhibitor must be offered films that have potential appeal in his community. British pictures, as a group, always have suffered from the fact that outside the few big cities United States audiences have difficulty understanding all the dialogue. Neither dubbing nor subtitling is a completely satisfactory way of hurdling the language barrier. The tempo of both British and other imported films generally usually is found too leisurely, except to audiences of the so-called "art" theatres.

Most important of all is that not too many films from abroad include stars known to the American theatregoer. If the converse were true, American films also would have difficulties in foreign markets. One of Hollywood's great assets is that its screen personalities are as well known abroad as at home. Until the time comes when names of national film stars abroad become household words in millions of American homes, the best single step that may be taken by a foreign producer to "crack" the now wide-open American market is to feature players well liked in the U.S.A. Foreign producers have at hand interesting locales and sources of fresh, dramatic stories. What they require are more tightly written scripts, alert direction and some American players.

■ ■ ■

Exhibition Economics

THE first detailed breakdown of what is happening to the box office dollar at the average theatre in various types of operations is published elsewhere in this issue through the cooperation of exhibitor members of the HERALD Institute of Industry Opinion.

Results of this survey give additional evidence that the small town theatres are at present in dire economic straits. Approximately one third of the theatres situated in towns of less than 7,500 population report that they are operating on an average of eight percent in the red. Thousands of these small theatres have been able to keep their doors open only by setting off profits earned on refreshment sales against the losses sustained in playing motion pictures.

Theatres in the larger towns and cities are making, before income taxes, an average of about eight cents on the dollar of admissions. This means that the American motion picture exhibition plant—some 18,000 strong including drive-ins—is earning less than four percent after income taxes. That certainly is too low a figure in relationship to the tremendous investment and the considerable risks involved in this type of undertaking.

In comparison with the old average rule-of-thumb figures house and staff expenses are now taking a much higher proportion of the admission dollar than ever before. The shares of the expense dollar for the show and for the sales approach have changed surprisingly little over the years. Operating profits are down an average of sixty percent primarily on account of the skyrocketing house maintenance and staff expenses rather than on account of film rentals or advertising expenditures to lure more patrons. This makes the "cost of living" rather than the distributors the arch villain.

However, obviously there is little the individual exhibitor, or the whole industry, can do to cut down the costs of operating a theatre as a physical plant. The underlying necessity is that the volume of admissions be increased. If that were accomplished to a significant degree, the present unsatisfactory state of exhibition's operating balance sheet would be corrected.

The answer then is more pictures the public wants to see in theatres the public enjoys attending.

—*Martin Quigley, Jr.*

Letters to the Herald

Dignified Advertising

To the Editor:

I couldn't agree more heartily with any of your fine editorials than I do the one in the Herald of June 26, entitled "The Woman's Viewpoint."

As I look at the billboard and newspaper advertising on most motion pictures it seems to me that it is entirely aimed at the itinerant male, with little or no appeal to the women of this country. Yet, from my experience over the last four years as Motion Picture Chairman of the General Federation of Women's Clubs, it seems to me that more often than not it is the woman of the family who takes her husband and progeny by the hand and says, "Let's go to the movies tonight. I hear such-and-such is a very good picture."

I think women are *not* attracted by the picturization of a luscious blonde prone upon a couch in the amorous arms of husband or lover, but in advertising which is really descriptive of the story, and I quote from a letter from one of my District Motion Picture Chairmen, with whose sentiments I am completely in accord. She says:

"Could you make it clear to those in the advertising end of the industry that it would be very helpful if they would make generally available to club chairmen *high standard* publicity material on individual pictures? Please emphasize that we do not want the standard poster advertising which is sensational and often 'sexy.' *That kind of material carries no weight with parents and club women.*"

I believe that the many fine pictures which we recommend to our women are deserving of a more dignified campaign when it comes to advertising than is currently employed, and I believe the women would appreciate more attention to *their* predilections and respond, therefore, with better patronage and support.

There is, to my mind, no dearth of good pictures to entertain them but sometimes one would never guess it from the advertising.—*CLARA EDWARDS (MRS. DEAN GRAY EDWARDS), Past Chairman of Motion Pictures, General Federation of Women's Clubs.*

Backward Wheels

To the Editor:

It seems that everything is being done to improve the motion picture business, from silent pictures to talking pictures on discs, from discs to sound-on-film, from black and white to color pictures, and the more recent changes are to Cinemascope, 3-D, Vista Vision, stereophonic sound, Perspecta, etc., and the wide screen.

After making all of these improvements the film industry has done nothing to stop the showing of car and truck wheels, stagecoach wheels, and wagon wheels from turning backwards at certain speeds of these vehicles.

Before we have any more improvements let's get the wheels rolling forward and not backwards. — *F. X. MERKLEY, Rialto Theatre, Columbia, Kentucky.*

Conditions Vary

To the Editor:

During the course of the last meeting of the ACSR (Association Cinématique Suisse Romande) we noted with lively interest the article from The HERALD, concerning the World Association of Motion Picture Exhibitors.

The committee of the ACSR is generally in agreement with the idea of the British Association that the study of these questions should limit itself to technical problems.

Experience gained with the international Union of Exhibitors, shows in effect that conditions of exhibition vary from one country to another, and that one cannot impose a uniform regulation on all that which pertains to other questions.

The concern of a union such as that proposed by the British Association should be above all to centralize conclusions drawn from actual experience in various countries, noting particularly that which concerns the wide screen and its diverse uses.

We would be obliged if you would keep us up to date on what comes about as a result of giving this suggestion to the British Association. — *RENE DASEN, Association Cinematographique Suisse Romande, Lausanne, Switzerland.*

Admission Prices

To the Editor:

I have been studying your interesting table of average admission prices (July 24 issue, page 13) and am puzzled why the average adult and children's prices are shown to be higher in cities of 30,000 to 100,000 population than in cities of over 100,000. Also am surprised that the average is not more than 50 cents.—*New York Distributor.*

[*Editor's Note: In the cities of over* 100,000 *there are many more subsequent runs, which bring down the averages below figures for cities at* 30,000 *to* 100,000. *The figures given in The* Herald *Institute of Industry Opinion report are what the* average theatre *charges; not what the* average patron *has to pay. Since more patrons attend the large theatres that charge the higher admission prices, the average patron on a given day or in a given week pays more than the 49-cent national* average theatre *admission scale.*]

WHEN AND WHERE

August 9: Independent Motion Picture Distributors Association of America, membership luncheon, Eric Johnston speaker, Sardi's Restaurant, New York City.

August 9-13: International Alliance of Theatrical and Stage Employees, 42nd international convention, Music Hall, Cincinnati, Ohio.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States "Silver Anniversary" convention and trade show, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

July 31, 1954

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KEY grosses across country rise with summer's temperatures Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

NEW YORK theatres win partial victory in fight on ticket tax Page 20

RKO THEATRES reports net profit for quarter up to $418,666 Page 20

ALLIED STATES group to meet with distributors August 7 Page 22

"EGYPTIAN" premiere by 20th-Fox will get royal carpet treatment Page 24

TAX revision plan of Administration affects film industry Page 26

BRITISH battle lines drawn in fight over tax cut allotments Page 28

THE WINNERS CIRCLE—The box score on box office leaders Page 30

BOX OFFICE Champions for the month of July Page 33

MEXICAN film workers strike ends while negotiations continue Page 33

GOLDSTEIN'S sudden death on coast shocks whole industry Page 38

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 40

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

On the Horizon

PROTESTS

Protests by the Society of Independent Motion Picture Producers over the recent French film pact are occasioned more by fears that this will be the pattern for later pacts with Germany and other nations than by worries over the French situation itself. Ellis Arnall, SIMPP president, arrived in Washington this week to present his protests.

CHARLOT AT GENEVA

The late lamented Geneva conference had its impact on the motion picture world, too. Last week pictures appeared in the Italian press and in some U. S. newspapers of Charlie Chaplin, Charlot to Europeans, with Chou-En-Lai, premier of the Chinese Peoples Republic. The pictures were taken in the garden of Mont Fleuri, Chou's Geneva residence, after a luncheon given in honor of the controversial actor by the Chinese Communist representatives.

IMITATION

One of the indications of our new status is a strange kind of television advertising these days. One very large set manufacturer, Crosley, is boasting that it has a "cinema-wide" image.

S.O.S. D.O.S.

If the two-hour television show David O. Selznick is preparing for Fall goes the full 120 minutes without interruption for commercials, as planned, and if it works out so well that middle-commercials come to be abandoned generally, the motion picture exhibitor's best friend in the enemy's camp shall have become a casualty.

CREDIT

Even the photographers are being given credit these days, in the new public awareness of industry experimentation. A wide-eyed editorial writer on the Chicago "Daily News" the other day went so far as to write, under the heading, "Camera Does Its Job": "Whatever the players do in the foreground is just a bonus. Hollywood may have its faults. Not knowing what to do with a camera is almost never one of them." What brought on this outburst was the writer's recent acquaintance with "Three Coins in the Fountain" and "Golden Mask."

NEW COLOR

Lenticolor is being taken out of the mothballs. The climate is encouraging. New techniques are obviously welcome. Twentieth Century Fox has made test reels in the process, and may even make a feature. It has an interest in Lenticolor. This week, in New York, Spyros Skouras, 20th-Fox president, was conferring with Lenticolor executives.

NEW CINERAMA

"Cinerama Holiday", first new picture to be made in the process of that name since the original and still money-making "This is Cinerama", was being shown to selected audiences this week between shows at the Warner theatre, New York, where the first one is playing. The new feature follows the travels of an American and a Swiss couple through Europe.

FILM LECTURES

Canadian as well as American citizens are to be given opportunity to avail themselves of the series of "Director and the Film" lectures being delivered to the students at UCLA this summer by speakers from the Screen Directors Guild of America. CBS commentator is going to use the lectures, via tape recording.

NEW TARZAN

Hail the 11th Tarzan! He is Gordon Scott, 6 feet, three inches tall, 215 pounds, an ex-Army sergeant, and lately a life guard at the Sahara Hotel, Las Vegas. Sol Lesser signed him the other day for the tentatively titled "Tarzan's African Legend."

James D. Ivers-William
R. Weaver-Floyd E.
Stone-J. A. Otten-
Sam Lesner

THE CAINE MUTINY
AS BIG AS THE OC

ROUNDUP. New York, Bridgeport, Los Angeles, East Hampton, all are in film news here. In NEW YORK, upper left, Max E. Youngstein, his wife and two children, return from 10 weeks in Europe, during which Mr. Youngstein surveyed promotion and production. Mr. Youngstein is a United Artists vice-president. Also in NEW YORK, right, National Cartoonists' Society president Walt Kelly, left, gives to Egyptian Ambassador Ahmed Hussein a T-square for presentation to famed archaeologist Kamal El Malakh. The occasion was opening of MGM's "Valley of the Kings" at the Plaza. Above, as Columbia's "The Caine Mutiny" opened at the Hi-Way and Beverly Theatres, BRIDGEPORT: player Robert Francis; Mrs. Sperie Perakos; Mr. Perakos, general manager of Perakos Theatre Associates, and Don Felix, Beverly manager. In LOS ANGELES, left, Samuel Goldwyn presents a check for the second Goldwyn scholarship at the University of Southern California to Robert J. Elstad as Dean Stafford L. Warren, left, watches. At EAST HAMPTON, Long Island, right, Stephen L. Marley, who has been elected mayor. Mr. Marley manages the Edwards theatre.

This week in pictures

A PROMOTION which earned a lot of attention. The seven House brothers, of Canada, bachelors all, are shown at the left with seven "brides" they met in New York. Below, the seven carriages arriving at the Radio City Music Hall, where, coincidentally, MGM's "Seven Brides for Seven Brothers" was playing.

RADIO CITY
MUSIC HALL
Drugs

A GUEST at the showing in Dublin of the CinemaScope short "Vesuvius Express": Vice-Premier William Norton, center. He is greeted by Louis Elliman, left, chairman and managing director of Odeon of Ireland, and Major Hallinan, a director of the circuit.

by the Herald

HARRIET PARSONS, producer for RKO Radio, as she spoke to trade writers Monday in New York. The public doesn't know the difference between the new gimmicks, she opined; but it does know a good story. And it prefers color. For more comments by the maker of "Susan Slept Here," turn to page 36.

THIS IS ROBERT MITCHUM on the trail of a "killer panther." Director William Wellman and crew film the star on the slopes of Mt. Rainer, for Batjac Productions' "The Track of the Cat," which Warners will release.

SELLING the picture. Jane Wyman, star of Universal's "Magnificent Obsession," poses at the Chicago exchange with Lou Berman, branch manager; Jack Kirsch, president of Allied of Illinois; Alex Halperin, Stanley Warner Theatres division manager; Herb Wheeler, that circuit's district manager, and Richard Graff, Chicago sales manager.

THEATRE MAN'S DOLLAR IN NEW 5-WAY STRETCH

The HERALD INSTITUTE of Industry Opinion

POPULATION AND TYPE OF RUN	THE HOUSE Rent or the equivalent; mortgage payments; depreciation of building and equipment; heat, light, power, telephone and any other costs incurred as owner or tenant	THE STAFF All salary and wage payments to regular and part-time employees. Also cost of uniforms, etc.	THE SHOW All film rental, cost of stage shows, cost of film shipping and handling; projection room supplies but not capital investment or depreciation	SALES APPROACH All advertising, publicity, exploitation and promotion costs; poster rentals, trailers, accessories and displays; newspaper ads including cooperatives	OPERATING PROFIT (or loss) before state and federal income taxes
Up to 7,500					
First run	21%	29%	39%	8%	7% profit* 8% *loss†*
Subsequents	25%	26%	36%	10%	14% profit* 18% *loss†*
Combined	22%	28%	38%	9%	8% profit* 8½% *loss†*
7,500 to 30,000					
First run	27%	26%	35%	7%	5%
Subsequent	23%	25%	39%	8%	5%
Combined	24%	26%	38%	7%	5%
30,000 to 100,000					
First run	19%	25%	38%	9%	9%
Subsequent	23%	29%	35%	8%	5%
Combined	20%	26%	37%	9%	8%
Over 100,000					
First run	20%	29%	33%	8%	10%
Subsequent	19%	24%	38%	10%	9%
Combined	20%	27%	35%	9%	9%
GRAND TOTAL	21%	27%	37%	9%	8% (88% of theatres reporting) 8½% *loss (12% of theatres)*

Editor's Note: In those categories where theatres reported a loss (expenses totalling more than 100% of the box office dollar) the total number of theatres reporting was figured in arriving at the median figures for each classification of expense. Hence the total of the classifications in these categories is more than 100%.

*Two-thirds of theatres reporting; †One-third of theatres reporting.

by JAMES D. IVERS

THE theatreman's dollar, coming in at the box office, traditionally is divided into five major categories to cover his budgeted expenses and his profit, if any. Like everyone else, he is having some trouble today stretching it to cover the fixed exepnses and still have enough leeway to vary the variable ones so he can squeeze a little profit out at the end.

For many years these budgeted expenses could be worked out fairly well for the average theatre, and by keeping within the accepted rule of thumb the exhibitor could count on a fairly regular, even a substantial, profit.

But like Durante, the exhibitor today finds that those aren't the conditions that prevail. To find out how the exhibitor is juggling the pieces of that box office dollar under today's shifting and tightening conditions, The HERALD Institute of Industry Opinion asked members of its exhibitor panel to submit confidential figures on their operations. The results reflect the rapid, evolutionary movements now in progress in the industry, showing change in some directions, adherence to tradition in others, and interesting and significant changes in operation in still other directions.

In considering the figures it is important to remember two things about both the old and the new rule of thumb. The first four categories cover the major fixed and basic expenses of theatre operation and the remainder or "profit" category is only so-called profit. It is the remainder, after the expenses,

[*Continued on page* 14]

the

exhibitors

of

America

wrote

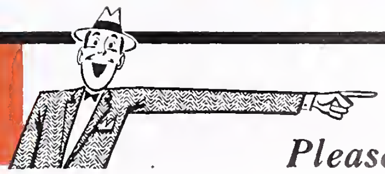
this

ad

ABOUT..........

20th CENTURY-FOX'S DEMONSTRATIONS OF

THE ADVANCING TECHNIQUES of CINEMASCOPE



Please turn...

Theatre Man's Dollar In New 5-Way Stretch

[*Continued from page* 12]

but before local, state and Federal income taxes, personal and corporate.

The second thing is that both the old and the new figures are at best an average, subject to wide variation under varying conditions and places of operation. In fact, the reports of the panel members, summarized in the accompanying table, indicate very strongly that these variations, particularly in the modern industry, are so wide as to make a national average a theoretical norm.

Under the old rule of thumb, widely tested and proved generally true, if a hard working exhibitor allowed 15 per cent of his incoming dollar for the house, 20 per cent for the staff, 35 per cent for the show and 10 per cent for his sales approach, he could expect to pocket the remaining 20 cents and save enough to go to Florida.

The new combined average of typical theatres in situations ranging from small towns to large metropolitan areas, first run and subsequent give this picture:

For the house: up 6 per cent to 21;
For the staff: up 7 per cent to 27;
For the show: up 2 per cent to 37;
For the sales approach: down I per cent to 9.

In the combined average this division shows a profit of 8 per cent for 88 per cent of the theatres reporting and a loss of 8½ per cent for the remaining 12 per cent of the theatres reporting. The differential between the breakdown figures plus the profit or loss and 100 per cent is accounted for by the fact that in computing the combined average the breakdown figures for those theatres showing a loss were averaged with the figures for those showing a profit.

The indicated profit, on the basis of the national combined average is, of course, 6 per cent.

Two facts are noteworthy about that indicated loss figure. First of all losses were reported only by those theatres in population areas of up to 7,500, indicating some ground for the complaints that it is the smaller theatres which are suffering most in the present transitional stage of the industry. Secondly, to lessen the blow slightly, those exhibitors which submitted figures showing a loss hastened to point out that they weren't operating entirely on a philanthropic basis. Most of them said the profits from refreshment sales were keeping them alive.

House, Staff Show Greatest Rise

As was to be expected the categories showing the greatest increases from the old standard rule of thumb are those covering "The House" and "The Staff." In the first instance, the replies from panel members indicated that the increase, ranging from 4 per cent to 12 per cent with the average at about 6 per cent, arises from the cost of new equipment installed in the last two years to encompass the new projection techniques. It must be remembered, however, that even if the new techniques had not been introduced when they were there would have been great need of expenditures for new equipment in recent years. Hundreds of theatres up until recently were operating with pre-war out-dated projection and sound equipment.

Here again, the figures show that increased costs of equipping and operating the house have been greatest among the theatres in smaller towns, being as high as 27 per cent of the overall budget in cities of 7,500 to 30,000.

Increases for the staff, reflecting higher and higher payroll costs, were greatest in first run theatres in large cities. There they are up 9 per cent to a total of 29. But the smallest increase is recorded in subsequent run houses in the same areas, where it was only 4 per cent for a total of 24.

The average figures for "The Show," covering film rental, do not reflect, fairly or unfairly, as large an increase as might be expected. Again, it is highest in the smaller situations but even there the greatest increase is 4 per cent to 39. Nevertheless it is to be remembered that with the "remainder" or profit before taxes figure as low as it is, even a slight increase in film rental would bring cries of distress, perhaps justifiably, from any exhibitor.

Slight Decreases Are Indicated

The figure indicated for "Sales Approach" covers all advertising costs, including not only newspapers, but posters, trailers, accessories and displays. Slight decreases are indicated all the way down the line with only two exceptions. But even those slight decreases are important when it is considered that only a I per cent drop in the average figure represents a 10 per cent cut in advertising budgets. Also it is to be taken into account that while the cost of advertising has risen in proportion with other costs, the exhibitor, limited by increased expenditures in other categories, is spending less money in this important area.

In comments accompanying their responses to the questionnaire exhibitor panel members, particularly in the smaller situations, indicated the gravity of the economic squeeze in that type of operation. One owner, submitting complete figures for a two theatre operation in a small town, showed the effect of costs, drive-in competition, and increased film rentals thus:

In May, 1949, with no drive-in opposition, Theatre A had receipts of $5,330.81, expenses of $3,425.68 and a profit before taxes of $1,905.13. Film rental (first run) totalled $861.72.

In May, 1954, playing against two drive-ins with second run, the same theatre had receipts of $4,694.27 and expenses of $5,284.46 for a loss before taxes and "amortization and depreciation of new equipment" of $590.19. Film rental in this instance totalled $1,888.86.

In May, 1949, Theatre B, again with no drive-in opposition, had receipts of $7,760.50 and expenses of $5,458.29 for a profit before taxes of $2,302.21. Film rental was $919 for first run.

In may, 1954, with two drive-ins in opposition, the figures were: receipts, $5,485.44; expenses, $6,321.92; loss, $836.48. Film rental in this instance was $1,535.30 (any run).

Additional comments from the panelists were these:

"As we have shown we actually end up in the red, based on our box office dollars only. Our profit on our concession trade amounts to about 20 per cent of our box office dollar and therefore we end up with a profit before taxes of about 2 per cent"—Oklahoma Exhibitor.

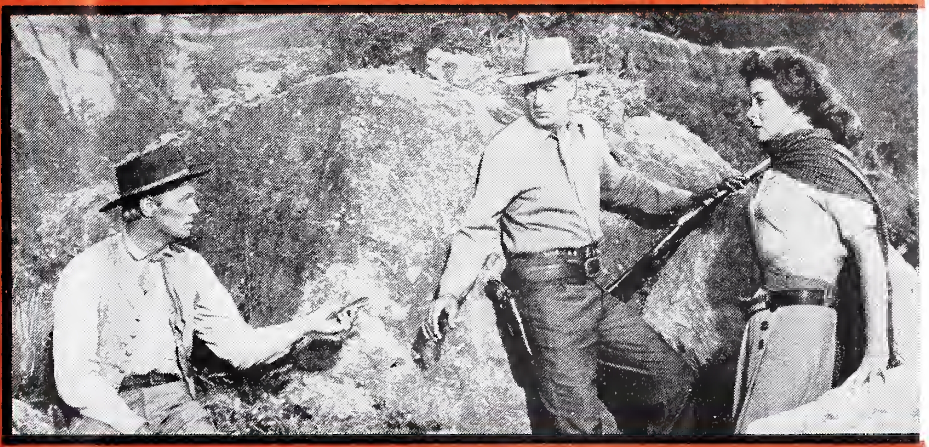
"The film cost in small towns is too high. Larger situations can afford to pay 50 per cent on their gross. . . ."—Oklahoma Exhibitor.

"Lower grosses, television competition, higher fixed overhead and higher film rentals have about taken all the profit. . . . ."—Missouri Exhibitor.

"The small towns are lucky to break even nowadays. . . ."—Pennsylvania Exhibitor.

"Most of the fixed expenses are in the 'House' category, consequently that figure is raised considerably. To a certain degree this is also true of 'Staff'. As grosses receded this percentage was kept in line but only up to a certain point. Subsequent run houses in clear situations are in a position to cut their film costs drastically if the film buyer did not cry 'wolf' too often when it was not necessary because with a few exceptions the film companies are most cooperative. As far as 'Sales Approach' is concerned, it merely remains for the individual theatre to decide just what proportion of his gross must be protected by advertising and publicity."—North Carolina Exhibitor.

they saw SCENES FROM



GARDEN OF EVIL

Color by TECHNICOLOR

IN

CINEMASCOPE

GARY COOPER · SUSAN HAYWARD · RICHARD WIDMARK

Produced by CHARLES BRACKETT

Don't short-change your patrons!
Give them
CINEMASCOPE
at its best...
4-TRACK MAGNETIC STEREOPHONIC SOUND
for best boxoffice results!

they said:

"I was thrilled to see the wonderful productions that will be forthcoming from Fox Studios. The color, the sound, the complete focus of the picture at all times will bring a better form of entertainment in the new pictures and greater audiences to all of our theatres. We are most appreciative of what Mr. Darryl F. Zanuck and Mr. Spyros Skouras have done for the entire industry." *—Myron Blank, Central States Theatre Corp., Des Moines, Iowa*

"I have been thinking about turning my theatre into anything I could, and now I think I will remain in show business."
—Jack Mapel, Barneys Theatre, Point Marion, Pa.

"Speaking for the small town, CinemaScope is greater than ever. After seeing the demonstration, am looking forward to bright future." *—Joe Shannon, New Life Theatre, Woodsfield, Ohio*

"Could forget about T.V. competition after seeing this." *—Robert Lowrey, Starlite Drive In, Jonesboro, Ark.*

"So greatly impressed with the superiority of the lenses and stereophonic sound that I am going to recommend that my accounts all install stereophonic sound."
—Alden Smith, Mutual Theatre Service of Michigan, Detroit, Mich.

"It will do much to bring back more business to the theatre." *—Frank Panopoulos, State Theatre, Clairton, Pa.*

"It is just, I would say, terrific. This is certainly a credit to the entire industry and I would say that the future looks very bright with pictures of that kind."
—Joseph Dolgin, Pine Drive In, Waterbury, Conn.

Please turn...

KEY GROSSES RISE WITH SUMMER TEMPERATURES

Studies Show Big Pictures Drawing Well in Many Types of Situations

Grosses throughout the country continue to rise generally with the summer temperatures, a check of key spots indicates. Reasons for the revitalized business vary—some cite bigger and better pictures, others claim TV fatigue. Most important is that the upsweep augurs a brighter future.

A report from Memphis shows that first run attendance is "well above normal summer business." "Gone With the Wind" drew "six times the average-size audience," according to Arthur Groom, manager of Loew's State, who said that the picture in its first week drew the biggest gross since it first played in the house in 1940. Recent standout business was reported on "The High and the Mighty," "Three Coins in the Fountain," "Knock on Wood," and "Garden of Evil." In some cases, it was said, patronage was doubled over that of an average week.

Memphis neighborhood houses report spotty attendance depending on the picture.

In the Cleveland area a comparison was made for April, May and June in 1953 with the same period of this year. The results showed that downtown first run business was on the upgrade both in the number of patrons and the gross. De Luxe first run neighborhood business was better with box office attractions this year than last; subsequent run business was lower than it was last year.

Frank Murphy, Loew's Theatres division manager, and Richard Wright, Stanley Warner district manager, both corroborated the statement that the first run houses in their jurisdiction are generally bettering last year's grosses. They attributed this largely to the number of fine attractions and interest in new media.

Find New Interest in Quality Productions

De luxe first subsequent run houses, like the Fairmount, Fairview, Richmond and the Maryland, according to their circuit owners, draw heavier attendance with the big pictures this year than last, clearly indicating a new interest in quality motion picture entertainment. But all report that average pictures fail to do real business.

Subsequent houses, the survey indicates, are in box office trouble. Most of them do not have new equipment. This rules out the possibility of playing the big, new product even if it were available. But, according to J. Stuart Cangney, Jewel theatre, the little neighborhood theatre has been going through an arid picture period the past six months.

"SEVEN BRIDES" SETS MUSIC HALL RECORD

The biggest opening day gross ever recorded at Radio City Music Hall in New York was announced last Thursday for MGM's CinemaScope production, "Seven Brides for Seven Brothers," which hit $25,100. The unusual business continued through the weekend to chalk up a new high for the first four days. Approximately 100 first run bookings are set for the film next month. The film also broke a 26-year record at Loew's State in Houston, it was said.

"The long downtown extended runs hold up product so that we have long stretches of weeks when there are no availabilities to subsequent run theatres," Mr. Cangney says. "As a result we have to run either second string pictures or revert to repeat runs of the old box office hits. Result is that even with the added 10 per cent Federal tax in our jeans, we are still doing less business than we did last year."

The Pittsburgh territory reports generally improved business this year over last, with CinemaScope and Cinerama coming in for a share of the credit.

Problems in Pittsburgh But Big Ones Draw

This has been a trying season for Pittsburgh exhibitors, due to several factors which haven't been so pronounced in other sections of the country. Pittsburgh faced two major strikes, a crippling transit tieup and a department store strike which began in November and still is in progress. The highly industrialized section, too, was plagued with an increase in unemployment and cutbacks in production due to the end of the war in Korea.

However, the picture is still the thing. "This Is Cinerama" in its seventh month at the Warner theatre, has been doing its biggest business the past weeks. The Fulton did excellently with "Three Coins in the Fountain."

A Stanley Warner executive noted that the Pittsburgh zone, which includes 87 houses throughout the Tri-State area in Western Pennsylvania, Ohio and West Virginia, has closed only eight houses this summer and will reopen them this fall.

Practically all circuits have installed CinemaScope, and many of the independent operators such as Al Weiss in McKeesport have realized that the wide screen is a vital necessity. Mr. Weiss announced last week that he will install CinemaScope in his second run Capitol theatre in addition to his major first run Liberty.

As usual drive-ins are doing well, especially those which have CinemaScope installations.

CinemaScope Especially Strong in Cincinnati

The Cincinnati survey reveals the turnstiles are clicking and the receipt curves point upward in those houses which show CinemaScope, although there are a few isolated exceptions. Three downtown and five surburban houses in Cincinnati show CinemaScope programs, although on a sporadic basis. When playing regular product, business conforms to the usual pattern, the better pictures taking good grosses, while those in the mediocre category "wither on the vine" from the box office angle. Outstanding business currently in Cincinnati is being done by Cinerama.

Although CinemaScope has proved a blessing to theatres showing it, the subsequent run houses are suffering an adverse reaction because of these showings.

F. W. Huss, Jr., president of Associated Theatres, expressed the plight of fellow theatremen and their thinking on business conditions.

"Although business normally is better during the hot summer months, because of patrons taking advantage of cooling systems, our greatest problem is securing product. Our bookings are becoming increasingly more difficult. Downtown showings of CinemaScope eliminates the regular product for subsequent run availability. We are not equipped to show CinemaScope, and even though we were, the smaller houses could not afford to pay the high percentage terms which the distributors are demanding. This limitation is working a definite hardship and makes it impossible for us to plan or predict what the future business will be, if any. . . ."

Some drive-ins in the area are booking first run product while others are playing triple bills of the older releases. Business generally at the outdoor theatres is good.

Improvement in Baltimore Expected to Continue

In Baltimore business is better and exhibitors have ample reason to expect a brighter future, according to a concensus of opinion of theatre owners. A particular note of optimism is sounded by Leon Back. president of Allied Motion Picture Theatre Owners of Maryland and general manager for Rome Theatres, a local circuit.

"Business has shown a marked improvement," said Mr. Back, "and indications are it will be even better in the near future."

they saw

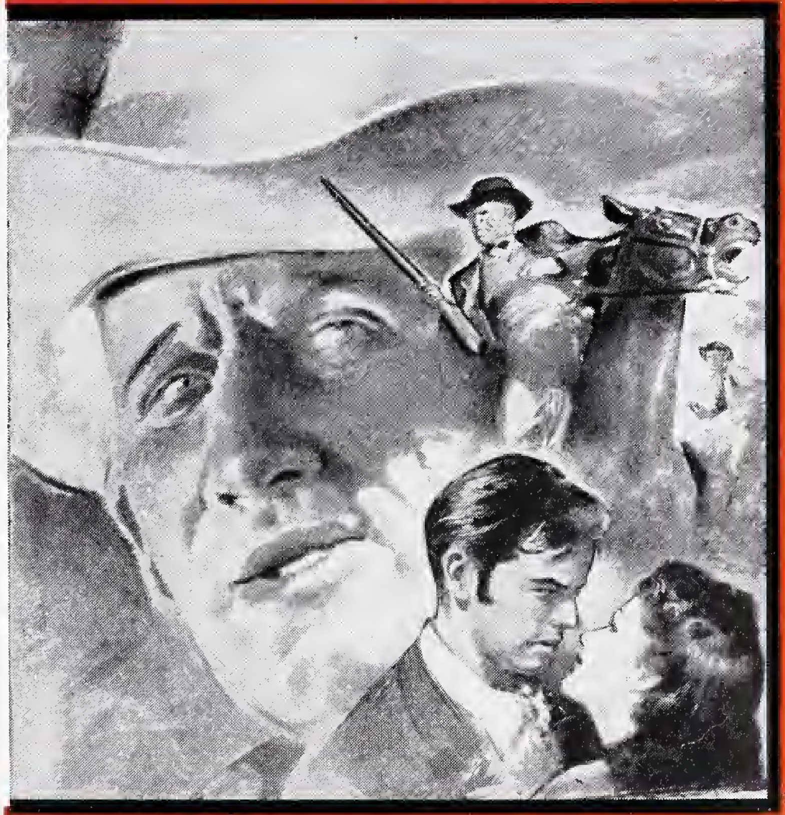
SCENES FROM

Broken Lance

Color by DeLuxe

IN

CINEMASCOPE



SPENCER TRACY

in

Broken Lance

co-starring

ROBERT WAGNER · JEAN PETERS

RICHARD WIDMARK · KATY JURADO

they said:

"I think the difference shown in this reel between stereophonic sound and both optical and magnetic is an eyeopener. It proves beyond a question that stereophonic sound is a vital part of proper theatre presentation. It goes without saying that the lineup of forthcoming 20th Century-Fox pictures constitutes the finest program ever issued by a major studio."

—Dale McFarland,
Greater Indianapolis Amusement Co.,
Indianapolis, Ind.

"I am signing up for CinemaScope right away. I am very favorably impressed."

—Sam Resnick, Playhouse,
Andover, Mass.

"This is the first time in my experience that any film company has ever tried to make me a rich man. My thanks to all the Fox officials."

—Mel Koff, Glenside Theatre,
Glenside, Pa.

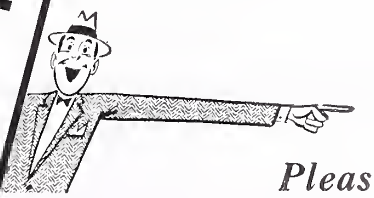
"...As Mr. Zanuck said—The future looks much brighter."

—Russ Leddy,
Orpheum Theatre, Green Bay, Wis.

"Terrific! The sound was especially fine. Of course you don't have to sell this kind of product. The sound was marvelous and the new lenses are out of this world. These pictures are 'money in the bank'."

—Russ Schmidt,
John Hamrick's Tacoma Theatres

Don't short-change
your patrons!
Give them
CINEMASCOPE
at its best...
4-TRACK MAGNETIC
STEREOPHONIC SOUND
for best boxoffice results!



Please turn...

Terry Ramsaye Says

PROMOTING AGAIN

THAT promotion of "a Canadian film industry producing for the international market," now develops as something less than a big movement. Once again it is the ostentatiously ornate introduction of a project to finance a picture with a budget of a million dollars—for the first film. A correspondent in Ottawa sends the July "Mayfair Magazine which is an exclusive small-circulation job for wealthy homes which is used to introduce the subject by two British production personages of admitted capacity and status. It is of interest and challenge naturally to some native patriots, who consider that Canada needs a film industry "to tell its story to the world."

It will be admitted at once that Canada has risen to rank of independent power among the great nations. This is so well understood and accepted that the story requires no telling. Every day's international politics and every day's financial pages attest that Canada has arrived. Meanwhile, your correspondent is slightly irked by finding himself involved in some of the more recent utterances in the Canadian press. It is charged that Terry Ramsaye has "pooh-poohed" the "industry" idea in MOTION PICTURE HERALD. It is apparently being assumed, for the purpose of continuing the publicity, that I have taken a position opposed to the notion, which is distinctly incorrect. I did venture a paragraph indicating that there did not appear to be adequate provocation for a big world-ambitious Canadian film industry, and indicated some reasons why. Perhaps it would be well to restate the opinion.

There is certainly no reason to dispute the fact that Canada has many resources that can be important to motion picture production: such as capital, energy, enterprise, a magnificent range of physical scenery, and a reasonably proportionate sprinkling of talent. The determinate fact would seem to be that Canada, like every other nation on the globe, is not big enough to enjoy prospect of important competition with the ever dominant American industry. This theme was explored in a most extraordinarily calm and competent fashion in that book entitled "The British Film Industry" by "P.E.P.", issued for the British Film Institute, with the authoritative, though anonymous collaboration of high expert and authoritatively placed persons in the industry who had easy access to indisputable figures.

That book, which has had notice in these pages before, stated flatly that all nationalistic film enterprise would have to be supported in the world market by government subsidies. This was based on the recognition of the overwhelming power of the American industry with its vast home market. The correctness of that judgment was in sequel very quickly demonstrated by the unhappy reports on Britain's own Government's adventures in the production of films.

No exception is to be made in the case of Canada. Canada has everything that it takes except the trade-weight of its market as a component of the total world scene. It is unlikely that much will be done to change that as long as the United States continues to hold together as an industrial entity.

No question of abilities and constructive purpose of service to Canada is involved. The controlling facts are in the basic figures pertaining to worldwide distribution of motion pictures.

That is not to "pooh-pooh" Canada, as was charged by Mr. Ken Johnson the other day in the "Toronto Telegram."

According to formula, the next we will hear will be repetition of a charge from London's Wardour Street that the American industry is involved in a conspiracy to suppress the Canadian industry and that I am its agent. Remember "The Magic Box."

* * *

FINANCIAL NOTES—An index to the cautious financial state of the nation is to be had in a report from the Coney Island beachcombers. They constitute a guild of prospectors who, each morning, rake, comb and sift the top layer of sand along the Coney Island front for the salvage of lost money, jewelry and assorted minor objects of value. We are now informed that the business has gone to hell entirely, yielding an average of less than 50 cents an hour, whereas "in the good old days" the sand sifting brought sometimes as much as $3 or $4 an hour. Even the peanut spendthrifts of Coney Island can't afford to be reckless any more.

Warners' Heads See New Films

HOLLYWOOD: "Having seen 'A Star Is Born', 'Dragnet' and 'Battle Cry', and knowing what is to follow, as outlined by Col. Jack L. Warner, we are confident that the outlook for Warner Bros. and exhibitors is the brightest in the long history of this company," Ben Kalmenson, vice-president in charge of distribution, told home office executives and district sales managers in the closing session of a two-day meeting at the Burbank Studios Tuesday.

The previous day Harry M. Warner told the executives the company was "in the best position of its history. With an unprecedented line-up of fine pictures completed, currently in production and scheduled for production, we can confidently expect to further improve our position," he said.

Stressing the value of teamwork, Jack L. Warner praised the support the production organization has received from every division of the company.

Mr. Kalmenson discussed the policy and dating of "A Star Is Born," "Battle Cry" and "Dragnet," and Mort Blumenstock, vice-president in charge of advertising and publicity, addressed the group, outlining campaigns on the upcoming product.

William Broidy to Make Four for Allied Artists

HOLLYWOOD: Allied Artists executive producer Walter Mirisch has announced an agreement has been finalized under which William F. Broidy will produce four pictures for the company this year, and has an option to make four more during the next 12 months. The first picture will start late this month with the others going before the cameras at the rate of one a month through October. The first will be "Dynamite Anchorage," to star Dane Clark, followed by Richard Conte in "Cry Vengeance"; "Rider of the Ruby Hills," and "Desert of the Damned," an Oliver Drake original.

Manitoba Exhibitor Unit Reelects Miles President

WINNIPEG: The annual meeting of the Manitoba Motion Picture Exhibitors' Association returned S. Richard Miles of Western Theatres to the presidency, along with the same board. The meeting heard reports on the amusement tax, TV, wide screen, press treatment and other matters. A dinner, which was preceded by a cocktail party, ended the convention.

Canada Imports Up

OTTAWA: Imports of films into Canada increased slightly to $2,744,000 during the first four months of 1954 as compared to $2,729,000 in the corresponding period last year, the Canadian government has reported.

they saw

SCENES FROM

WOMAN'S WORLD

IN **CINEMASCOPE**

Print by TECHNICOLOR

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FRED MacMURRAY · ARLENE DAHL · CORNEL WILDE

Produced by CHARLES BRACKETT

Don't short-change
your patrons!
Give them
CINEMASCOPE
at its best...
4-TRACK MAGNETIC
STEREOPHONIC SOUND
for best boxoffice results!

they said:

"Extremely impressive. Twentieth Century-Fox is to be congratulated on their lineup of product and the confidence they have expressed for the future and in the progress of the industry."

—Walter Reade, Jr., President, Theatre Owners of America

"I think this is the best thing that could happen to all exhibitors. It will relieve the confusion that has prevailed in their minds for a long period of time."

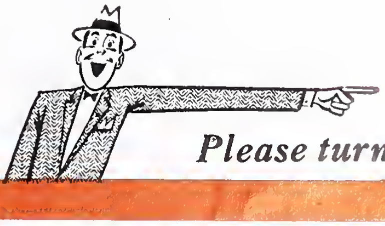
Al Aved, Aved Booking & Buying Combine, Minneapolis, Minn.

"It's tops. As many years as I have been in show business it is the greatest thing that has happened to keep people in the business. Thanks to 20th Century-Fox for bringing this great medium to our business.

Nelson Ward, Nelson Theatre Circuit, Lexington, Kentucky

"The new invention of the advancement of stereophonic sound is terrific, and it certainly looks like the forthcoming product is the best that has ever been made."

—Jack Haynes, United Detroit Theatres,
Detroit, Michigan



Please turn...

NEW YORK THEATRES WIN PARTIAL TAX VICTORY

Temporary Injunction to Be Determined at Court Hearing September 13

A decisive victory was won by New York City exhibitors last Thursday in their fight against the recently passed municipal five per cent amusement tax, when Supreme Court Justice Nicholas M. Pette issued a temporary injunction against the tax's "major fraction" feature, declaring it illegal and setting the case for trial September 13.

The hearing will decide whether the injunction should be made permanent.

Exhibitors and Attorneys Hold Strategy Meeting

In the meantime exhibitors and attorneys representing five Queens theatres which won the temporary injunction called a strategy meeting Tuesday, July 27, to map future plans in their opposition to the tax. The meeting was held in the offices of Joseph R. Vogel, Loew's Theatres vice-president.

The new development postponed a hearing previously set for Monday in Supreme Court, Queens, at which exhibitors and city attorneys were to have filed orders for the court to sign. The exhibitor order, when presented, will be argued along with the form of order to be drawn up by the city. Amount of bond to be posted by plaintiffs also will be argued.

In another development the city at the weekend issued a warning that exhibitors are expected to comply strictly with the tax despite the court ruling.

Justice Pette's ruling temporarily enjoins the city from collecting "breakage" on the admission tax in cases where the local law required payment of a full cent in place of a fraction exceeding one-half cent. The injunction does not go into effect, however, until a formal order is signed by the court. Exhibitor lawyers were expected to present the order soon after Tuesday's meeting.

Restraining Order Does Not Halt Collection of Tax

The restraining order does not halt the collection of the tax. Although three other charges were filed recently by the five Queens theatres against the city, the court found only the city tax's "major fraction" feature to be illegal. All the original allegations against the city filed by the five houses, including violation of the state enabling act, will be brought before the court in the September trial.

City Comptroller Lawrence E. Gerosa, who issued the warning to the exhibitors, said he had been advised by Corporation Counsel Adrian P. Burke that the city would file a notice of appeal from Justice Pette's decision "the moment an order is signed." The filing of appeal would automatically stay the temporary injunction, city officials said.

Mr. Burke expressed confidence that the city would win on appeal on the ground that the major fraction provision in the law followed established practice in tax administration, banking and commerce.

The feeling was strengthened at Tuesday's meeting that local exhibitors expect to comply with the full provisions of the tax.

Exhibitor attorneys, after huddling with Harry Brandt, president of Brandt Theatres; Eugene M. Picker, Loew's Theatres vice-president in charge of foreign distribution; Martin H. Newman, comptroller, Century Theatres, and Sam Rinzler, president of the Randforce Circuit; expressed the opinion that "principal consideration" would be given to continued collection of the full tax and the holding of the breakage difference "in trust" pending a final determination of the suit.

The attorneys were to meet with Stanley Buchsbaum, the city's Assistant Corporation Counsel, in his office Wednesday to discuss the terms of their order and other particulars in the case.

COMPO UNIT HITS LEAGUE ON TAX

COMPO's National Tax Repeal Campaign Committee, in a bulletin received last week by all state and Congressional district tax campaign committees, sounded a sharp attack upon the League of Municipalities for resorting to "a barefaced fake" in its efforts to stir other cities and towns to follow New York City's action in imposing a city ticket tax. Also assailed in the bulletin are the proponents of city amusement tax legislation in Minneapolis, contending they, along with the League of Municipalities are "shamefully distorting" the truth of the Federal Government's reduction in the admission tax.

Screen Directors Plan Headquarters Building

HOLLYWOOD: The Screen Directors Guild membership has approved the erection of a $300,000 headquarters building which will include, in addition to Guild offices, a 435-seat theatre, an exhibition gallery, and a library. Randall Duell and Arthur Froehlich are the architects in charge of the project, which has been two years in the planning stage. The theatre will be completely equipped for all sizes, kinds and styles of picture presentations, including television, and also live performances.

RKO Circuit Net Up to $418,666

Consolidated net income of RKO Theatres Corporation and subsidiary companies for the second quarter of 1954 was $418,666.37, after taxes and all other charges, including profit of $12,267.05 on sale of capital assets, before taxes. This compares with consolidated net income for the second quarter of 1953 of $92,240.54, after taxes and all other charges, including profit of $5,569.59 on sale of capital assets before taxes.

Net income before deduction for special items for the first six months of 1954 was $955,117.79 as compared with $368,553.32 for the first six months of 1953. After deduction of special items the net income was $904,024.80 for the 1954 period as compared with a net income of $417,602.32 in 1953.

The special items in the 1954 period included losses from the disposal of theatre properties amounting to $86,092.99, resulting in the elimination of Federal income taxes of $35,000 which otherwise would have been payable on net income. Special items in the 1953 period included a profit of $10,949 from the disposal of theatre properties which, however, resulted in a reduction of $38,100 in Federal income taxes for that period.

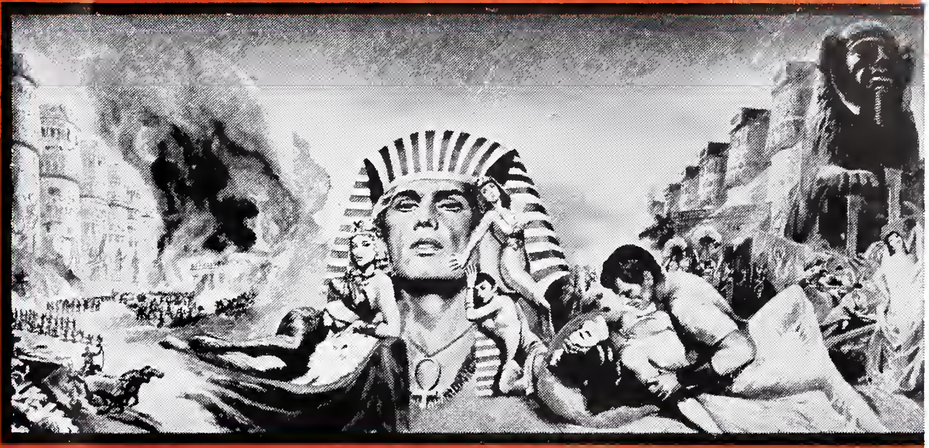
MGM Buys Plaza, Third in South Africa

The Plaza theatre, Capetown, South Africa, has been purchased from Schlesinger interests and has been operated as an MGM showcase since July 1, it is announced by Morton A. Spring, first vice-president of Loew's International Corporation. The theatre seats 1,748. Panoramic screen and Perspecta Stereophonic Sound equipment are being installed. As soon as government regulations permit, CinemaScope equipment will also be installed. The Plaza, to be renamed the Metro, is the third MGM theatre in South Africa. The other two are the Metro theatres in Johannesburg and Durban. MGM now has 41 theatres abroad.

Variety Charity to Benefit From Dallas Turtle Derby

The Fifteenth Annual Turtle Derby sponsored by the Variety Club of Dallas, will be September 11, at the Fair Park Ice Arena, in that city. Proceeds go to the club's charity, the Boy's Ranch at Bedford, Texas. Prizes in the Derby are $2,000, $1,000, and $500.

they saw SCENES FROM



DARRYL F. ZANUCK'S

THE EGYPTIAN

Color by DE LUXE
IN
CINEMASCOPE

JEAN SIMMONS · VICTOR MATURE · GENE TIERNEY
MICHAEL WILDING · BELLA DARVI · PETER USTINOV
and EDMUND PURDOM as The Egyptian

Don't short-change your patrons!
Give them
CINEMASCOPE
at its best...
4-TRACK MAGNETIC STEREOPHONIC SOUND
for best boxoffice results!

they said:

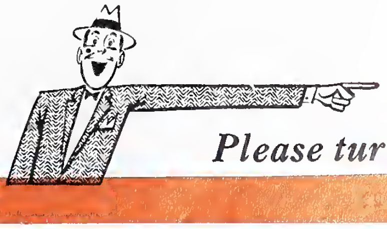
"Great technical advances. Greatest line-up of pictures in the history of 20th Century-Fox. One of the great thrills of my life."
—*R. J. (Bob) O'Donnell, Interstate Theatre, Texas*

"I was tremendously impressed. The properties which they have started to produce give me a tremendous lift and it is my wish that other distributors would follow in line with Fox and use CinemaScope, Stereophonic Sound and good stories."
—*Walter Higgins, Prudential Circuit*

"Unquestionably a display of some of the greatest pictures we shall have the pleasure of seeing, for some time to come."
—*Arthur Krolick, Paramount Theatres, Buffalo*

"Zanuck did a tremendous piece of work on this. I don't see how anybody would not want to go all the way now. There is no real substitute or anything 'almost as good'. This is the real thing."
—*Ben Shearer, B. F. Shearer Co., Seattle, Wash.*

"Tremendous demonstration of this great medium from 20th Century-Fox. The company is to be congratulated on the forthcoming product and on their scope and grandeur."
—*Robert Falk, Town Theatre, Mankato, Minn.*



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ALLIED MEETS MAJORS AUG. 17

Wisconsin Group Attacks Distributors, Asks U. S. Step Into Situation

Allied States Association's committee to meet with distributor heads has tentatively set the week of August 17 for those meetings in New York, it was announced there this week. The scheduling of the meetings followed a series of developments in Allied's ever-growing campaign against various distribution policies. They were:

A blast against distribution from Wisconsin Allied and a resolution demanding that the national organization ask the Government to step into the industry picture, as outlined in a belligerently anti-distribution statement from Abram F. Myers, Allied general counsel, and released two weeks ago.

The disclosure that all Allied regional units currently are busy surveying their members for examples of specific distribution abuses.

A personal statement from Ben Marcus, national Allied president, dealing with the so-called print shortage which he predicted would "definitely hasten the closing of considerably more subsequent and small town theatres."

The Allied-distributor meetings were arranged by Mr. Myers in Washington, Mr. Marcus in Milwaukee and Wilbur Snaper, president of Allied of New Jersey, in New York. It is planned that meetings will be held with each company separately August 17, 18, 19 and 20. The principal issue at hand will be Allied's complaint that high rentals have been depriving exhibitors of the benefit of the recent Federal admissions tax reduction.

Allied has preferred to hold the meetings the week of August 17 because those days immediately precede Allied's summer board meeting in West Virginia and thus Allied officials from the west could make both the New York sessions and the board meeting on one trip.

Wisconsin Resolution

It was late last week that Wisconsin Allied came out strongly in favor of seeking Government intervention in the event that the New York meetings fail. To this end the unit's board of directors passed a resolution reading:

"Be it resolved that we, the board of directors of Allied Independent Theatre Owners of Wisconsin, hereby endorse the stand and statements of Abram F. Myers, national Allied general counsel and board chairman, as outlined in his statements to the trade press regarding the distributors' current film rental policies; and

"Be it further resolved that should the national Allied committee, appointed to meet with the heads of the distributing companies, fail in its attempts to pursuade the distributors to return to a 'live and let live' policy as it relates to film terms, then we, the board of directors of Allied Independent Theatre Owners of Wisconsin, urge that national Allied take immediate steps to seek Government intervention; and Wisconsin Allied's national director, Sig Goldberg, is hereby directed to formally present such a request for Government intervention at the next national Allied board meeting scheduled at White Sulphur Springs."

All Allied regional units now are urgently soliciting their membership for information to support the charges that current sales terms are giving the distributors rather than exhibitors the major benefits of the reduced Federal admission tax.

Some Supply Forms

Regional bulletins to members all feature the subject prominently and urge exhibitors to get documented information in the hands of their local officers or to Mr. Marcus before the meetings in New York are held. Some organizations are supplying a form which they ask members to fill out, detailing substantiation for whatever figures may be presented, whether because of "higher fixed percentages, no adjustment in scales to allow for added net gross, floors under scale deals, etc.," as one regional bulletin suggests.

It concludes: "If for some reason you are reluctant to sign your name, just describe your type of theatre. But time is short. Send the information now."

Mr. Marcus spotlighted the print shortage question in a press release from Milwaukee. "It has been reported," he said, "that even Metro-Goldwyn-Mayer, who has always had enough prints for good distribution, has now reduced, as much as 40 per cent, the number of prints for some of its exchanges. Other distributors report similar reductions."

The Allied president called the reduction "a very short-sighted and foolish economy" which would tend "to destroy all orderly clearance for subsequent runs and will prohibit small towns from showing the much-needed box office pictures within a reasonable time after first run cities."

Mr. Marcus said it was a senseless economy move on the part of the distributors and, speaking of the small and subsequent run theatres, concluded: "It is a fallacy, proven time and time again, to think of eliminating this type of theatre and retain the profitable position the distributors have enjoyed this last year."

ALLIED'S MEETING A "SILVER ANNIVERSARY"

Allied States Association's annual convention set for the Schroeder Hotel in Milwaukee October 12-14 will be known as the organization's "Silver Anniversary Convention and Trade Show," it was announced this week by the convention's co-chairmen, Ben Marcus, national Allied president, and Sig Goldberg, president of Wisconsin Allied, the hosting unit. To help make the convention the largest in Allied's history, the chairmen announced that William Ainsworth, past president and past treasurer of Allied, had accepted the chairmanship of the national attendance committee and is devoting his time exclusively to the cosummation of this end.

Johnston Will Talk to Independent Distributors

Eric A. Johnston, president of the Motion Picture Association of America, will address the Independent Motion Picture Distributors Association of America, at a closed membership luncheon meeting August 9, in New York. He is expected to outline the problems facing the industry in its negotiations with the French Government, particularly regarding the $380,000 "subsidy" aspect. Independent distributors are said to be greatly exercised over the possibility the money may be used to aid French films here in a manner similar to the subsidy enjoyed by Italian Films Export.

Republic Pictures Reports 26-Week Net of $480,393

Republic Pictures Corporation and its subsidiaries this week reported a profit of $1,045,393, before Federal tax provisions, estimated normal and surtaxes of $565,000, or a net profit after taxes of $480,393 for the 26 weeks ended May 1, 1954. This compares with a profit of $1,019,150 and a net after taxes of $473,150 for the like period in 1953.

Universal Refinancing

Universal is refinancing its debentures through the First National Bank of Boston. On September 1, 1954 it will redeem outstanding 3¾ per cent sinking fund debentures, due March 1, 1959. In the public hands currently, there is $2,393,000 of such debentures.

Wallis Sets Air Force Film

HOLLYWOOD: Hal Wallis has announced plans to produce the late General H. H. "Hap" Arnold's story of the American Air Force. Mr. Wallis has purchased the Arnold autobiography, "Global Mission," from the general's widow, Mrs. Eleanor P. Arnold.

they saw

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Irving Berlin's

THERE'S NO BUSINESS LIKE SHOW BUSINESS

Color by DE LUXE

IN

CINEMASCOPE

MARILYN MONROE · ETHEL MERMAN

DAN DAILEY · DONALD O'CONNOR

MITZI GAYNOR · JOHNNY RAY

they said:

"After seeing this production, the exhibitors should walk out feeling two and a half times better than ever. Thanks to 20th Century-Fox genius for producing fine motion pictures. Our industry knows what the outlook for the future will be."
—*Max Chasen, Hollywood Theatre,*
Atlantic City

"Without Stereophonic Sound, an exhibitor is not a competitor."
Mr. & Mrs. John Praggastis, State Theatre,
Oregon City; Ross & Isis Theatres
at Monmouth & Independence, Ore.

"The new product looks wonderful. And the casts they are putting in the pictures are really something! CinemaScope is wonderful, but I see they're not relying on CinemaScope alone. You have wonderful pictures and wonderful properties."
—*Herb Sobottka, John Hamrick Theatres,*
Seattle, Wash.

"I think the outlook for 20th Century-Fox is great and I was agreeably surprised at the new techniques that have been developed in the last year." —*Mary Burnett,*
Loew's Theatres, Indiana

"I feel more confident than ever of the future of this business with such impressive improvements technically and with the lineup of such film productions for future release." —*Roy White, Mid-States*
Theatres, Inc., Cincinnati, Ohio

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"EGYPTIAN" PREMIERE WILL GET ROYAL CARPET TOUCH

Twentieth Century-Fox's biggest picture in its current lineup—the $5,000,000 epic, "The Egyptian," personally produced by Darryl F. Zanuck—will make its first appearance before the public the night of August 24 at the Roxy theatre, New York, and will benefit one of the popular charities, the National Foundation for Infantile Paralysis.

The announcement was made jointly this week in New York by Basil O'Connor, Foundation president, and Spyros P. Skouras, president of the company. The announcement said the opening will be "Hollywood style," and will herald the approach of the city's fall social and theatrical season. Personalities from stage, screen, TV, the professions, politics, will be present; and they will be "covered" by TV, radio, newsreel, and the press.

The proceeds in entirety will be given the Foundation's March of Dimes. The theatre, which has always been a company "showcase," and launched its CinemaScope system, will be refurbished for the occasion.

Half of Frozen U.S. Funds To Go to Italian Banks

ROME: Fifty per cent of the frozen funds of American distributors here will be entered into the accounts of selected banks, it was disclosed this week in an authorized statement by ANICA. The arrangement was settled under an agreement between the Motion Picture Export Association and ANICA, it was said. The purpose of the agreement is to allow the banks to participate to a greater extent in giving credit to native producers. It is expected the bank will be encouraged to finance native production more generously in view of getting a larger share of the blocked American deposits. It is likely that most of the 50 per cent of the frozen funds will be deposited with the Banca Nazionale Del Lavoro, for grants to production, and the Banco Di Santo Spirito, for financing the export of Italian product. Both banks are government-owned.

National Film Service Acquires RKO Exchange

National Film Service last week took over RKO Radio's distribtuion in Indianapolis. The move was made through the NFS affiliate, States Film Service, which has branches in that city, and in Cincinnati, and Cleveland. In charge of the operation is P. K. Wessel, States vice-president.

Papers Reject Ads For "French Line"

The "New York Times" last week rejected large display advertising showing Jane Russell in her dance posture in "The French Line," heralding the opening of the film in subsequent run houses in the Metropolitan area. The "World Telegram and Sun" ran the ad Wednesday but declined to repeat it Thursday. The ad copy prominently featured the catchwords: "That Picture" and "That Dance." Other New York newspapers carried the large display ads placed by RKO Radio on a cooperative basis. Newspapers in other sections of the country, notably Chicago, also have refused the advertising. Meanwhile Catholic clergymen and members of their parishes in Greenwich, Conn., picketed the Pickwick theatre there which opened the film last Wednesday for a three-day run. In Lynn, Mass., Mayor Arthur J. Frawley ordered the Capital theatre Monday to stop showing "The French Line."

Vote Partial Excise Relief For UHF-VHF TV Receivers

WASHINGTON: The Senate Finance Committee Monday voted to give television set manufacturers a $7 excise tax credit on each TV set capable of receiving both very high frequency and ultra high frequency signals. The provision, tacked on to a highly technical estate tax bill passed by the House, is designed to stimulate production of UHF television sets. However, the relief doesn't go as far as UHF partisans wanted; they had recommended repeal of the 10 per cent manufacturers' excise tax, which works out to much more than $7.

Paramount Will Celebrate Its 40th Anniversary

"Paramount's 40th Anniversary—A Salute to the Future" will be the title of the company's national sales drive this autumn. The company said this week it would be the biggest event in its history. It will open August 29, and continue to December 4, and it will include the traditional Paramount Week, September 5-11. Eleanore Odell, secretary to Salt Lake City branch manager F. H. Smith, will receive a cash prize for submitting the title for the drive. Second prize will go to Theresa Boehm, cashier at the St. Louis branch. Her entry was the sub-title, "A Salute to the Future.' Drive Coordinator will be Monroe Goodman, assistant to A. W. Schwalberg, president of the Paramount Film Distributing Corp.

NLRB May Review Rule On Circuits

WASHINGTON: The National Labor Relations Board may be ready to take another look at earlier rulings that theatres operating as part of interstate circuits are subject to the Taft-Hartley Law.

The board has recently issued seven important changes in its standards for determining whether it will take jurisdistion of labor dispute cases. The changes were almost all in the direction of deciding against asserting jurisdiction any longer in various specific fields.

Board officials confirmed that none of the new standards fits the theatre industry, but also confirmed that the various changes indicate that a change in board policy on theatre cases might come if some new specific case were brought to it. The changes announced by the board all grew out of specific cases in the retail, utility and other fields.

The board's policy in theatre cases has been laid down in two decisions. In December, 1949, in the Princess Theatre case, the board asserted jurisdiction over theatres operated as "an integral part" of chains doing business in more than one state. In July, 1940, in the Royal Theatre case, the board said it should not take jurisdiction over theatres that are primarily local enterprises, and added that even a family operating six theatres in two states would not affect interstate commerce enough to warrant the board's taking jurisdiction.

Only last week, they refused to take jurisdiction over a dispute involving Fanchon and Marco and Southside Theatres in Los Angeles. Board officials said that no case had arisen recently involving a large interstate circuit and therefore the board had had no opportunity to change its standards over theatre cases as it had to change its standards in other industries. But, they added, the changes in other industries certainly indicate that the board will consider changing its standards and possibly exempting all but the very largest theatres in the very largest circuits.

Announce Publication of New "TV Factbook" Edition

Television Digest announces the publication of the 19th semi-annual edition of "TV Factbook," edited by Martin Codel. The book includes digests of the rate cards and complete data on technical facilities, ownerships and executive staffs on all of the 382 commercial TV stations that were in operation as of July 15. It also lists all new station construction permits outstanding in the U.S. and Canada, station applications pending and complete channel allocation tables. It is noted too that the book has grown from a four-page booklet in 1947 to the present 400-page edition.

they saw

SCENES FROM

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Color by De Luxe

SUSAN HAYWARD · TYRONE POWER

Don't short-change your patrons!
Give them
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at its best...
4-TRACK MAGNETIC STEREOPHONIC SOUND
for best boxoffice results!

they said:

"I think it is the most exciting thing I have ever seen and it proves that Stereophonic Sound and CinemaScope is the greatest innovation that has been brought to the millions of movie-goers in the last 25 years. Fox is to be congratulated for their untiring and single-handed exhibition in bringing a revival to the Motion Picture Industry." —*Isadore Rappaport, Towne Theatre, Baltimore, Md.*

"I think it is wonderful. The coming product is wonderful. I'm glad I have stereophonic sound."
Mrs. C. B. Hudson, Colonial Theatre, Portland

"This demonstration shows that 20th Century-Fox and the industry intend to bring to the public this and even more important techniques in giving the public a beautiful picture on the screen that cannot be duplicated anywhere else. Also, it assures us that our industry will endure."
—*Nathan Sandler, Theatre Enterprises, Inc., Des Moines, Iowa*

"The outstanding pictures that Fox are making in CinemaScope should make a great attraction for the people."
—*Bill Volk, Terrace Theatre, Robbinsdale, Minn.*

"It is the greatest thing I have ever seen. 20th Century-Fox is to be congratulated upon fulfilling all promises, as usual."
—*Al Dayts, Dayts Theatres Circuit, Mass.*

Please turn...

TAX REVISION ALL-EMBRACING

Several Provisions Affect Film Industry Directly in Many Phases

by J. A. OTTEN

WASHINGTON: The most comprehensive revision of the nation's tax laws since 1890 is about to go on the statute books, and dozens of provisions affect firms in the film industry.

These are provisions which directly affect the industry. The industry will of course be affected indirectly by the fact that the bill means another $1,363,000,000 of tax relief, bringing to more than $5,000,000,000 the extra spending money in taxpayers' pockets in the next year. Presumably some of this extra spending money will go into theatre cash registers.

Some Toughen Taxation

Most of the provisions directly affecting the industry are in the direction of tax relief, though some mean tougher taxation. For example, the bill extends until next March 31, retroactively from April 1, 1954, the 52 per cent corporate tax rate. Otherwise it would drop to 47 per cent. Another provision will require very large firms—those with tax bills of over $100,000 a year—to pay some of their taxes in the same year the income is earned, starting next year. At present, all corporate income taxes are paid in the year following the year the income is earned.

The provision that might be of the most benefit to the industry—what with the quantities of new equipment that must be installed as a result of the new film processes—is one that permits businessmen to depreciate more quickly the major part of the cost of new machinery, buildings and other assets.

Other Methods Available

At present, most investment in plant and machinery must be written off under the so-called straight-line method of depreciation, which means the cost of an asset is deducted evenly over the asset's life. An asset with a life of 10 years is written off 10 per cent a year for 10 years. The new bill authorizes use of a method known as the declining balance method. Under this method, twice the percentage allowed under the straight-line method is written off each year, but the percentage is applied not to the original cost but rather to the still-undepreciated balance. This method results in about two-thirds of the cost being written off in the first half of the life of the asset, instead of half the cost as under the straight-line method.

Taxpayers could use other methods of depreciation, providing there is a method to what they propose and providing it doesn't result in any greater write-off during the first two-thirds of an asset's life than under the declining balance method. A taxpayer could also switch any time he wanted from the declining balance method to the straight-line method to write off the remaining undepreciated cost.

The new depreciation rules apply only to investments in new machinery and buildings, and are effective for any such investments after January 1, 1954.

Reporting Made Easier

Another provision affects firms that are having a bad year—after a couple of good years. At present, net operating losses in one year can be carried back to the preceding year to get a refund on taxes paid then, or carried forward five years to cut down taxes in the later years. Usually firms operating at a loss prefer to carry the loss back, since then they can get a tax refund and have some cash on hand to tide them over the bad period. The bill permits net operating losses in one year to be carried back two years for refund purposes.

Many theatre companies keep books on a weekly basis, and these firms will have their tax-reporting job made easier by the bill. At present, the law requires a corporation's tax year to end on the last day of a month, and firms which keep their business books on a weekly basis must make a separate reckoning for tax purposes. The bill will permit firms to pay on the basis of a 52-week or 53-week year. They'd pay for five years on the basis of a 52-week year and then in the sixth year on the basis of a 53-week year, picking up the extra days from the previous years.

At present, many theatre firms must pay real estate taxes for several years at one time. The law now says that those taxes can be deducted only in the year they are paid. The bill permits taxpayers on an accrual basis to spread the tax deductions evenly over the years which the tax payment covers.

Clarify Partnership Tax

Many theatre enterprises are operated by partnerships, and the new bill provides—for the first time—clear rules as to how partnerships should be taxed. Moreover, small partnerships—those with fewer than 50 partners—could elect to be taxed as corporations if they found that to their advantage.

Right now, distributors and other firms doing business overseas can take a credit on their U.S. income tax returns for the main taxes they pay foreign governments. However, at present, they must reduce their foreign profits by their foreign losses and take a credit only for the taxes paid on that amount of profits that exceeds the losses. The bill does away with this requirement.

Many firms are depositing admission tax collections and wage withholding income taxes in so-called "depositary accounts" at banks each month. The bill provides a new one per cent per month charge for failure to pay or underpaying these taxes into the depositary accounts.

The bill tightens up on the present law's ban on "collapsible corporations" and also acts to prevent the use of "collapsible partnerships." These are devices which have been used in the film industry to get profits on producing a picture taxed at capital gains rates rather than ordinary income tax rates. A firm is organized, produces a film, and then liquidates, distributing a share in the film's profits to each partner or stockholder.

Many other provisions affecting corporate reorganizations, pension and profit-sharing plans, employe stock options, "successor corporations," and similar items will probably affect one or another film industry firm. Best advice to firms with problems in these fields: get a good tax lawyer.

Uphold Examiner in Fanchon-Marco Dispute

WASHINGTON: The National Labor Relations Board has upheld a trial examiner's refusal to take jurisdiction over a labor dispute involving eight Fanchon and Marco theatres in California. The board last week sustained the examiner's finding that the theatres were "predominantly local enterprises" and therefore not interstate commerce and subject to NLRB jurisdiction. The dispute was between IATSE and Fanchon and Marco and Southside Theatres in Los Angeles. The examiner found, and the board agreed, that no showing had been made on which to base a finding that the dispute would affect interstate commerce to the extent to warrant the NLRB's asserting control.

Six from Hollywood Deny Red Membership

LOS ANGELES: Six screen writers and producers appeared before the State Senate Fact-Finding Committee on Un-American Activities here Monday to clear their names of pro-Communist taint. Two of them, Jesse L. Lasky, Jr. and Albert Lewis, New York theatrical producer, as it turned out, were clear cases of mistaken identity. The others, Howard Estabrook, Art Arthur, William Kozlenko and Mary McCall, Jr., conceded past association with groups that later, to their surprise, were labeled Communist-front organizations. All six denied Communist party membership, past or present. They denounced the party's principles. They were the first to appear before the committee.

Jackson Joins Brewer

Alan Jackson will run on the Roy Brewer ticket in the coming election battle within the International Alliance of Theatrical Stage Employees. Mr. Jackson is business agent for Local 683, Laboratory Technicians. He will run for second vice-president.

they saw THEIR FUTURE... WITH THE MOST IMPOSING ROSTER OF PROPERTIES EVER ASSEMBLED BY A MOTION PICTURE COMPANY!

DESIREE Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie and Cameron Mitchell • **A MAN CALLED PETER** • **LORD VANITY** Samuel Shellabarger's finest novel • **DADDY LONG LEGS** Fred Astaire and Leslie Caron • **PRINCE OF PLAYERS** Richard Burton as Edwin Booth • **THE RACERS** Kirk Douglas and Gilbert Roland • **THE LEFT HAND OF GOD** • **SIR WALTER RALEIGH** • **BLACK WIDOW** Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner • **THE GUN AND THE CROSS** • **THE ENCHANTED CUP** • **THE QUEEN OF SHEBA** • **KATHERINE** • **THE GIRL IN THE RED VELVET SWING** • **JEWEL OF BENGAL** James Stewart • **TIGRERO!** • **THE WANDERING JEW** • **PINK TIGHTS** Sheree North • **THE MAN WHO NEVER WAS** • **SABER TOOTH** • **THE TALL MEN** Clark Gable • **ALEXANDER THE GREAT** produced by Frank Ross • **THE IRON HORSE** • **THE SEVEN YEAR ITCH** Marilyn Monroe • **THE KING AND I** by Rodgers and Hammerstein **THE GREATEST STORY EVER TOLD** The Greatest Life Ever Lived as told by Fulton Oursler

they said:

"I think the line up of product is very inspiring. It looks like we are in for some great pictures. Fox should be commended for what it has contributed to motion pictures, especially in production."

—*Al Forman, Forman Theatres, (Portland)*

"The showing of advanced product was terrific. I do not see how anything could be better."

—*N. A. Rhoades, Woodland, Wash.*

"With a line-up of pictures like we saw here we can face the future with confidence. It was simply wonderful." —*Mr. Nick Johnson, Majestic and Wisconsin Theatres, Sheboygan, Wis., Strand Theatre, Manitowoc, Wis.*

"I was never so enthused in my whole life. I sat there in amazement watching spectacular product after product. It definitely indicated the brightest future the Motion Picture business has ever seen."

—*Norman Levenson, Poli Theatre, Hartford*

"The public is waiting for the product—what we have just seen is what they want."

—*Forrest Pirtle, Pirtle Circuit, Jerseyville, Ill.*

"Future product looks the best I have seen in a long, long time." —*Vincent R. McFaul, Loew's Buffalo Theatre, Buffalo*

Please turn...

BRITISH BATTLE LINES DRAWN

Government Keeps Hands Off, Advising Trade to Settle Own Dispute

by PETER BURNUP

LONDON: Following a week of unprecedented tumultuous and, as many claim, unnecessary wrangling, protagonists in the tax remission brawl await now the clearing of the battle's smoke before the next round starts.

In the meantime, several significant developments have occurred:

It was widely assumed that Sir Philip Warter's ABC 450 theatres would follow the Rank lead and resign from CEA. Sir Philip, on the contrary, announced that although he did not agree with the CEA officers' interpretation of the agreement of last November his theatres would not withdraw. Nevertheless ABC theatres would continue to operate the old levy and hold in suspense the difference between the old and new rates pending a settlement of the dispute.

Summoned to Board

Following a formal request from the producers that the Government should determine how the £3½ million tax concession should be shared, or, alternatively, "direct" exhibitors to continue the old levy rate until a settlement is reached, representatives of the trade's four associations were summoned to the Board of Trade. The Board's subsequent official statement confined itself to the record that a "friendly" talk had occurred about the future of the Eady Plan. But it was also learned authoritatively that Board officials had implied it was the trade's own problem.

Peter Thorneycroft, president of the Board of Trade, subsequently confirmed that in a House of Commons statement: "I have today arranged for a letter to be sent from my department to the four associations concerned saying that I assume that, in default of an early agreement among themselves, they will proceed to arbitration on the matter in dispute."

CEA officers issued a circular to all the association members instructing them to pay the new levy rates as from August 1. "These rates," the circular added, "will remain in force until any alteration is agreed between the CEA and the other trade associations on which exhibitors will be consulted."

Exhibitors Felt Confirmed

The week's occurrences, on the face of it, confirmed exhibitors in their stand against the producers. A BFPA spokesman indeed admitted that his members were concerned at what he described the "dusty" answer the Board of Trade had given to their demands.

Moreover, despite frequent and forthright allegations that CEA's officers were acting, so to say, off their own bat in refusing producers' demands, it falls to be recorded that the Association's local branches have rallied in stalwart defence of the officers.

Undisclosed to the outer world is the fact that following the Board of Trade's Sir Maurice Dean's declaration at his meeting that the Government looked to the trade to unsnarl its own problems. Sir Maurice suggested a short adjournment in the hope that the disputants might yet find a *via media.* During the adjournment exhibitors did indeed make an offer, without prejudice to their demand of production figures, based, it is understood, on an extension of the ¾d levy bracket. The offer was rejected out of hand by the producers.

Refusal Significant

Another circumstance of considerable significance is Sir Philip Warter's firm refusal to follow the J. Arthur Rank lead in the matter. ABPC's Robert Clark is the current president of the Producers' Association and it is an open secret that, if for that fact alone, the Rank headquarters anticipated that ABPC would fall in line with them.

It is extremely likely that exploratory talks initiated from extra-mural quarters may presently develop between Sir Philip's accomplished aides and representatives independent exhibitors.

Ultimate settlement of the irksome problem is unlikely to occur for another eight weeks. CEA's General Council is not scheduled to assemble again until early September and in any event whatever compromise formula is evolved must be considered by CEA's local branches before ratification.

But that mightn't be a bad thing. The next six weeks are notoriously a bad time for film business. Exhibitors doubtless will be in a better frame of mind toward compromising when the doldrum days are over.

Warning Issued

The four unions concerned—the National Association of Theatrical and Kine Employees, the Association of Cine and Allied Technicians, Actors' Equity and the Electrical Trades Union—have issued a joint and strong declaration warning that counter measures will be taken here if the Hollywood Films Council of AFL persists in its endeavour to prevent American companies producing TV programmes in Britain.

The declaration claims, among other things, that television films made here take up less than one per cent of the time available on American TV, whereas 70 per cent of the films shown on British screens are American-made. It adds that an increasing number of American-made films are shown on British television and that with the introduction of commercial TV it is clear that a not insignificant proportion of the programmes will be of American recorded material.

NATKE's Tom O'Brien has been asked to take the declaration with him on his forthcoming visit to the U.S. when he hopes to attend both the IATSE convention and meet AFL's Film Council and to convey to these bodies "the seriousness and earnestness of the views contained in the declaration."

It is assumed that failing agreement with the Hollywood Films Council, the British unions will put heavy pressure on the Government to impose a TV Quota in line with the Film Quota. They will in nay event remind the Board of Trade's Sir Maurice Dean of recent developments, before Sir Maurice embarks on his monetary agreement talks with Eric Johnston.

▽

Group III, Ltd., announced that Sir Michael Balcon, because of the number of his other commitments, has resigned as chairman. It is also stated that Sir Michael, who had been chairman of the company since its formation three years ago, notified the Board in July, 1953, of his wish to retire, but at their request agreed to remain until the end of June of this year. David Kingsley, the corporation's managing director, will for the time being fill the vacancy caused by Sir Michael's resignation.

▽

Lord Grantley, 62, a director of Denham and Pinewood, Technicolor, and several other corporations, died here July 17. Richard Brinsley Norton, the sixth baron, he was a descendant of the dramatist Richard Brinsley Sheridan. He started his career as a banker and entered the film industry in 1930 as comptroller of United Artists, London.

Cinerama, Inc., Will Elect Directors August 11

Election of directors of Cinerama Inc., is the principal item on the agenda of the company's annual stockholders meeting scheduled to be held August 11 at Oyster Bay, Long Island. Candidates for board membership are Hazard Reeves, president and director; Harry Kalmine, vice-president of Stanley Warner and also a director; Edward Otis, vice-president of Gearhart & Otis, and Sidney Wolf, president of Micro-Wave Services, both directors. A new candidate will be nominated to fill the vacancy left by the death of Joseph Bernhard, a Stanley Warner executive. In a message to stockholders, Mr. Reeves reported that a promissory note to Stanley Warner for $600,000, payable July 3, had been reduced by 50 per cent, with the balance extended, payable $150,000 on July 3, 1955, and $150,000 on July 3, 1956.

RKO Reissuing "Ribbon"

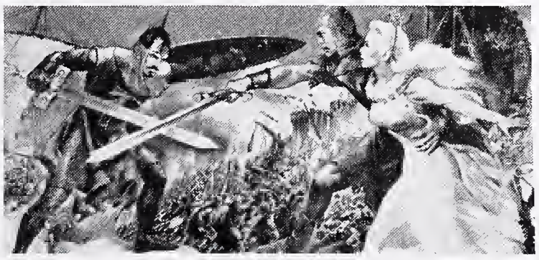
RKO in September will reissue John Ford's "She Wore a Yellow Ribbon." It is in color by Technicolor, and has Joanne Dru, John Agar, Ben Johnson, and Harry Carey, Jr.

...*and* HAVE YOU PLAYED THESE GREAT 20th CENTURY-FOX PICTURES IN CINEMASCOPE

THE ROBE • Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Mature • Michael Rennie

HOW TO MARRY A MILLIONAIRE Color by Technicolor • starring Marilyn Monroe • Betty Grable • Lauren Bacall and William Powell

NIGHT PEOPLE • Color by Technicolor starring Gregory Peck • Broderick Crawford Anita Bjork • Rita Gam



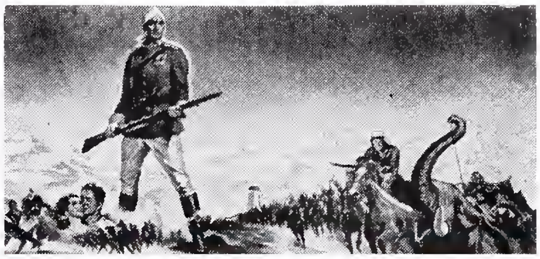
PRINCE VALIANT • Color by Technicolor starring James Mason • Janet Leigh • Robert Wagner • Debra Paget • Sterling Hayden

HELL AND HIGH WATER • Color by Technicolor • starring Richard Widmark Bella Darvi with Victor Francen

Leonard Sillman's **NEW FACES** • in Glorious Color • starring Ronny Graham • Eartha Kitt • Robert Clary • Alice Ghostley

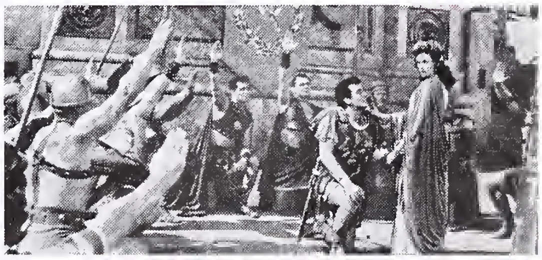
3 COINS IN THE FOUNTAIN • Color by De Luxe • starring Clifton Webb • Dorothy McGuire • Jean Peters • Louis Jourdan

RIVER OF NO RETURN • Color by Technicolor • starring Robert Mitchum Marilyn Monroe • Rory Calhoun



KING OF THE KHYBER RIFLES Color by Technicolor-De Luxe • starring Tyrone Power • Terry Moore • Michael Rennie

BENEATH THE 12-MILE REEF • Color by Technicolor • starring Robert Wagner Terry Moore • Gilbert Roland



Demetrius and THE GLADIATORS Color by Technicolor • starring Victor Mature Susan Hayward • Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson

Don't short-change your patrons!
Give them CINEMASCOPE *at its best...*

4-TRACK MAGNETIC STEREOPHONIC SOUND
for best boxoffice results!

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 24 were:

Albany: Apache (UA), Living It Up (Para.).

Atlanta: Indiscretion of an American Wife (Col.), Johnny Dark (U-I), Magnificent Obsession (U-I) 2nd week, Three Coins in the Fountain (20th-Fox) 2nd week.

Baltimore: The Caine Mutiny (Col.) 2nd week, Demetrius and the Gladiators (20th-Fox) 3rd week, Gone With the Wind (MGM reissue) 2nd week, Living It Up (Para.)

Boston: The Caine Mutiny (Col.) 3rd week, The High and the Mighty (WB) 3rd week, Man With a Million (UA) 3rd week, Scotch on the Rocks (Kingsley).

Buffalo: Gone With the Wind (MGM reissue), The High and the Mighty (WB) 4th week, Living It Up (Para.), Magnificent Obsession (U-I).

Chicago: The Caine Mutiny (Col.) Garden of Evil (20th-Fox), The High and the Mighty (WB) 2nd week, Julius Caesar (MGM), Man with a Million (UA).

Cincinnati: Gone wth the Wind (MGM reissue), Knock on Wood (Para.), Three Coins in the Fountain (20th-Fox) 2nd week.

Cleveland: Apache (UA), Garden of Evil (20th-Fox) 2nd week, Gone with the Wind (MGM reissue) 3rd week, The High and the Mighty (WB) 2nd week.

Columbus: Gone with the Wind (MGM reissue) 2nd week, Living It Up (Para.)

Denver: Apache (UA), The Caine Mutiny (Col.), Man with a Million (UA).

Detroit: The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue), The Student Prince (MGM).

Hartford: Gone with the Wind (MGM reissue) 2nd week, Living It Up (Para.), The Long Wait (UA), Ring of Fear (WB).

Indianapolis: Apache (UA), Living It Up (Para.), Ring of Fear (WB).

Jacksonville: Gone with the Wind (MGM reissue) 2nd week holdover, The High and the Mighty (WB) holdover, Pinocchio (Disney-RKO reissue).

Kansas City: Garden of Evil (20th-Fox) holdover, Hell Below Zero (Col.) The High and the Mighty (WB) 3rd week, Knock on Wood (Para.) holdover, Massacre Canyon (Col.), Pride of the Blue Grass (AA), Tanganyika (U-I), Valley of the Sun (RKO) 3rd week.

Memphis: Gone with the Wind (MGM reissue) 3rd week, Hell Below Zero (Col.), The High and the Mighty (WB) 3rd week, Princess of the Nile (20th-Fox), Three Coins in the Fountain (20th-Fox) 3rd week.

Miami: The Caine Mutiny (Col.), Knock on Wood (Para.) 4th week, Gone with the Wind (MGM reissue) 2nd week.

Milwaukee: Hell Below Zero (Col.) holdover, Knock on Wood (Para.) holdover, Man with a Million (UA), Ring of Fear (WB).

New Orleans: The Caine Mutiny (Col.), The Egg and I (U-I reissue), Gone with the Wind (MGM reissue), The High and the Mighty (WB) holdover, Rob Roy (Disney-RKO) holdover.

Oklahoma City: Demetrius and the Gladiators (20th-Fox) 3rd week, Gone with the Wind (MGM reissue) 2nd week, Hell Below Zero (Col.) 2nd week, River of No Return (20th-Fox), The Westerner (Goldwyn reissue) 2nd week.

Omaha: Garden of Evil (20th-Fox) holdover, The High and the Mighty (WB) 3rd week.

Philadelphia: The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue) 2nd week, Living It Up (Para.)

Pittsburgh: The Caine Mutiny (Col.), Gone with the Wind (MGM reissue), Knock on Wood (Para.)

Portland: The Caine Mutiny (Col.) 3rd week, The High and the Mighty (WB), The Student Prince (MGM).

Toronto: The Kidnappers (JARO), Knock on Wood (Para.) La Ronde (Ind.).

Vancouver: The Kidnappers (JARO) 11th week, Knock on Wood (Para.), Johnny Dark (U-I), Marlag O'Prison Camp (IFD).

Washington: The Caine Mutiny (Col.) 2nd week, Captain's Paradise (UA) 9th week, Demetrius and the Gladiators (20th-Fox) 2nd week, Gone with the Wind (MGM reissue), The High and the Mighty (WB), Knock on Wood (Para.) 14th week, Man with a Million (UA), Men of the Fighting Lady (MGM) 3rd week.

I.F.E. Adds Two Films To 1954-55 Schedule

I.F.E. Releasing Corporation this week announced the addition to their 1954-55 product line-up of two big color productions: "Hurdy Gurdy," formerly called "Neapolitan Carousel," a history of Naples done in song and dance, and "Theodora, Slave Empress," lavish historical adventure starring Gianna Maria Canale in the title role. Screening of the two films will highlight the I.F.E. sales convention which convenes in New York August 6 with district managers and salesmen from six major districts in attendance.

New Scottish Theatre Is Last Word

by PETER BURNUP

ABERDEEN, SCOTLAND: Associated British Cinemas' 1,900-seat Regal Cinema, the first new theatre to be opened in Great Britain in 15 years, was dedicated here Monday with many notables in attendance and a gala opening program.

It is true a new theatre was opened some months ago in the new industrial township of Harlow. But it had been designed as a factory and was only converted into a theatre later. Work on Aberdeen's Regal theatre was begun in 1939 and had to be suspended in 1941 because of the war. Postwar building restrictions then prevented resumption of construction until last November, when the necessary license was issued and building began again under the direction of C. J. Foster, architect to ABC.

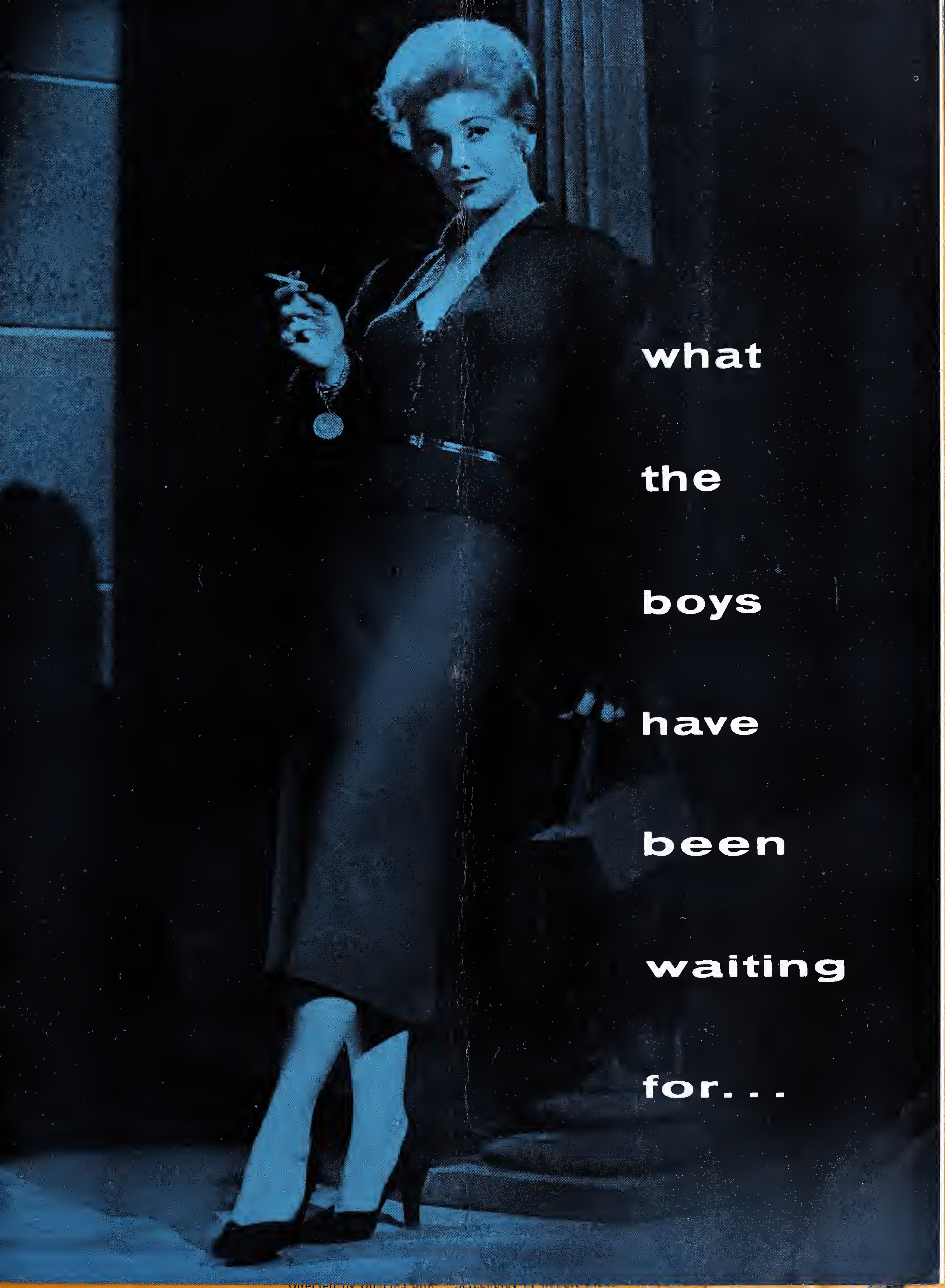
Inception of the new screen techniques last year occasioned other delays in the theatre's completion, since the proscenium and other adjustments had to be made involving alteration of Aberdeen granite, about the hardest stone known to construction engineers, of which the theatre is built. The theatre has been justly publicized as Britain's most modern theatre. Included in its equipment are all the necessary accoutrements for wide screen, CinemaScope, 3-D and Perspecta sound.

The Harkness screen has a maximum size of 46 by 20½ feet, clearly with an eye to VistaVision projection. Magnascope masking permits CinemaScope projection on a screen measuring 45 feet by 19 feet two inches and wide screen projection on a screen 33½ feet by 19 feet two inches. All the physical appointments of the house are of the very latest design, including the unusual—for theatres—auditorium fluorescent lighting and the ventilation system.

ABC's managing director, D. J. Goodlatte, says quite honestly of the house that it "creates a new standard in design and equipment and will undoubtedly have a wide influence in determining the shape of things to come for motion picture exhibitors." J. L. Laing, associated with the industry since 1923, heads the management of the new house.

Hong Kong Censor Sees Code's Effectiveness

The effectiveness of the Motion Picture Production Code was attested to Friday, in an interview on the West Coast given by Commander R. S. Barry, chief censor of Hong Kong. He reported Hollywood films are not only the most popular in the Crown colony, but that they are the least trouble to the censors. Mr. Barry was in Hollywood to visit studios and to meet company international representatives and also those of the Code Administration. He also is to visit England.


what
the
boys
have
been
waiting
for...

Directed by Douglas Sirk   Screenplay by Robert

Introducing

KIM NOVAK

THE STAR FIND OF THE YEAR IN THIS YEAR'S GREAT SUSPENSE DRAMA

Pushover

starring

FRED MacMURRAY

PHIL CAREY

And Introducing

KIM NOVAK

with

DOROTHY MALONE

Screen Play by ROY HUGGINS · Produced by JULES SCHERMER
Directed by RICHARD QUINE · A COLUMBIA PICTURE

FROM *Columbia*

FOR AUGUST RELEASE

COMING IN FEBRUARY
TYRONE POWER ★ MAUREEN O'HARA
in JOHN FORD'S
THE LONG GRAY LINE

Mexican Film Strike Over; Talks On

by LUIS BECERRA CELIS

MEXICO CITY: The National Cinematographic Workers Union (STIC), whose demand for a blanket 35 per cent pay increase last week closed down 1,237 theatres here, as well as the offices of 23 American and foreign distributors, called off the strike Wednesday. Negotiations, however, under government supervision, will continue. On Monday the union reduced its demand to a 24 per cent pay hike, to conform to demands being made by the Confederation of Mexican Labor, to which STIC belongs.

The 23 distributors, including MGM, Paramonut, 20th-Fox, RKO, Warners, Columbia, Universal and Republic, previously had suspended work in sympathy with the exhibitors and ordered their agencies in the provinces to suspend operations.

It had seemed likely earlier that the entire industry might come to a standstill as a result of the strike if the picture Production Workers Union pulled out its actors in sympathy with fellow union members. At the height of the strike, 97 per cent of the nation's theatres were closed.

Other theatres, however, which have been showing stage shows and which have been doing only fairly well of late, were enjoying a marked business boom as a result of the elimination of their principal competitor.

Box Office Champions For July, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE CAINE MUTINY

(Columbia)

Produced by Stanley Kramer. Directed by Edward Dmytryk. Written by Stanley Roberts (from the novel by Herman Wouk). Technicolor. Cast: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins.

DEMETRIUS AND THE GLADIATORS

(Twentieth Century-Fox)

(CinemaScope)

Produced by Frank Ross. Directed by Delmer Daves. Written by Philip Dunne. Technicolor. Cast: Victor Mature, Susan Hayward, Michael Rennie, Debra Paget, Anne Bancroft, Jay Robinson, Barry Jones, William Marshall, Richard Egan, Ernest Borgnine, Charles Evans.

GARDEN OF EVIL

(Twentieth Century-Fox)

(Cinemascope)

Produced by Charles Brackett. Directed by Henry Hathaway. Written by Frank Fenton. Technicolor. Cast: Gary Cooper, Susan Hayward, Richard Widmark, Hugh Marlowe, Cameron Mitchell, Victor Manuel Mendoza, Rita Moreno, Fernando Wagner.

THE HIGH AND THE MIGHTY

(Warner Bros.)

(CinemaScope)

Directed by William A. Wellman. Written by Ernest K. Gann (from his novel). WarnerColor. Cast: John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, Robert Newton, David Brian, Paul Kelly, Sidney Blackmer, Julie Bishop, Gonzalez-Gonzalez, John Howard, Wally Brown, William Campbell, Ann Doran.

THE STUDENT PRINCE

(Metro-Goldwyn-Mayer)

(CinemaScope)

Produced by Joe Pasternak. Directed by Richard Thorpe. Written by William Luwig and Sonya Levien. Ansco Color. Cast: Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, Edmund Gwenn, S. Z. Sakall, Betta St. John, John Williams, Evelyn Varden.

THEM

(Warner Bros.)

Produced by David Weisbart. Directed by Gordon Douglas. Written by Ted Sherdeman (from a story by George Worthing Yates). Cast: James Whitmore, Edmund Gwenn, Joan Weldon, James Arness, Onslow Stevens, Sean McClory, Chris Drake, Sandy Descher.

Extend RKO Stock Date

September 30 is now the deadline for RKO Pictures stockholders who may wish to redeem their shares for $6. The directors last week authorized the extension. The deadline had been July 31.

It is the corporation which wishes to buy the shares. It also wishes to buy them from Howard Hughes, major stockholder. Last week, the directors also extended the deadline for Mr. Hughes.

The latter gives no indication, at midweek, of his thinking. He owns 1,262,120 shares. He has been reported in conferences with Floyd Odlum, investment banker, who is said to want control. At midweek, it was reported stockholders have thus far tendered approximately 900,000 shares to the corporation.

Goldsmith MGM-British Managing Director

LONDON: Charles Goldsmith, assistant managing director here since 1952, will assume the duties of managing director of MGM Pictures, Ltd., and New Empire, Ltd., August 1. Sam Eckman, board chairman, said in a prepared statement that the appointment "possibly may give rise to rumors of my retirement. In fact there have been similar rumors floating around the industry and they have no foundation." He said his position with MGM "will still be on a full time and active basis."

Loew's Gets Six-Months Divestiture Extension

The Department of Justice has granted Loew's, Inc., another six months to sell certain of its theatres. Department spokesmen said eight are still to be sold. Originally, 25 were to be divested before February 6 of this year. The circuit then obtained an extension to August 6.

Open Rhode Island Drive-In

Peter, George and Harry Erinakes have opened the Hill-Top Drive-In Theatre on Route 1, south of East Greenwich, R. I. Harry Erinakes will manage. The brothers also own the Kent and Greenwich theatres, conventional types.

Variety Club Clinic Now Has $23,000 in Year

A gift of $6,000 brings to $23,000 the year's total given to the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center, New York, by the Variety Club Foundation to Combat Epilepsy. William J. German, president of the Foundation, made the presentation to Dr. H. Houston Merritt, director of Neurological Service at the Medical Center. An additional $7,000, according to Mr. German, has been expended in the past year on the Institute's public education services, which are designed to bring about a better public understanding of epilepsy.

Italian Producers Begin 15 Films During June

Fifteen new pictures were begun by Italian producers during June, according to Italian Films Export, in New York. Seventy-nine films have been before the cameras during the first six months of this year.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ALFRED HITCHCOCK will observe his 30th anniversary as a director next year, probably just by starting another money-making melodrama on its journey from script to screen. It will be his 35th year in production, though, because he spent the first five learning his craft. He learned it by learning all the constituent crafts that it requires a true master of the cinematic medium to know.

Succession of Pictures Made His Reputation

It is a little hard to recall just when in the 35 years the name of Alfred Hitchcock took on the marquee significance it enjoys today (Quick, now—name more than two others whose names sell tickets) but it was a good while back. It derived from a steady succession of suspenseful pictures that has not been rivalled, in point of consistency, by any procession of productions in ready recollection. The procession is not to be halted, even for anniversaries, it is a satisfaction to report, because producer-director Hitchcock says, "I do my best work when I move steadily along from one picture to the next, without letdown."

At the moment the producer-director is pressing forward on "To Catch a Thief," which was begun in France and is being finished at the Paramount studio here, where, immediately preceding, he made "Rear Window." He's scheduled to start his next picture September 1, and none of the three pertained to here are similar in any respect save that they bear the impress of the Hitchcock talent. A good deal has been made, in print, of the fact that this man walks through every picture he makes, as if to trade mark it for posterity, but this is merely superfluous byplay, as well as good publicity, for the picture-goer who can't detect the Hitchcock handling of any picture he ever made simply hasn't "been seeing any good pictures lately."

"Thief" Is Hitchcock's First in VistaVision

"To Catch a Thief" is being filmed in Paramount's splendidly spacious VistaVision process, and this realization struck your present representative squarely between the eyes one day last week with this awful thought:

Can Hitchcock spread his spell that far without spreading it too thin?

Can he confine audience attention to the story-point essential to solution of his mystery when, in all that area, the background and the surround are so vast that the extraneous is a cinch to intrude?

And if it were to turn out that the screen's priceless expansion had been purchased at the cost of the Hitchcock brand of entertainment, thought your representative, what an expensive expansion would we have been let in for!

So your volunteer investigator betook himself to the Paramount studio and to the "To Catch a Thief" set and to Alfred Hitchcock, who relieved him of his concern. Said he, "I've heard all the things they've been saying about the new limitations imposed by the extended dimensions—how they require longer takes, more people in view, more moving about—but I don't believe in them. I see no reason why we can't edit for tempo, just as we always did, and use closeups for emphasis, and for excluding the extraneous, in the same way as before. I did it in 'Dial M for Murder,' both 3-D and plain, and in 'Rear Window', which had its own special limitations, as to movement. I think the extra size has given us gain, rather than the contrary."

Tells Why TV Suspense Is Not So Effective

A likely-looking next question, having to do with whether the suspense story can be told effectively on television as in the theatre, got the expected answer—the negative, that is—but an unexpected explanation. It's not, he says, merely because of the interruptions for commercials, that the suspense story falls short on television. Rather it's because you have to work with a small number of players, with little or no chance to build characterization, or supply the necessary and vital background.

On the point of interruptions, the champion says, "We've had to make our stories so compulsively interesting as to overcome the appeal of popcorn, even the urge to visit the drinking-fountain. Interruptions for commercials would be minor problems, compared to these."

The motion picture theatre is, of course, the ideal medium for the suspense story, in the Hitchcock view, and every technological development that comes along, providing it's an improvement, makes it—increasingly and progressively—more so.

◆

AMERICAN film interests had 35 feature pictures in the shooting stage of production, here and elsewhere, at the weekend, following start of photography on six new projects and completion of camera work on three others during the seven-day period. That is a rate of production which, although slow by 1946 standards, might make good the industry's unofficial statement that it will turn out, collectively, about the same number of pictures as it did last year. However, and as a glance at the notations inside the parentheses in the adjacent production chart will inform, the 35 features include enough uses of color and of modern processes and techniques to suggest, indelibly, that the over-all cost of the 1954 product will exceed by wide margin the aggregate expenditure for the 1953 output.

A slide-rule expert might be able to verify this speculation. But no exhibitor needs a slide-rule expert to tell him, nor does a studio production head, that the good old rule about safety in numbers still applies to the picture supply and ever and always shall.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Bugle's Wake (Technicolor)

INDEPENDENT
New York Confidential (Greene-Rouse)

MGM
Bad Day at Black Rock (Technicolor)

20TH-FOX
Racers (CinemaScope; color)

U-I
Foxfire (Technicolor)

WARNER
Young at Heart (Arwin; WarnerColor)

COMPLETED (3)

U.A.
Battle Taxi (Tors)

U-I
Chief Crazy Horse (CinemaScope; Technicolor)

WARNER
Drum Beat (Batjac; CinemaScope; WarnerColor)

SHOOTING (29)

A.A.
Target Earth

COLUMBIA
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)

INDEPENDENT
Oklahoma (R&H; Todd-AO; CinemaScope)
Unchained (Bartlett)

LIPPERT
Outsiders (Hammer)
Black Pirates (Salvador; Ansco)

PARAMOUNT
Blue Horizons (VistaVision; Technicolor)
We're No Angels (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

REPUBLIC
Atomic Kid
Hell's Outpost

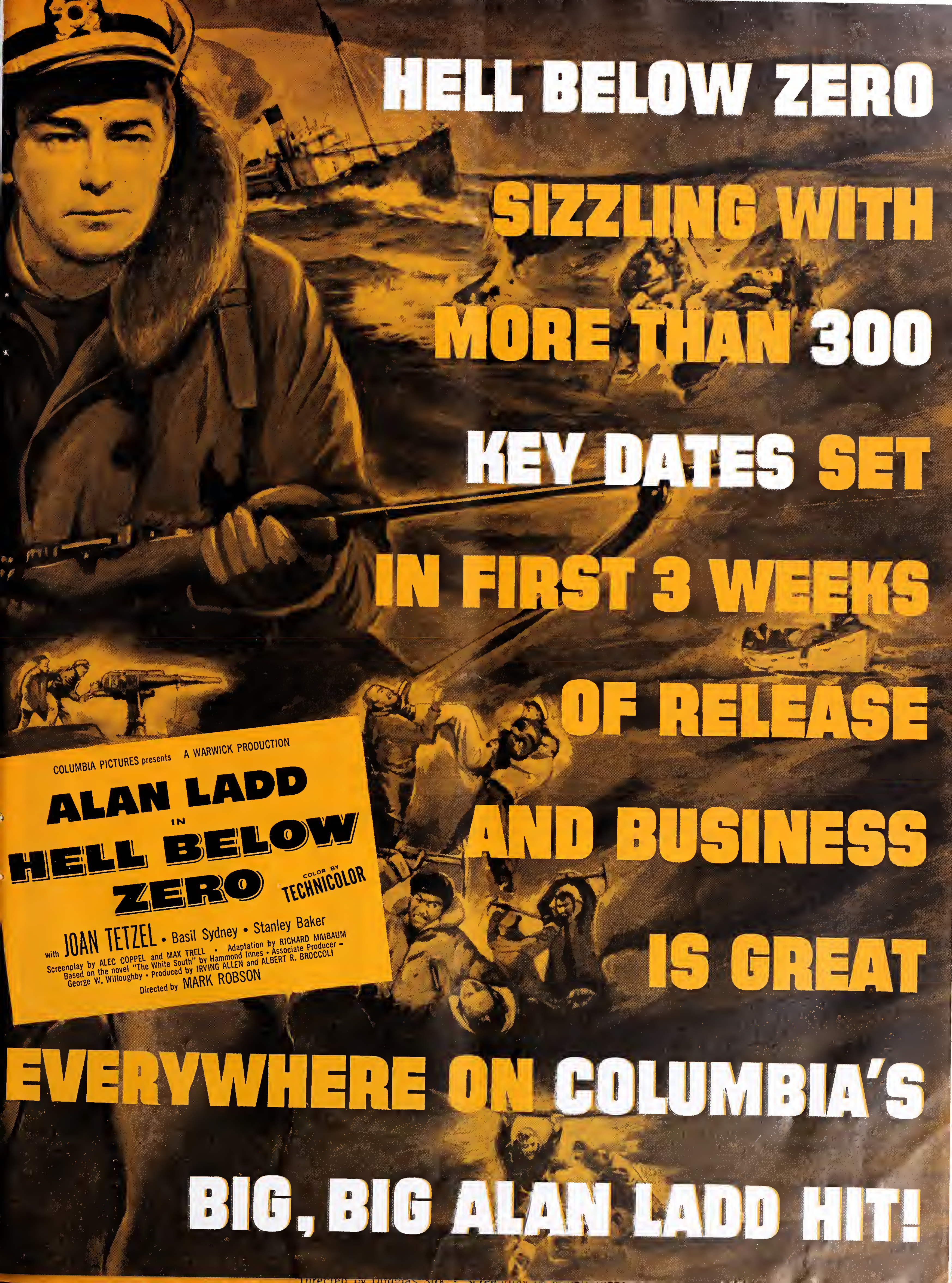
RKO
Conqueror (CinemaScope; Technicolor)
Cattle Queen of Montana (Bogeaus; SuperScope; Technicolor)

20TH-FOX
White Feather (Panoramic; CinemaScope; Technicolor)
Carmen Jones (Carlyle; CinemaScope; Technicolor)
Desiree (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)

U.A.
Black Tuesday (Goldstein)
Stranger on Horseback (Goldstein; Technicolor)

U-I
Man Without a Star (Technicolor)
Captain Lightfoot (CinemaScope; Technicolor)
Return of the Creature (3-D)

WARNER
Trail of the Cat (Batjac; CinemaScope; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)



HELL BELOW ZERO SIZZLING WITH MORE THAN 300 KEY DATES SET IN FIRST 3 WEEKS OF RELEASE AND BUSINESS IS GREAT EVERYWHERE ON COLUMBIA'S BIG, BIG ALAN LADD HIT!

COLUMBIA PICTURES presents A WARWICK PRODUCTION

ALAN LADD
IN
HELL BELOW ZERO

COLOR BY TECHNICOLOR

with **JOAN TETZEL** • Basil Sydney • Stanley Baker

Screenplay by ALEC COPPEL and MAX TRELL • Adaptation by RICHARD MAIBAUM
Based on the novel "The White South" by Hammond Innes • Associate Producer – George W. Willoughby • Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by MARK ROBSON

People in The News

Dr. Renato Gualino, president of I.F.E. Releasing Corp., has been reelected for the third consecutive time president of the International Federation of Motion Picture Producers Associations.

L. Roy Pierce, former district manager of Fox-Wisconsin in Milwaukee, and widely known in the Milwaukee area, has retired. He took a leave of absence from his post as manager of the Riverside theatre in 1952 for reasons of health.

Adam Goelz, former manager of the Interboro theatre in New York, is the new manager of the Park theatre in Chattanooga.

Vincent H. Jefferds has been named manager of the Walt Disney productions character merchandising division with headquarters in New York. **Mr. Jefferds** joined the Disney organization three years ago.

Ben Babb, New York and coast public relations counsel, has rejoined Selznick Releasing Organization as advertising-publicity chief. He was with Selznick from 1946 through 1949, operating from the coast studio, later representing **N. Peter Rathvon**, film financier.

Mike Simon has resigned as United Artists sales representative in the Albany area. Formerly he was manager of Paramount exchanges in Buffalo and Detroit.

E. A. Grecula, who has been with the Hartford (Conn.) Theatre Circuit in various executive capacities since 1945, has resigned to become office manager of the Symphony Society of Greater Hartford, a new position.

Irving Berlin, veteran song writer and composer of the scores for the forthcoming "White Christmas" and "There's No Business Like Show Business," last week in Washington was presented a gold medal by **President Eisenhower**, authorized by Congress, for writing "God Bless America" and other patriotic songs.

Norman Sigel, at one time chief of publicity at the Paramount studios, last week in Hollywood was signed to head public relations for Transcona Films, the independent production company recently formed by **Judy Garland** and **Sid Luft**.

Sydney J. Poppay, manager of the Stanley Warner Majestic theatre, Gettysburg, Pa., for the last 15 years, has been promoted to the post of city manager of Stanley Warner theatres in New York City.

Kirsch Is Reelected

CHICAGO: Jack Kirsch, reelected president of Allied Theatres of Illinois for a three-year term, opened his annual report at the 24th annual luncheon meeting and election of officers here July 22 with a report on the site selected for the national Allied convention in 1955.

The convention will be held at the Morrison Hotel November 5-9, Mr. Kirsch said. He then summarized Illinois Allied's actions during the year on the reduction of the Federal admissions tax, the Council of Motion Picture Organizations, arbitration and other matters. The committee set up by Illinois Allied for the purpose of studying the various wide screen and stereophonic sound systems has definitely proved its worth, the unit chief reported.

Other officers reelected at the luncheon meeting were Van Nomikos, vice-president, and Benjamin Banowitz, secretary-treasurer, both for one-year terms.

Directors who were reelected for the year are: Bill Charuhas, Jack Clark, James Gregory, Robert V. Harrison, Donald Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Myers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott, Joseph Stern and Bruce Trinz. Harry Nepo was again named sergeant-at-arms for one year.

Kinematograph Year Book 41st Edition Published

Odhams Press, Ltd., of London, announce the publication of the 1954 Kinematograph Year Book, the 41st edition of the comprehensive record book of the British motion picture industry. The 616-page, hard-back book is divided into 11 sections. Included are sections covering the listing of all films trade shown in 1953, a company-by-company listing of all features and shorts trade shown in the year, a biographical listing of who's who in the British industry, as well as listings of various trade organizations, circuits, individual cinemas, equipment firms, producers and classified and general trade directories. The book features heavy paper section dividers to facilitate quick references and a complete index of all the editorial contents.

Stanley Warner Dividend

Directors of the Stanley Warner Corporation last week declared a dividend of 25 cents per share, payable August 25, to stockholders of record August 4.

Story's the Thing, Says Producer

The producer of "Susan Slept Here" is not enthusiastic about new sounds and new screen widths. She admits the industry needed the "gimmicks" and used them. But to her, the story is still the thing. And she believes the paying customer to this day doesn't know the difference between one wide screen system and another, and might even be confused by more than one horn.

That's the way Harriet Parsons, 11 years a producer at the RKO lot, spoke on Monday in New York in a hotel interview. To her, screen ratios of 1:66 or 1:75 to 1 are approximately ideal. CinemaScope, with "that ribbon effect" may be good for Westerns or "panoramas."

She stressed, however, that RKO, where she "feels at home" is "prepared for anything." She remarked upon Fred Brisson's use of VistaVision, Dick Powell's choice of CinemaScope, and Barbara Stanwyck's project using the SuperScope system. This latter reminded her that variety being the spice of show business, perhaps there "should be no standardization." And she also put in a boost for an RKO sponsored product.

"All the exhibitor has to have is that SuperScope lens. It may after all be more fun having varying ratios. I can see the day when we have varying ratios in a single picture, to gain certain scene effects."

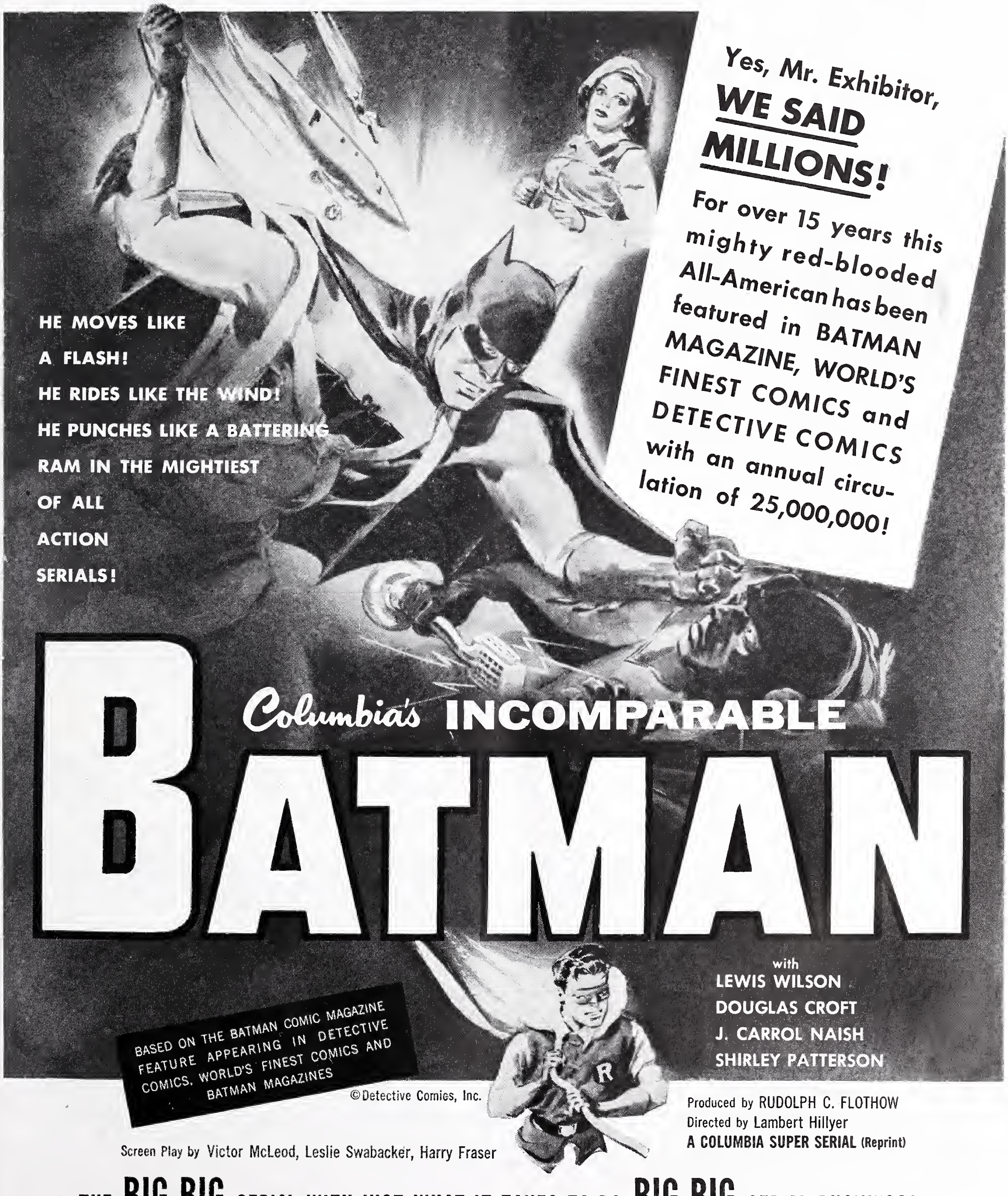
Miss Parsons sees color as a necessity now, and never will make another picture without it: and she also is aware of the importance—reportedly a 25 per cent importance—of the drive-in. This means avoiding low key photography or printing especially. She believes in selling the picture on the road. "Someone's got to go out and sell the product—someone who was there when it was made."

She has no commitments now, but is interested in the play "The Rain Maker," coming to New York September 11, and would like to have RKO similarly interested. She has no contract, Mr. Hughes having dissolved such arrangements, and is on salary. She said she would "hate to leave" because she knows so many people at the studio. She did say she and director Frank Tashlin might establish some sort of independent company.

Technicolor Earned 32 Cents Per Share in Six Months

Net profit after taxes of $622,784, equivalent to 32 cents per share on new stock outstanding, for the first six months of 1954, is reported by Technicolor, Inc. Last year, during the same period, the firm earned 84 cents per share. It noted, in its announcement this week, that volume operations for July "are substantially in excess of the volume of any corresponding period during the second quarter."

THE SERIAL HERO PRE-SOLD TO MILLIONS!...



Yes, Mr. Exhibitor,

WE SAID MILLIONS!

For over 15 years this mighty red-blooded All-American has been featured in BATMAN MAGAZINE, WORLD'S FINEST COMICS and DETECTIVE COMICS with an annual circulation of 25,000,000!

HE MOVES LIKE A FLASH!
HE RIDES LIKE THE WIND!
HE PUNCHES LIKE A BATTERING RAM IN THE MIGHTIEST OF ALL ACTION SERIALS!

Columbia's INCOMPARABLE

BATMAN

with
LEWIS WILSON
DOUGLAS CROFT
J. CARROL NAISH
SHIRLEY PATTERSON

BASED ON THE BATMAN COMIC MAGAZINE FEATURE APPEARING IN DETECTIVE COMICS, WORLD'S FINEST COMICS AND BATMAN MAGAZINES

©Detective Comics, Inc.

Screen Play by Victor McLeod, Leslie Swabacker, Harry Fraser

Produced by RUDOLPH C. FLOTHOW
Directed by Lambert Hillyer
A COLUMBIA SUPER SERIAL (Reprint)

THE **BIG BIG** SERIAL WITH JUST WHAT IT TAKES TO DO **BIG BIG** SERIAL BUSINESS!

Goldstein's Death Stuns Hollywood

The producer of more than 100 money-making pictures in the past six years alone, Leonard Goldstein died July 23 at the Cedars of Lebanon Hospital, after sustaining a cerebral hemorrhage during a conference at 20th-Fox with executives Darryl F. Zanuck and Spyros Skouras. He was 51.

Leonard Goldstein

Mr. Goldstein was about to embark on a new phase of a career which had become sensational in a strange way. He became known for making "bread and butter" pictures, which were not merely "B" pictures. They had the guts which pleased people, and they never cost too much in relation to the return. He served four years at Universal-International; then two at 20th Fox; and he was about to make 10 pictures on his own, for United Artists. His last for 20th Fox was "The Raid," reviewed in this issue, Product Digest Section.

An example of his success was "The Egg and I." He was responsible for the famed "Francis," the mule series. He is reported, widely, to have said:

"Nobody likes my pictures but the public."

He also said he made pictures for people, not the Academy awards, or awards of any sort. An award which reflected boxoffice appraisal was given him by "Fame," which named him "Champion Producer of the 1950-51 season."

As he put it, personally: "I don't write, I don't direct, I don't shoot for awards—but I can add."

Mr. Goldstein's formula was the common touch. The gags in his pictures were extended; if there was sorrow, it wasn't underplayed. He also believed in production: the more pictures, the more money. He got so he was making about 20 pictures per year.

His new unit, Leonard Goldstein Productions, which was to make the ten films for United Artists, is expected to carry on, at latest word.

Funeral services were held Monday at the Church of the Recessional, Forest Lawn. Mr. Goldstein left two sisters and three brothers.

Move Paramount Exchange

ALBANY: Paramount's Albany exchange has moved from 1044 Broadway, on Film Row, to a downtown office building at 547 Broadway, branch manager Daniel R. Houlihan announced. Paramount recently transferred its shipping and inspecting service in Albany to Clark Film Distributors.

Stricter State Censorship Is Asked in Maryland

BALTIMORE: A new censorship law for Maryland which would define how a picture can be termed immoral or tend to incite crime was urged here last week by Sydney R. Traub, chairman of the state's Board of Motion Picture Censors. At a hearing before a special committee of the Legislative Council, Mr. Traub cited the recent censor law passed in New York and added that the current Maryland laws are "inadequate" because of the decisions of the United States Supreme Court. The hearing was the first of several scheduled for this summer preliminary to a battle in next autumn's General Assembly between forces fighting for and against tight state censorship and a new censorship law.

Legion Reviews 13 New Films, Condemns One

Reviewed by the National Legion of Decency this week are 13 films, one of which, "We Want a Child," is condemned because its subject matter is called not for entertainment motion picture theatres and it "offends Christian and traditional standards of morality and decency." Two others, "Susan Slept Here" and "Ugetsu," are called morally objectionable in part for all because in the instance of the first there is light treatment of marriage and suggestive dialogue and in the instance of the second, suggestive sequences. Approved for adults are "Apache," "Dawn at Sorrento," "A Day out of Life," "King Richard and the Crusaders," "The Law Against Billy the Kid" and "The Little Kidnappers." Approved for all are "The Littlest Outlaw," "The Malta Story," "Return from the Sea" and "Two Guns and a Badge."

William P. Raoul Was Former IATSE Officer

William P. Raoul, former general secretary-treasurer of the International Alliance of Theatrical Stage Employes, died July 26 at Georgia Baptist Hospital, Atlanta, where he had undergone an operation last week. In 1920, after serving as president of the Atlanta Federation of Trades, he was elected president of the Georgia State Federation of Labor and later was appointed to the Georgia Industrial Commission. He was a charter member of the Atlanta Variety Club and a 32d Degree Scottish Rite Mason and a Shriner.

Henry Randel, Paramount N. Y. Sales Manager

Henry Randel, 58, Metropolitan New York district sales manager for Paramount Pictures, died Sunday July 25 at his home in New York City. He had been ill of a heart ailment recently. Mr. Randel first joined Paramount in 1916 as a salesman in Washington, D. C. He became Metropolitan New York district sales manager in April 1947. Survivors include a sister, Mrs. Belle Perlman, and a son, Philip.

Billion Plus Gross in '53, Census Says

WASHINGTON: U. S. motion picture theatres had total gross receipts from customers in 1953 of $1,323,838,000, down 17.1 percent from 1948, the Census Bureau estimated.

Receipts from admissions, excluding Federal and other admission taxes, amounted to $989,868,000—20.5 percent below 1948. Receipts from candy counter sales, sales of 3-D glasses, vending machine receipts and other earnings from customers were up 38.5 percent, however, to $126,027,000.

This sales figure rose from $90,980,000 in 1948. The Bureau emphasized that the figure is only for direct sales by theatre owners and does not include sales by concessionnaires nor the income to the theatre from such concessions. It is estimated that at least half the total candy and popcorn sales in theatres are made by concessionnaires.

In other words, total receipts from customers, excluding admission taxes, amounted to $1,115,895,000—down 16.5 percent from 1948.

The Census Bureau figures were preliminary estimates based on a survey of a representative group of theatres throughout the U. S. This was the first survey of exhibition since the complete census of all business in 1948. Portable motion picture establishments are excluded from the totals.

The bureau estimated that there were 18,205 theatres including drive-ins in the U. S. in 1953, compared to 18,509 in 1948, a drop of 1.6 percent.

Total receipts from customers were put at $1,323,838,000 last year, compared to $1,596,665,000 five years earlier. These totals include all admissions taxes and also certain direct receipts from customers such as the candy and popcorn sales. They do not include commissions or other earnings from similar facilities owned or operated by others, nor receipts from rental of stores, offices or apartments.

Total receipts from admissions were estimated at $989,868,000 in 1953, compared to $1,244,355,000 for the earlier year. This was a drop of 20.5 percent. Receipts from Federal, state and local admissions taxes amounted to $207,943,000 in 1953, of which Federal taxes accounted for $194,294,000. In 1948, admissions taxes accounted for $261,330,000 of the total receipts, with no separate figure for Federal tax.

Total theatre receipts from customers, excluding admissions taxes, therefore amounted to $1,115,895,000 last year, compared to $1,335,335,000 in 1948.

Hogan Begins TV Show

William Hogan, drama editor of "The San Francisco Chronicle," Tuesday began his half-hour weekly TV show, "Drama Desk," on KRON-TV. Mary Hennessy, publicist, produces the show.

Those Beautiful, Bountiful, Buxom, Box-Officey

"SEVEN BRIDES

FOR SEVEN BROTHERS" in CinemaScope from M-G-M

BUST MORE RECORDS!

BIGGEST ALL-TIME FIRST 5-DAY GROSS

(Holiday or Otherwise!)

IN 21½ YEARS AT THE MUSIC HALL!

**Also The Biggest Non-Holiday
Monday Gross Ever At The Hall!**

★

And that "Brides" business will bounce right along when the next wonderful attraction, M-G-M's "BRIGADOON" bounds into the Music Hall. This great CinemaScope musical production of the famed stage hit was screened yesterday in the M-G-M Projection Room and it's even more sensational than the advance Coast reports! Oh Boy! "BRIDES"! "BRIGADOON"! BOX-OFFICE!

The National Spotlight

ALBANY

Schenectady newspapers list drive-ins, pictures and starting times in their free "timetables," whereas Albany dailies, also carrying outdoor theatre advertising, do not. Inclusion of drive-in schedules was among Albany TOA objectives in its active days. . . . Kingsley Ryan, former operator of an Ausable Forks theatre, opened the 400-seat Little in Plattsburg. He remodeled a garage, moving some equipment from Ausable. Benton's first-run Strand and subsequent-run Champlain are also within the city limits. . . . William Kennedy closed the Lyric in Rouses Point. . . . Visitors included: Adolph Edman, National Screen salesman from New Haven; George Thornton, operating in Saugerties, Windham and Tannersville; Sam Davis, Onteora, Fleischmanns; Phil Baroudi, North Creek and Indian Lake exhibitor.

ATLANTA

Branch manager Buford Styles, Universal, Jacksonville, Fla., announced that Oliver Matthews moves to head booker. Barbara Greenwood replaces Matthews as booker. Garrett Newman, a newcomer, joins the booking department. . . . J. V. Frew, U-I district manager, checked in his Atlanta office. . . . George McVey, Prince Ave. drive-in, Athens, Ga., is back there after a trip to Charlotte, N. C. . . . Dave Williams, IFE southeastern district sales manager, is back after a business trip to Charlotte. . . . Joe W. Chambers and Virgil Easterling have opened their 250 Chickasaw drive-in, Pontotoc, Miss. . . . Mr. and Mrs. Richard Howell (he is head shipper at Allied Artist Southern Exchanges) are off for a visit to Texas. . . . In for a booking trip were Bill Yarbrough and George Beasley, with theatres in Hartwell, Ga. . . . The Fox drive-in, Fayetteville, N. C., owned by H. B. Meiselman and managed by Clyde Stockton, has opened with twin screens and room for 565 cars on one side, on the other side 435 cars. Both sides are equipped for CinemaScope. . . . Mrs. Lillian Anglin, Allied Artists, is back after a vacation spent in New York state. . . . Mr. and Mrs. Don Hassler (of Astor Pictures) are back after a vacation spent in Daytona Beach.

BALTIMORE

Mark Silver, Allied Artists representative, has left Sinai Hospital after recuperating from a heart attack and is back at work. . . . J. Lawrence Schanberger, Keith's theatre, is vacationing in Atlantic City. . . . Fred Schanberger, Jr., Keith's theatre, became a grandfather again when a son was born to his daughter, Mrs. Michael Flynn, Jr. . . . Mr. and Mrs. Eddie Kimpel, Rome Theatres, back from a Bermuda vacation. . . . Fred Perry, Edgemere and Cameo theatres, back from a New York trip. . . . John Wahl, long-time treasurer of Rome Theatres, passed away at the age of 91. He had been active in the business through last January. . . . Eddie Wyatt, Capitol theatre manager, back from a Virginia vacation. . . . Mrs. Marie Welch, wife of Harry Welch, Mayfair publicist, is in California visiting her father-in-law. . . . Chauncey Wolfe, Uptown theatre, recovering from a heart attack in Johns Hopkins Hospital. . . . William Mechanic, brother of New theatre owner, Morris Mechanic, is in town visiting.

BOSTON

Martin Berman, a newcomer to the industry is being trained for the sales staff at 20th-Fox where he will handle the Maine territory. George Skovinski is a new student booker at the same exchange. . . . Paul Comi, son of Eddie Comi of Massachusetts Theatre Equipment Company and who is a student at UCLA, is spending his summer vacation working in his father's supply company on Film-row. . . . Nate Oberman, head booker at the Metro exchange, was rushed to the Allerton Hospital, Brookline for an emergency appendectomy. . . . Mrs. Paul Gamache, who owns the Weldon and Bellevue theatres in St. Albans, Vt., is in Kerbs Memorial Hospital for major surgery. . . . Mrs. Lillian Couture has closed the Strand theatre, Fitchburg, but has reopened the Gem theatre in the same city for first run product.

BUFFALO

Harry Rubin, UPT projection department chief, was in town last week supervising the installation of CinemaScope in the Niagara, UPT community house which will inaugurate the wide screen with a solid week's showing of "The Robe," starting Aug. 8. . . . The Paramount theatre will have a world premiere of "Duel in the Jungle" August 13. This same theatre set a new summertime opening day record with "Living It Up," which hit a fantastic figure for this time of the year and which lined 'em up all week. The Martin & Lewis opus is now in its second week. . . . The weekly Sunday church services at the Niagara drive-in, William Brett, manager, are drawing capacity congregations. For these Sunday services the Niagara is re-named "The Church By The Side Of The Road.". . . The drive-in theatres in the Buffalo area, which have been co-operating on a combination ad in the newspapers since the season opened, now are putting on a radio campaign on several local stations—listing the attractions at each of the co-operating theatres and offering prizes to those who send in the best last lines of a jingle—which is read on air.

CHICAGO

"This Is Cinerama" marks its first anniversary at Eitel's Palace July 29 with a week-long celebration during which 300 mayors from Illinois, Indiana and Wisconsin cities will be guests of Mayor Martin H. Kennelly at the show. Mayor Kennelly has called Cinerama's long run at the Palace a boon to Chicago's Loop. The mayor had a hand in naming 19-year old Chicagoan Dione Ritch "Miss Cinerama" who will reign as queen of the birthday celebration. . . . The "Daily News" editorially saluted Hollywood's cameramen and the authentic backgrounds for its wide screen productions. . . . A Paramount "film festival" opened here with "Knock On Wood," "About Mrs. Leslie" and "Living It Up" arriving at loop theatres between July 28 & 30. . . . Jack Kirsch was reelected president of Allied of Illinois for a 3-year term.

CINCINNATI

Something new was added to Bingo at the Suburban Sherwood drive-in theatre, Dayton, Ohio, where the game is played as an added attraction. . . . The Cincinnati Variety Club, Tent No. 3, is completing advance arrangements for its annual Old Newsboys Day, on which leaders in business, professional and civic life, many of whom were newsboys in their youth, sell a special Variety edition of a local paper on the street intersections. The proceeds, which in former years have amounted to more than $20,000 are given to the club's fund for charity. . . . "Gone With the Wind" at the RKO Palace theatre and "Three Coins in the Fountain" at Keith's both are garnering high grosses and are playing extended runs. . . . The Milford Amusement Co., of which Vernon H. Williams is president, has disposed of its Mo-Tour-In theatre, at nearby Milford, Ohio, to Frank Yassenoff, who operates a considerable circuit of theatres, out of Columbus, Ohio.

CLEVELAND

Downtown theatre business is booming, business in the deluxe neighborhood houses is definitely on the upgrade, but subsequent run neighborhood houses report the upswing has not reached them as yet. Reason is that big picture playing extended downtown runs delay their availability. . . . Val DiNoble, Pastime theatre, Adena, who is the town's street commissioner, is acting mayor during the present illness of the mayor. . . . Ray Sheer, secretary to Warner theatre district manager Dick Wright, is vacationing. . . . Peter Wellman, of the Wellman and New Mock theatres, Girard, returned from a Florida vacation. . . . Walter Freudenberger, Branett Film Service franchise owner for the Cleveland, Cincinnati and Detroit exchange areas, has appointed A. Foster Strouse as assistant in Cleveland and Cincinnati. . . . William Burnside has taken over the Idol theatre, Lodi, from Cliff Padget. . . . Ernest Brown takes over the Winsor theatre, Canton, from Russell Johnson. . . . David Sandler of Sandler Mfg. Co., makers of in-car heaters and speakers, left with his wife and son to spend a week in Canada fishing.

(Continued on opposite page)

COLUMBUS

David Sonner has organized the Worthington Film Society in suburban Worthington and plans to show outstanding pictures of the past. Showings will be held in the auditorium of the Worthington elementary school. Adult memberships will be $5 yearly; students, $4. . . . Annual Celebrity Golf Tournament will be held August 16 at Columbus Country Club. One or more screen names may appear. . . . Byron W. Taggart, of radio station WKRC, Cincinnati, has been named general manager of WHKC, which is now operating under the call letters WTVN radio. . . . Norman Nadel, "Citizen" theatre editor, has been in New York the past week lining up tickets for several Broadway shows for the "Citizen" theatre party to be held in October. . . . Robert Wile has returned from a vacation in the Adirondacks. . . ."Gone With The Wind" went into a second week at Loew's Ohio and "The Moon Is Blue" sailed into a 13th week at the World.

DENVER

John Vos, Paramount salesman, and his wife celebrated their 25th wedding anniversary. . . . G. A. Smith, Paramount division manager, in for conferences with Jim Ricketts, branch manager. . . . CinemaScope is being installed in the Grant, Grants, N. M. . . . Robt. Patrick, independent distributor, went to Albuquerque, N. M., to attend the premiere of "Karamoja" in this area, where it broke all records at the Teseque. . . . Hundred mile-an-hour wind blew down and demolished the screen tower at the Rapid, Rapid City, S. D., owned by the Black Hills Amusement Co. . . . Bill Allison, city manager at Dalhart, Texas, for J. C. Parker, was in looking over bookings and other business. . . . Robert Hill, Columbia branch manager, vacationing.

DES MOINES

The hole-in-one contest is over and all the winners have divided up the loot to their own satisfaction. For a while it looked as if it might take a Solomon to decide the distribution, but the three winners agreed as follows: Dr. A. J. Gillotti took the Cadillac; Charles Amodeo got the Plymouth and Rudy Faulds, Variety club member, settled for cash. All three were happy! Variety club viewed the unusual situation with mixed emotions. . . . Bill Lyons, Allied Artists booker, has purchased a purple Jaguar with an interesting history. It was first imported by Cecil B. DeMille and Lyons is its third owner. Bill is a car enthusiast and belongs to the Foreign Car Club. . . . Buck Manbeck is releasing a two-reel short filmed in 1953 at the Iowa State fair. It's titled the "Greatest Fair on Earth." Buck also is handling "The Hunchback of Notre Dame," for non-theatrical use. . . . Bettie Randolph, Columbia assistant booker, has been transferred to the Omaha branch. . . . Neal Mullinex has been given the lease on the Elma theatre at Elma and will begin operation in September. . . . The Monroe theatre at Monroe has been closed by R. P. Davis, owner, who blamed the closing on lack of patronage. Davis operated the house for more than five years.

DETROIT

A name has finally been settled upon for Saul Korman's new theatre. The all night colored trade house will be called the Gold Coast. Plans are forming around possible stage shows. . . . The booth at the Studio is now being manned by Robert Fullerton, formerly RKO. . . . Bonnie Brown (nee Nantias) of Paramount, and her appendix have separated. . . . Grand Rapids theatre owner, Walt Fisher is a new groom. . . . Police censorship footage has dropped. The bureau reviewed only 307,000 in May cutting 1,050 feet. . . . Two theatre fronts were blue pencilled out of a possible 42. . . . United Detroit Theatres new promoter-manager of the Bloomfield, Lee Fraser, is "new-brooming" his entire operation. After cutting back to one former employee he installed a new staff. The Bloomfield competes with another UDT house, the Birmingham in suburban Birmingham. . . . Fred Pennell, who operates the Cozy in upstate Decatur, got rid of his opposition by getting the town to lease the Town Hall for business. So impressed was the lithograph firm which moved in that he wound up superintendent of the new plant.

HARTFORD

South Windsor Realty Corp., completing a $125,000 drive-in theatre, to be known as the East Hartford drive-in theatre, at South Windsor, Conn., has scheduled an opening for early August. Amalgamated Buying & Booking Service will handle film buying. . . . First premium giveaway in effect at a metropolitan Hartford drive-in is reported at the East Windsor (Conn.) drive-in. The Lockwood & Gordon unit has started a 12-week encyclopedia giveaway, charging regular admission, plus 50-cent service charge. A similar giveaway was started some weeks ago at the L&G Danbury (Conn.) drive-in, near New York state line. . . . Jack Sanson, manager of the Stanley Warner Strand, Hartford, is vacationing in downstate Connecticut. Harry Corlew is relief manager. . . . Hector M. Frascadore, manager of the E. M. Loew's Farmington (Conn.) drive-in, has disclosed he will be a candidate for nomination for one of two Bristol posts of State Representative at a Republican caucus, Sept. 20.

INDIANAPOLIS

Jerry Allen has been named MGM field representative here, replacing Joe Doyle. . . . Word has been received on film row of the death of H. A. (Whitey) Wagner, veteran MGM salesman, in Tucson, Arizona, where he retired for his health several years ago. . . . Abe Gelman, former Columbia branch manager, is now salesman for Republic in northern Indiana, succeeding Herman Morgan. . . . Sam Oshry, Universal branch manager, is vacationing in Canada. . . . Carl Harthill, former Monogram (AA) branch manager here, now retired and living in Florida, visited film row last week. . . . Kay Francis is here to star in "Theatre" at the Town and Country summer playhouse this week. . . . Al Hendricks, manager of the Indiana, had a special showing of "Ring of Fear" for newsboys at 8 a.m. Wednesday.

JACKSONVILLE

Carl Carter, owner of the Ribault and Air Base drive-in theatres, moved into new downtown office quarters. . . . Out-of-towners who came to see the new modernistic and comfortable clubroom of Variety's Tent No. 44 included Nat Williams, head of Interstate Enterprises, Thomasville, Ga.; Bolivar Hyde, executive of Talgar Theatres, Lakeland; Walt Woodward, Wil-Kin Theatre Supply, Miami; and Lex Benton, Benton Brothers Film Express, Atlanta. . . . Judson Moses, of Atlanta, and Jack Weiner, local MGM publicity man, were assisting Fred Hull, MGM branch manager, in carrying out a series of public appearances for Virginia Gibson, a starlet in "Seven Brides For Seven Brothers.". . . Here on booking trips were Harold Poppell, Telco Theatres, West Palm Beach, and George Kanaris, Beach drive-in, St. Augustine. . . . Harvey Garland, Florida State Theatres booking chief, and his family were vacationing at Keystone. . . . Bob Harris, manager of the FST confection sales department, went to south Florida on an inspection tour. . . . Charles Hardee, Wil-Kin Theatre Supply, vacationed downstate.

KANSAS CITY

The extreme, long-continued hot weather at first deterred patronage at conventional theatres. Then people began attending air-conditioned theatres, in large numbers, raising the patronage level materially. But drive-ins continue to suffer loss of attendance because of the hot evenings. . . . The election board has placed voting machines, recently adopted for the county, in many public positions for education of citizens in their use. Motion picture theatres have proved the most propitious locations. . . . Harold Lyon, manager of the Paramount, is on vacation; and handling the house in his absence is Mr. Lyon's assistant manager, Jack Bunker. . . . Leo Hayob, exhibitor of Marshall, Mo., former mayor of that city, is now secretary of its Chamber of Commerce. He is also president of the Kansas-Missouri Theatres Association. . . . Many exhibitors in the area are complaining, not of a picture shortage, but of a shortage of prints for pictures booked.

LOS ANGELES

Film Row extended its sympathy to Bob Bernhard, Favorite Films booker, whose father, Joseph Bernhard, passed away in New York. . . . Charles Kranz, co-franchise holder of Realart Pictures here, was off to San Francisco on business. . . . Vince Murphy, H. L. Nace circuit buyer and manager, was in town on business. Also on the Row to book for the Arizona Paramount Theatre chain was Bob McCracken. . . . Leon Blender, Realart booker, is sporting a new Buick. . . . Jack Fillmore theatre, Filmore, operated by Gordon West, has installed the latest in CinemaScope equipment.

MEMPHIS

Memphis first runs enjoyed their third straight week of boom business. All first runs continued to break attendance records. . . . The paths of two movie starlets, Virginia Gibson and May Wynn, crossed in Memphis and they made several television and radio appearances together. Miss Gibson was here to plug "Seven Brides for Seven Brothers," and Miss Wynn to plug "The Caine Mutiny.". . . Lindy theatre, Linden, Tenn., has been bought by Frank

(*Continued on page 44*)

"Wheeee!! Our

LIVING IT UP

grosses are bigger than "SHANE" all over the country!"

The greatest
grosser yet
from

DEAN MARTIN JERRY LEWIS

—their first from a Broadway hit musical!
And it's got SHEREE NORTH, shaking in
all directions, in the same dance
that stopped the stage show!

LOOK AT THESE "SHANE"-PLUS PERCENTAGES!

107% OVER "Shane" – at Olympia, **NEW BEDFORD**

47% OVER "Shane" – at State, **PORTLAND**

39% OVER "Shane" – at Palace, **ALBANY**

24% OVER "Shane" – at Stanley, **PHILADELPHIA***

*"Shane" played Mastbaum (more seats)

22% OVER "Shane" – at Paramount, **SPRINGFIELD**

14% OVER "Shane" – at Metropolitan, **BOSTON**

8% OVER "Shane" – at Boulevard Drive-in, **ALLENTOWN**

6% OVER "Shane" – at Lincoln, **TRENTON**

4% OVER "Shane" – at Embassy, **READING**

1% OVER "Shane" – at Paramount, **BUFFALO**

DOLLAR FOR DOLLAR with "Shane" at State, **HARRISBURG**

DOLLAR FOR DOLLAR with "Shane" at Colonial, **RICHMOND**

Date It Now From
PARAMOUNT

ALL THIS TOPPED BY SMASH FIRST WEEK AT CRITERION, NEW YORK CITY!

(*Continued from page* 41)

Easley, who will book and buy in Memphis. . . . R. W. Lane, National Theatre Supply, was vacationing. . . . Whyte Bedford, Marion, Hamilton, Ala., was in Memphis on a buying trip.

MIAMI

Another bachelor was taken out of circulation recently when Parkway manager, Herb Rubenstein, decided to share his name with lovely Jacqueline Fredericks, of Miami. . . . Avalon Productions has started shooting a TV series to be called "Sandy Wright, World Scout" with early episodes having locales in Winter Park, Fla. . . . The fragrance of orange blossoms is still lingering around WTVJ announcer, Bob Hanna since he took Dorothy Donahue as his bride at the home of Judge George Holt recently. . . . Cinema manager Charlie Rich is off on a vacation holiday that will take him back to his home territory in Brooklyn. . . . In the 'Red Face' department, manager Tim Tyler is taking a lot of kidding since he injured his hand in the theatre escalator. Tim always stands near the escalator to caution patrons against accidents.

MILWAUKEE

The Victory drive-in theatre here, operated by Delft theatres, has installed a new large screen. CinemaScope, 3-D and other new film processes can be shown on it. John Schuyler, general manager, said this was one of the first such screens to be installed in an outdoor theatre. . . . Harry Boesel, manager of the Fox-Palace theatre, has moved here with his family to make their home. They formerly lived in Kenosha. . . . Al Meskis, manager of the Warner theatre, and his wife went down to Chicago for the opening of "Magnificent Obsession." He also had his picture taken with Jane Wyman. . . . Wally Heim was in town this week doing the exploitations for United Artist's "Apache" which opened at the Palace July 28. . . . Joe Cozzual took over the Kiel thaetre in Kiel and the Towne theatre in New Holstein from Sim Chapman.

MINNEAPOLIS

Fred Finnegan, booker at RKO, returned from a California vacation. . . . Alice Kuhlman, cashier at Warners, entertained the Warner office staff at her home. . . . Joe Rosen, booker at Paramount, vacationed at home. . . . Ida Shartin, district manager's secretary at Warners, vacationed at Detroit Lakes, Minn. . . . Irving Mills is a new salesman at United Artists. . . . Bill Mickelsen, booking clerk at Paramount, resigned to enter the army. . . . Virgil A. Mannie is the new assistant manager of the Gopher here. . . Irving Braverman, salesman at Columbia, is engaged to Eleanor Herman. . . . Bill Mussman has resigned from the sales staff of Paramount to operate the Rialto at Aitkin, Minn., which he purchased from Ken Lyons. . . . Ralph Pielow's Quad-States Theatre Service is now handling the buying and booking for H. N. Everhart's State at Walker, Minn., and the Lakes at Pequot Lakes, Minn., operated by the Pequot Lakes Commercial Club.

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

NEW ORLEANS

Dixie Theatres' Rex, Hammond, La., a subsequent run situation, was to close July 27. . . . The Pitt, Pittman's deluxe suburban showcase which had been dark for more than 2 years is closed again after two days operation. E. G. Perry, general manager said that after Judge Stitch, civil district court, had given them the "green light" because they had complied with all zoning regulations, a few business men in the neighborhood raised objections and applied to the State Supreme Court asking the court to close it for no other reasons, other than it should have remained closed. Chief Justice John D. Fournet ruled in favor of the complainants and had it closed until the fall session of court. . . . A terrific wind and rainstorm took a severe lash at Meridian, Miss., drive-ins. Both the Royal and Merid had to suspend operations for repairs, and the re-erection of screen towers. . . . Floyd Murphy, head of Exhibitor's Ad Co., Alexandria, La., turned back the Strand, Vicksburg, Miss., to Paramount Gulf Theatres at the expiration of his 3 year lease.

OKLAHOMA CITY

Ed. Thorne and family are vacationing in Colorado. Mr. Thorne is city manager for Cooper Foundation Theatres. . . . Dale Robertson, Oklahoma City-born actor, was honored with a birthday party July 14 at the home here of his mother, Mary Joan Perkins. . . . Midwest Theatre had a Circus Party for kiddies July 16. Free Popcorn and Balloons were given children until 1 p. m. . . . United Theatres opened a modern 400-car drive-in theatre known as the Rivervue on River Road, Morrilton, Ark., July 9. Cost of the installation exceeded $40,000. City Manager Clarence Hobbs said Vance Henson was named assistant to Hobbs, who also has charge of the Rialto theatre in Morrilton. . . . William Bradshaw, former manager of the Ritz theatre, Topeka, Kan., has bought the house from the Dickinson circuit.

OMAHA

Jim Travis, who has the Lakeland drive-in at Milford, Ia., is now showing CinemaScope, opening with "Night People." he has the first small town outdoor CinemaScope in the state. Others are at Council Bluffs, Des Moines, Sioux City and Waverly. . . . George Hollander, of Ralph Goldberg Theatres, has moved from the Ames to the Town temporarily as manager replacing Paul Foreman. Robert Kassebaum of Holdrege has been named manager of the Ames, a suburban situation. . . . Exhibitors are growing extremely worried about the continuous dry spell which has existed over most of the state. Many believe farmers' income already may have suffered due to damage to the corn crop. . . . Among vacationers are Bob Hirz, Warner salesman; Cal Bard, United Artists salesman, and Joy Eakin, 20th-Fox secretary. . . . Lillian Danielson, Paramount secretary, is hospitalized. . . . Dorothy Norton, Paramount stenographer, resigned and has been replaced by Phyllis Bogue, Sac City, Ia

PHILADELPHIA

A. M. Ellis Theatres here is now operating the Olden, Trenton, N. J., for the owner, Brock Whitlock, who has operated the house since 1950 and has now turned to another business enterprise. Edward Culliton, who assisted Mr. Whitlock in managing the house, has been named the house manager. . . . Allied Motion Picture Theatre Service here is now handling the buying and booking for the Temple and Embassy in Lewistown, Pa. . . . Ben Shindler's Ace, Wilmington, Del., installed a new Williams seamless screen and new lenses in the booth. . . . Marie O'Boyle was named to the booking office for the Comerford Theatres, Scranton, Pa., replacing John Walker, who left the theatre circuit to take a position with Radio Station WARM in Scranton. . . . The Park, Wilmington, Del., closed since early 1952, has been leased by James E. Sullivan. . . . The Bluebird, Spanish language house, is now a weekend operation for the remainder of the summer. . . . Mike Badami is the new manager of the Carman. . . . Lili Rosentoor, 20th Century-Fox booker, is on a trip to the State of Isreal . . . Harry Spiegel, of the Comerford Theatres advertising department, Scranton, Pa., became a grandfather for the fourth time with a birth of a grandson to his daughter-in-law.

PITTSBURGH

Strong attractions downtown are beating the July heat and outdoor competition, and the managers are beaming with the glowing receipts turned in by "Gone Wtih The Wind" at the Penn, "Caine Mutiny" at the Harris, and "Knock On Wood" at the Stanley, all certain holdover. . . . "This Is Cinerama" staging a strong comeback, and doing its best business in ist eighth month than at any time since its opening weeks. . . . "Hobson's Choice" at the Squirrel Hill seems set for a healthy run after rave notices. . . . The Fulton has yanked "The French Line" from its booking chart, and it will open early next month in a dozen district drive-ins as a first run. . . . Manager Bernie Hickey is back at the Fulton after a New Hampshire vacation. . . . WCAE commentator Gloria Abdou "hosted" a breakfast in Stanley lobby followed by a "sneak prevue of "About Mrs. Leslie," with Miss Abdou broadcasting her daily show from the lobby.

PORTLAND

Business continues to soar at nearly all first run theatres. . . . Keith Petzold has resigned as general manager of the Jesse Jones Circuit and has been appointed executive secretary of the Junior Chamber of Commerce. . . . Dick Newton did so well with the Louis Armstrong stage show at his Paramount theatre about six months ago, he has booked the Don Cornell Show in for the week beginning July 21. . . . Dwight Long, producer of "Tanga Tika," was in town for a week to work out promotion details with Guild theatre manager Marty Foster. . . . Don Cameron and Eddie Lane have taken over the management and ownership of the Capitol theatre. . . . The new Fox

(*Continued on opposite page*)

(*Continued from opposite page*)

theatre has definitely been set to open Aug. 12 with big layout planned by Charles Skouras. Oscar Nyberg is doing the groundwork now.

PROVIDENCE

Sparking an intensive exploitation campaign for "Johnny Dark," Dave Levin, RKO Albee manager, arranged with Jake Kaplan's 'Foreign Cars, Ltd.', for the loan of a spanking new Jaguar sports car, which was displayed in the outer lobby for several days before the opening-date of the film; and during the presentation. Displayed amidst a setting of beautiful flowers, the Jaguar attracted hundreds. . . . Al Siner, Strand manager, received an exceptionally potent publicity break for the opening of "The Caine Mutiny" as The Providence "Sunday Journal" devoted the entire first page of the amusement section to the film. . . . Spurred on by early-season success, most open-air theatres in this area are running unusually large advertising and exploitation campaigns heralding forthcoming and current attractions. Particularly fine weather and seasonable temperatures are working to the advantage of these outdoor theatres. . . . "Hans Christian Andersen" held for a second week at the Avon Cinema. . . . The Route 44 Drive-In is now featuring free pony rides for the children.

ST. LOUIS

A change in the organization of ABC-Paramount Theatres has brought the Strand in Memphis, Tenn., under Paramount-Gulf Theatres, whose headquarters are in New Orleans, La. . . . The Starlight theatre, Columbia, Mo., has just opened for its sixth season. . . Workmen have been engaged at Paragould, Ark., doing the preliminary work for the installation of a new CinemaScope screen at the Sunset drive-in. It will replace one flattened by a small twister in a freak storm. . . . Theatres in St. Joseph, Mo., are currently running their schedules in the newspapers of that city showing at what time their features will start. Included among those participating in the feature are Trail, Missouri, Electric, Orpheum, Rialto, Jo, Skylark, Belt and Cowtown. . . . A new wide screen and special lens have been installed at the Calvin theatre in Washington, Mo., for the showing of CinemaScope. . . . A mongrel pup, who was determined to accompany his owners into the Washington theatre in Quincy, Ill., threw the theatre staff and some of the patrons in confusion when he bit two of the ushers.

SAN FRANCISCO

Gerre Sue Zigmond, daughter of Jerry Zigmond, west coast manager, United Paramount Theatres, will marry Mitchell L. Gamson, assistant director, Columbia Pictures, in September. . . . Helen Wabbe, at one time a publicist, Golden Gate theatre, is now Mrs. Mac G. Maurada and is living in Studio City. . . . Carl Miller, former salesman, Warner's Portland office, has been upped to sales manager for the San Francisco Exchange Area. Arthur Barm went from San Francisco to Portland as salesman. . . . Stew Klein, Columbia booker, has been named salesman to replace temporarily Phil Weinstein who has been ill for many months. . . . New at Columbia are Coleen Smith (wife of Tom Smith, UA booker) who replaced Ruby Wilson as second secretary in the western division office; Ginger Levy, formerly with the industry in Thailand, is now booking clerk.

TORONTO

Trade demonstration of SuperScope lens is planned here by Murray Sweigman's Theatre Poster who have the rights in Canada. Date will be announced within two weeks. . . . The regular monthly meeting of Variety Club, Tent 28, was postponed in July because of the summer vacation. The regular monthly schedule will be resumed in August. . . . An enthusiastic reception has been given to Pola-Lite at the demonstration in Winnipeg, according to reports from Tex Cates, Canadian representative. A successful demonstration was also held at the Circus drive-in, Kirkfield Park, just outside of Winnipeg. . . . Canadian personnel of MGM will share in bonus money won as the result of MGM's 30th Anniversary Drive, with cheques ranging from one and a half weeks to five full weeks pay. . . . Frank Fisher, JARO general manager, reports his company had its greatest business year this year in the history of the company since the organization of the company in 1945. . . . Sterling Films Ltd. has been appointed representative of Interstate Television Corp. in Canada.

VANCOUVER

Permit to build a drive-in theatre by a Vulcan, Alta., exhibitor C. Robinson, who runs the indoor house at Vulcan, has been refused by the town council on the grounds that residents in the district objected and the site was on property vested in the crown and outside the jurisdiction of the town council. . . . Margaret Reid, steno at Warner Bros., was married at Lillooet to Ken Hansen of Vancouver. They are honeymooning in the Okanagan fruit belt. . . . Bill Tenney, a charter member of Projectionists union and a member of the Strand staff, was hospitalized for surgery. . . . Mac Smee, manager of FPCC Regent Vancouver, resigned to enter the insurance business. He is replaced by Vic Tombe, former assistant at the downtown Capitol. More changes in the circuit are expected shortly. . . . Beverly Clark, head of FPCC publicity department and on the sick list for the past six months, has resigned and is succeeded by Les Pope, former assistant. . . . Steve Rolston, Alliance Films, B. C., manager, won out in the billing contest against the other five Canadian branches. . . . Harlan-Fairbanks, pop-corn distributors formerly located on film row, have moved to their own building on Fourth Avenue, Vancouver.

WASHINGTON

The Palmer, a new drive-in theatre, has opened this week. It is on the George Palmer highway, near Landover, Md. . . . Sara Young, 20th Century Fox booker, is spending a week at Cape Cod. Her son, Herbert, and family, were visiting here last week, from Miami Beach. . . . The Variety Club's annual Golf Tournament and Dinner Dance Committee for the affair on Friday, September 24 at the Woodmont Country Club, includes: co-chairmen: George A. Crouch, Sam Galanty and Albert W. Lewitt; and vice-chairmen: James H. Simon and Keith Lewis. . . . Stanley Warner's Ambassador theatre inaugurated a new policy of late shows on Friday nights. . . . The Variety Club's August board meeting will be a luncheon session August 2. . . . Rudolph Berger, MGM southern sales manager, was on a tour of his territory.

Chicago Sheriff Urges Drive-in Censorship

CHICAGO: Cook County Sheriff John E. Babb has announced he is recommending to the county board that it try to establish a censorship board to govern the exhibition of films in drive-in theatres in the unincorporated areas of the county.

The action came as a result of protests over the showing of RKO Pictures' controversial "The French Line" which opened recently at two of the 10 outdoor theatres throughout the county.

The Starlight, 95th Street and Ridgeland, Oak Lawn, pulled the production recently following Mr. Babb's survey of every car entering the theatre's grounds. The Starlight posted an "Adults Only" sign, but cars were turned back from entering the outdoor house by a vigilant group of police officers. The Starview, the second drive-in featuring the controversial film, was seeking to cancel the booking, it was reported.

Decca, U-I Join on "Obsession" Album

With the Decca album of the sound track of Universal-International's "The Glenn Miller Story" continuing as one of the top sellers, Decca and U-I have joined their promotional forces a second time to promote the album based on the soundtrack of "Magnificent Obsession," the Technicolor film based on the Lloyd C. Douglas novel, starring Jane Wyman and Rock Hudson. The Decca album will be available in two speeds, long play and 45 extended play, featuring the U-I orchestra and chorus under the direction of Joseph Gershenson. As part of the joint over-all promotional effort, special material is being developed for use by record dealers and exhibitors.

California Unit Reelects Hamm as President

SAN FRANCISCO: The Northern California Theatre Association, Inc., has reelected L. S. Hamm president and elected the following officers and directors for the coming year: Homer Tegtmeier, vice-president; Abe Blumenfeld, vice-president; Lee Dibble, secretary-treasurer; directors Mark Alling, Robert Broadbent, Roy Cooper, Gerald Hardy, Lloyd Lamb, Ben Levin, Irving M. Levin, Earl W. Long, Henry Nasser, August Panero, John J. Parsons, Boyd Sparrow, C. V. Taylor and Harry Weaverling. Charles M. Thall, executive secretary, and Hulda McGinn, public relations director, were reappointed.

"Steel Cage" to U. A.

"The Steel Cage," melodrama based on Warden Clinton T. Duffy's national best-seller, "The San Quentin Story," has been acquired for release by United Artists, it has been announced.

"MAGNIFICENT IS ROLLING UP GROSSES EVERY

CLEVELAND—**Palace Theatre**
Outgrosses "Glenn Miller" both first and second weeks!

CHICAGO—**United Artists Theatre**
Sets twenty-year house record!

ASHEVILLE—**Plaza Theatre**
Bigger than "Glenn Miller"

AKRON—**Palace Theatre**
Joins "Miller" as U-I biggest grosser!

SALT LAKE CITY—**Uptown Theatre**
Record opening . . . bigger than "Miller"

KANSAS CITY—**Orpheum Theatre**
Bigger than "Miller". . .
U-I record in K.C.

ATLANTA—**Grand Theatre**
Joins "Miller" as U-I's all time high grossers in Atlanta!

YOUNGSTOWN—**Warner Theatre**
Sets all time U-I house record!

AURORA—**Paramount Theatre**
Bigger than "Glenn Miller"

OKLAHOMA CITY—**Midwest Theatre**
Neck-and-neck with "Glenn Miller"

OBSESSION"
"GLENN MILLER"
WHERE!

MICHIGAN CITY—Tivoli Theatre
Outgrossing "Glenn Miller"!

JOLIET—Rialto Theatre
Neck-and-neck with "Miller"!

...and
HOLDING OVER
Everywhere!

Universal-International presents
JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'
Magnificent Obsession
COLOR BY TECHNICOLOR

with AGNES MOOREHEAD · OTTO KRUGER · GREGG PALMER
Directed by Douglas Sirk · Screenplay by Robert Blees · Produced by Ross Hunter

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Half of 1954 Is Gone—How Well Did You Use It?

"TO APPRAISE the future, analyze the past"—that's a phrase often used by Charles Skouras, and quoted, with the headline on this page, from the Fox Westcoast Theatres' "$howtime"—who often quote us, in a reciprocal exchange of showmanship across the country. Dean Hyskell says, in his current bulletin (as the rest of the line above) "What Will You Make of the Remaining Half?"

$howtime lists local events—not national "weeks" or phony "showman's dates" (like the invention of the sewing machine, for instance, in August)—but practical local events in west coast cities where a showman can really find the materials for substantial promotion. We've never had any use for those "showman's dates" that rest on some far-fetched idea of national promotion.

Of course, there are exceptions, such as "National Dog Week"—which $howtime admits you can make a "dog-gone good one"—by catering to local interests. In scores of towns, theatre managers with leaders of Boy Scouts, Girl Scouts, Camp Fire Girls, boys' clubs, and recreational associations, may make this event something newsworthy, and a stage attraction. A youngster is always proud of a pet, and when such an event is combined with the Saturday morning show, with sponsorship for trophies, you can't go wrong. "People make promotions"—and that's another headline we might use.

We are always impressed with the business acumen which is found in circuit operations. They don't sit by the side of the road and wait for the parade to pass by. They *are* the parade, and they pass by all others who sit and wait. It's just a matter of *drive*—and showmanship is a profession that requires drive. You can't very well imagine a languid showman. He either is, or he ain't. Many of our best Round Table members owe their best results to circuit cooperation and they thrive with it.

Sure, it takes more effort to do the job alone, single-handed, in a small town. You have to be the whole operation, within yourself. You have to provide the inspiration, the objective and the result.

COMPO QUOTES—THE

$64 QUESTION

THE MANAGER of a group of moving picture houses presented a $64 question recently when he asked California admen why they give free space to television listings while charging movies premium rates for advertising. A show of hands at the meeting indicated about half of those present accept local theater ads at the local rate, the other half getting a premium rate.

The big question actually involves two questions: should newspapers be giving radio and television, competitors for the advertising dollar, a free ride in program listings; should newspapers be charging local theaters, which do not compete for advertising, premium ad rates?

The situation is not all black or white around the country. A few newspapers have found that they can convert free program listings to paid space, or they can drop them entirely without loss of circulation. And some newspapers have found that application of the local rate to theater advertising is advisable and profitable.

But those newspapers which have done neither will have to face up to the apparent inequity: Why give free space to a competitor while applying a penalty rate to a non-competitor?

COMPO reprints the editorial above, from the June 4th issue of *Editor & Publisher*, and says "Thanks, E. & P., we couldn't have said it better ourselves." It's a practical viewpoint on how it can be that newspapers favor television (a competitor) and penalize film theatres (who are substantial advertisers, at premium prices!)

We trace this situation back fifty years, when theatrical press agents were itinerant opportunists, roving from place to place, and putting their stuff over, at all costs, without regard to local business enterprise. Nowadays, the theatre manager and publicist are part of the community, and take part in all local endeavor. They are not here today—and gone tomorrow.

¶ LAST WEEK, we flew out to Akron, Ohio, and drove back 425 miles, through the beautiful woods and templed hills of Pennsylvania, to our old home town. It was an interesting trip, with some material for conversation in this meeting.

Most notable was the fact that every farm house, for hundreds of miles, has television. Even the least of these has an aerial on the roof, reaching for what they consider "free" entertainment. In some places where no aerials are visible, the citizens are on a community antenna system, via coaxial cable from a nearby mountain top, obtaining the most perfect reception.

Following the Roosevelt Highway, through miles of State Forest, it was often twenty to forty miles between theatres, and even then, we saw only a few houses. Oil City had the best examples, with Franklin and Wellsboro well represented, but there were a couple of good sized towns where we couldn't spot a theatre, even with four people looking in all directions as we drove slowly through Main Street. We would liked to have stopped to look, but in these towns you can never find a place to park, and our friends had no time on their driving schedule for exploring or visiting.

*

¶ INTERESTING, the report to stockholders from American Broadcasting-Paramount Theatres. Here's a corporation on both sides of the line, with forcible reminder that we're all in the same business. But what charmed us was the statement by president Leonard Goldenson that the installation of new theatre wide-screen and sound equipment had been primarily responsible for a small drop in revenue on the ABC side of the ledger. In other words, our new dimensions do hurt television, and they admit it, right in the family. On the other hand, we believe that theatre income is up for most of Paramount theatres where these same new dimensions attract more people to the movies.

—*Walter Brooks*

GREAT REVIEWS!

"Should parlay its adventure theme into a hefty box office."—VARIETY

"A really fine film that will appeal to a wide audience."—M. P. DAILY

"Impressive . . . colorful . . . able and tasteful interpretation of the Defoe classic."—FILM DAILY

"Well done! Angles are legion for adroit showmen."—BOXOFFICE

GIANT BOXOFFICE!

3 WEEKS FOR PARAMOUNT IN PHOENIX
2 WEEKS FOR LOEW'S IN CLEVELAND
2 WEEKS FOR INTERSTATE IN HOUSTON
2 WEEKS FOR LOEW'S IN ST. LOUIS
2 WEEKS FOR LOEW'S IN SYRACUSE

SMASH OPENINGS IN DENVER (ALADDIN) and FT. WORTH (PALACE)!

Now watch hundreds of new dates coming up in August!

COLOR BY PATHE-COLOR

DANIEL DEFOE's

ADVENTURES OF ROBINSON CRUSOE

QUALITY PICTURES UA IN QUANTITY

Starring **DAN O'HERLIHY** · with JAMES **FERNANDEZ** (as FRIDAY)

Produced by OSCAR DANCIGERS · Assoc. Prod. HENRY EHRLICH · Directed by LUIS BUNUEL

Adapted for the Screen by Phillip ROLL and Luis BUNUEL · Presented by TEPEYAC Prod. Inc.

Photography by Alex PHILLIPS · Musical Score by Anthony COLLINS

35TH ANNIVERSARY 1919 UA 1954

AL RINGLING
WORLD RE-RELEASE PREMIERE
THE GREATEST SHOW ON EARTH
SHELLANE
BARABOO FEDERAL SAVINGS & LOAN
SQUARE

Circus Goes To Movies

Just an average American small town, filled — and thrilled — with thousands of people, having a good time, waiting and watching for the colorful Circus Day parade, as only the Ringlings knew how to do it.

The beautiful, internationally famous "band wagon"—classic treasure of Americana, built 50 years ago—was exhibited outside the Al Ringling theatre.

The 70-year-old "Mother Goose" parade float, veteran of many thousands of circus parade miles through city streets, rests for admiring children.

Everyone will recall with pleasure this two-legged horseman, and his cage of "wild" animals, to make youngsters laugh and play on circus day.

AL RINGLING
RINGLING BROS. CIRCUS

The first real, old-fashioned circus parade in 25 years was staged in Baraboo, Wisconsin, home town of the Ringling Brothers, for the "World Re-Release Premiere" of Paramount's "Greatest Show on Earth"—an annual event in Baraboo, where so many old-time circus folks make their permanent home. 24,000 citizens and visitors crowded the streets of this town of 7,500 normal population, for the celebration.

Miss BARA
CIRCUS QUE

One modern note, not too nostalgic, was the selection of "Miss Baraboo" for the Miss America Contest, and the "Circus Queen" as contender for "Miss Universe". Who needs elephants?

LADIES NAME THE WINNERS IN THE SECOND QUARTER

Something new and different, three of the distaff side as judges, and very good, too. As winners in this quarter, they chose Walter Hopp, manager of the International Cinema, Vancouver, B. C., in large situations (Vancouver is surely a city of showmen!) and Bob Harvey, manager of the Capitol theatre, North Bay, Ontario, in small situations (these Canadians hold their lead against the field!). It is a first for Walter Hopp, and the proper recognition for Bob Harvey, who is the most consistent of contenders, over many quarters.

Our judges were thorough, they really delved into the arts of showmanship, and violated a primary rule of the judging, right from the first moment. In the past, we have encouraged the men who served as judges to keep their own counsel. But these gals looked at all entries collectively, and then retired to their judicial privacy to make up their minds and fill out their ballots. We rather liked their running comment, which was continuous, and convincing. If they liked something, they said so, and vice versa. With competent reasons for their judgement. We'll do this again, and make a tape recording. As usual the Scroll of Honor winners were close, and only a difference of points on three ballots separated them from the winners. In the usual alphabetical order, they follow:

Rocque Casamassine, RKO Franklin Theatre, New York
John M. Endres, Calderone Theatre, Hempstead, New York
Douglas Ewin, Savoy Cinema, Stourbridge, England
Cliff Knoll, Dakota Theatre, Grand Forks, N. D.
John McKim, Odeon Theatre, Ladysmith, Ont., Canada
Joe Real, Midwest Theatre, Oklahoma City, Okla.
Martin Rosen, RKO Fordham Theatre, New York

We had a very heavy quarterly selection this time, so many that we have purposely held over some for the next quarter, which may be lighter in volume on account of the hot weather. But it was too much to handle, and we could not simmer the entries down to a group of finalists, if there would be a better chance at the end of September. Please believe that every entry that makes the lists as a contender for the Quigley Awards, gets every possible consideration against the elements of time, space—and the heat.

T. Osada, publicist for Columbia Pictures in Japan, was the overseas winner, with a wonderful campaign on "From Here to Eternity"—one of the most comprehensive ever seen in competition. Our judges couldn't read Japanese, but they did know showmanship when they saw it.

Best looking judges in the history of the Quigley Awards Competition—and the smartest, too, in our opinion and belief. Here they are going into action—each with plenty of experience to back up their professional judgment. Left to right, Isabelle Austin, director of advertising and publicity for the Roxy theatre, New York; Beatrice Ross, exploitation manager for Republic Pictures in New York, and Blanche Livingston, in charge of publicity and exploitation for RKO Theatres, out of town. It was a happy inspiration.

2nd Quarter Citation Winners

R. D. BARTLETT
Odeon, Sarnia, Can.

F. J. BICKLER
Fox, Oshkosh, Wis.

SAM BINDER
Rialto, Edmonton, Can.

H. G. BOESEL
Palace, Milwaukee, Wis.

GEORGE BROWN
Norshor, Duluth, Minn.

PAUL BROWN
Fresno, Fresno, Cal.

BILL BURKE
Capitol
Brantford, Can.

JOHN BURKE
Fox, Brooklyn

LOU COHEN
Poli, Hartford, Conn.

MAX A. COOPER
Cove, Glen Cove, N. Y.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

CARL FERRAZZA
Keith's, Cincinnati, O.

TONY EWIN
Grand, Banbury, Eng.

HERMAN G. FLYNN
Paramount Films
Sydney, Australia

BOYD FRY
Grand, Atlanta, Ga.

CHARLES GAUDINO
Poli, Springfield, Mass.

ELAINE S. GEORGE
Star, Heppner, Ore.

W. B. HAVER
Paramount,
Des Moines, Iowa

EMIL HOLLENSTEIN
Studio 4
Zurich, Switzerland

HAROLD C. JENKINS
Coosa
Childersburg, Ala.

MEL JOLLEY
Century
Hamilton, Can.

D. E. LACEY
Savoy
South Shields, Eng.

FRANK LAWSON
Danforth, Toronto, Can.

LEN McGUIRE
Odeon
Port Arthur, Can.

DESMOND MC KAY
Playhouse
Galashiels, Scotland

GEORGE MANN
Eureka, Eureka, Cal.

F. MARSHALL
Lux, Vancouver, Can.

LIN MARTYN
Capitol
Niagara Falls, Can.

JOE MELCHER
Grand
Evansville, Ind.

R. W. PARKER
Regal, Torquay, Eng.

GEORGE PETERS
Loew's
Richmond, Va.

TED C. RODIS
Astoria
Astoria, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

HARRY SALISBURY
Chateau
Rochester, Minn.

HAROLD SHAMPAN
Odeon, Woolwich, Eng.

JACK SIDNEY
Century,
Baltimore, Md.

JOE SOMMERS
Kingston
Kingston, N. Y.

MURRAY SPECTOR
Plaza
Englewood, N. J.

A. W. STANISCH
Kentucky
Louisville, Ky.

MICHAEL STRANGER
Plymouth
Worcester, Mass.

EVAN THOMPSON
Fox, Hackensack, N. J.

Out of this world . . .

New, exciting wide-screen entertainment! Thrills! Thrills! Large things made even larger! The barely visible made man-size and more! Entertainment that fills eye and mind. That's today's motion picture—a new world of advanced production, processing and projection with a world of new problems. Today many of these problems are being solved in co-operation with the Eastman Technical Service for Motion Picture Film. Branches located at strategic centers. Inquiries are invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.
East Coast Division
342 Madison Avenue, New York 17, N. Y.
Midwest Division
137 North Wabash Avenue, Chicago 2, Illinois
West Coast Division
6706 Santa Monica Blvd., Hollywood 38, California

Seven Bachelor Brothers In Search of Promotion

Loew's Theatres played a long shot that promises to have a heavy publicity pay-off. Ernie Emerling, publicity head for the circuit, asked his theatres to plant a little item that MGM was searching for seven bachelor brothers to be honored guests at the New York premiere of "Seven Brides for Seven Brothers" at the Radio City Music Hall. The story appeared in forty newspapers in 30 cities. As a result of the story published in the London (Ontario) Free Press, seven unwed brothers were discovered on a farm near that city, where they live as a happy family with three unmarried sisters. You will enjoy the family scene above, at a table set for ten.

Now, the seven brothers are in New York, living at the Waldorf, for three days of sight-seeing, interviews and promotion activity for the picture. Russell Downing, managing director of the Music Hall, was their host for the first day, when the picture opened. They will attend the evening performance. Frank Farrell was their host at a dinner, where they had seven blind dates, and were interviewed for the New York World Telegram and Sun, United Press, the Toronto Star and station WPIX. Steve Allen had them as guests on his NBC-TV show and they also appeared on the Barry Gray show. They rode to the Music Hall in seven open horse carriages, accompanied by seven pretty models. Perhaps the intention is to break down this fierce family resistance to romance.

They have also been interviewed by Associated Press and other wire services, had photographs made for the news picture services, been to Coney Island and seen Rockefeller Center, and gone dancing at Roseland. They get a boat ride around Manhattan, and a trip to Jones Beach, with luncheons and interviews between. There have been numerous radio shows in which they appeared. The seven brothers House are Raymond, 32; Lee, 34; Carl, 38; George, 48; Bill, 49; Clarence, 50 and Vern, 52. Things will never be the same, up on that Ontario farm,

Lou Cohen Plugs Magazine Cooperation for Film

Lou Cohen, manager of Loew's Poli, Hartford, sends a sample of a pole card which was used in Hartford to tie in his current release with Woman's Home Companion for "Magnificent Obsession." 150 newsstands displayed the card and 18 news delivery trucks were bannered.

Movie Playdate Services Provided by MGM Records

Sol Handwerger sends out a release to show the movie playdate service which MGM Records puts behind the pre-release of "Seven Brides for Seven Brothers"—with "jocks, jukes and discs" employed to promote "brides and buckskins"—quoting the release. The idea of the seven brothers, who took their brides in the manner of the Sabine Women, has been mighty attractive film fare, and with appropriate music—even "Time" Magazine says it is "the lintingest bit of tunesome lollygagging since 'An American in Paris.'"

Skouras Circulates Church Audience for "Demetrius"

Evan Thompson, manager of Skouras' Fox theatre, in Hackensack, N. J., sends a copy of the circular letter which was mailed to all church officials in Bergen County as promotion for "Demetrius and the Gladiators"—wrapped in the prior glory of "The Robe." He says they don't expect to outgross the former picture, since the admission prices are lower than for "The Robe" but they do hope to get more people.

Jack Matlack In Action

"This is Jack Matlack Promotions"—that's the letterhead on our desk, and the report of a comprehensive campaign for Universal's "Magnificent Obsession" which opened in Portland, at J. J. Parker's Broadway theatre, with proper credit to Herbert Royster, manager, in keeping with Round Table policy, and also to Herman Kass, U-I field man, representing the home office. There are five pages, single spaced of exploitation obtained for the picture, and we can't do more than sketch the highlights.

Chief among the things devised for the occasion was a trademark contest across the two pages in the Sunday magazine section of the Portland Oregonian, which has the largest circulation of any newspaper west of the Mississippi River. They sold 46 separate concerns on this cooperative idea, of guessing trademarks and slogans indicating their lines, and had 14,687 contenders, who filled out the blank spaces with their guesses. No doubt of the pulling power of this promotion. Contenders were encouraged to send in as many entries as they wished, with a three months' pass to the Broadway to the person who filed the greatest number of contest pages from the Oregonian. That gets readership and circulation for the newspaper.

Television, record tieups, lobby music, disc jockeys, pocketbooks, book marks, book tieups, magazine tieups, fashion layouts, giant postcard idea, radio contest, window tieups and displays, food store tieups and displays, and plenty of plays on the word "magnificent" added up to ample free advertising.

Art Stanisch Stages A Whale of a Stunt

Art Stanisch, manager of Switow's Kentucky theatre, Louisville, decided it was time for one whale of a stunt, as exploitation for Columbia's "Hell Below Zero"—so he gave a whalesteak luncheon to 12 local newspaper, television and radio hands. The whale steaks were flown in from New York, and a local restaurant prepared them with all the fixings, Eskimo style. And Art had the right idea, for it paid off in whale oil at the box office.

Crusoe Rides Again

Zeva Yovan, manager of the Orpheum, St. Louis, rigged up a man as Robinson Crusoe with lettered umbrella as street bally for his run of "Adventures of Robinson Crusoe."

ALWAYS GOOD!
ALWAYS ON TIME!
FILMACK
FOR BETTER SPECIAL TRAILERS
630 Ninth Ave. New York, N.Y.
1327 S Wabash Chicago 5, Ill.

Selling Approach

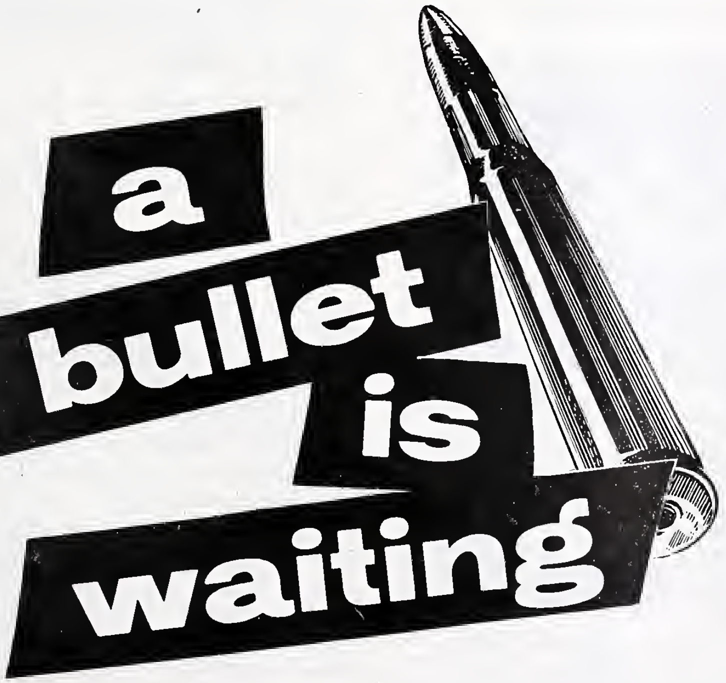
THEM!—Warner Brothers. The shortest title on record of the scariest picture on record. It will frighten the daylights out of you and your staff, to say nothing of the customers. They's been seeing "Them" in their nightmares! Creatures so astounding, there was no other word to describe "Them!" Weird crawl-and-crush giants clawing their way out of the earth's mile deep catacombs. 6-sheet and other accessories will sell "Them" as horror-creatures. Tabloid newspaper mat will print your own herald in newspaper style. Special herald also supplied in mat form for printing at your press. It's frightening. Coloring contest will scare the little kids while they play. Newspaper ad mats crawling with "Them"—and teaser ads to get your customers curious. The combination ad and publicity mat is a real bargain, with enough ad mats and publicity mats to supply any small theatre, all for 35c at National Screen. Let "Them" scare you!

PRINCESS OF THE NILE—20th Century-Fox. In color by Technicolor. Good box office picture, now with Egypt coming up as a coming attraction. Debra Paget makes a nice Princess Shalimar! She was the dance, the desire, the flame, that ignited Egypt. A thousand years cannot dim her beauty, nor still the pagan fire of her dance, nor drown the sounds of battle waged in her name! 24-sheet and all posters well planned to provide art work for marquee and lobby display. You can't get more or better art at less cost. Herald has the advertising theme for audience or showman. Newspaper ad mats show quite a lot of Shalimar, to interest everybody in Egypt, in case you have no time for travel. Composite campaign ad mat, which sells for 35c, is the biggest bargain at National Screen, with six well selected ad mats and slugs, two publicity mats, sufficient for all small situations. Dance school cooperation is suggested, so seek a tieup with Fred Astaire studios.

TANGANYIKA—Universal-International. In color by Technicolor. Forbidden empire in the heart of Africa. Land of the hunter and the hunted, ruled by a madman's dynasty of terror. Van Heflin, Ruth Roman, in auththentic settings, handicapped by a bad title, which can't be pronounced nor understood on the box office line. Sell it for African adventure, and it will satisfy. 24-sheet and other posters really have the art work to sell jungle and excitement, for marquee and lobby display. The herald keys the campaign with all the best advertising approach. A set of color-gloss stills will sell color with color, in a special lobby frame. Newspaper ad mats will help explain the title with the atmospheric illustrations. Bargain composite mat, only 35c at National Screen, has six ad mats and slugs, two publicity mats, to help you get free space, in local papers. Pressbook especially offers "leopard cloth" and "jungle background paper" to use in building special theatre front display, always a good idea.

LIVING IT UP — Paramount. In color by Technicolor. Dean Martin and Jerry Lewis, bringing Broadway's sensational musical comedy "Hazel Flagg" to the screen. With Janet Leigh, Edward Arnold, and Sheree North (no Eskimo!) They're radioactive! They're atomic! They're terrific! 24-sheet and other posters contain good art for cutouts as marquee or lobby display. Folder herald keys the campaigns for a majority of situations. Newspaper ad mats are in good variety and style, for all situations, and the complete campaign mat for small theatres has ten ad mats and slugs, plus two publicity mats. Sheree North is new, but she will introduce herself to your audience. Good music tieups with eight songs listed. Set of Color-Glo stills helps you sell color with color, and always remember, television doesn't have color—yet, to hurt you. "Dandee standee" can be made from the 6-sheet cut-out. Free TV trailers direct from Paramount, each 20-seconds long.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURE ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING



JEAN SIMMONS
RORY CALHOUN
STEPHEN McNALLY
BRIAN AHERNE

Screen Play by THAMES WILLIAMSON and CASEY ROBINSON
Music Written and Conducted by DIMITRI TIOMKIN
Produced by HOWARD WELSCH
Directed by JOHN FARROW
A JOHN FARROW PRODUCTION

General Release: September

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Theatres Figure in Candy "Revolution"

Developments in the candy industry are placing more emphasis than ever on supermarkets, chain drug stores and theatres as retail outlets in efforts of confectionery manufacturers to combat costs and falling sales. An analysis of conditions and opinion by *Candy Industry* has led that authoritative publication to see a "revolution in the retailing of candy" now in the making, with the merchandising and distribution policies formerly employed, stressing the confectionery shop, giving way to merchandise adapted to recreational selling.

Along with increase in production costs generally, the industry is contending with steadily increasing cocoa bean prices, and statements of dental societies blaming candy for tooth decay.

Despite continuance of the nickel bar in a strong position over much of the country, important opinion in the candy industry relegates it to the past. Said *Candy Industry* recently, "Some still may not know it, but the nickel candy is dead—and all it needs is burying. What is emerging in its place is a full value dime seller—and in the background, even a 15 cent product."

Coffee with Cream Without Refrigeration

Literature describing a coffee vendor for automatic service of cream and sugar in a variety of combinations, is now available from Mills Industries, Chicago. Called "Coffee Service," the unit handles only powdered ingredients, including dehydrated cream, therefore it requires no refrigeration. It has a 500-cup capacity, with dispensing provisions for that many paper cups.

Small Drink Dispenser With Cascading Action

A new dispenser for non-carbonated beverages, designed as a smaller size companion model of the company's "Cascader" unit, has been introduced by the Frigidrink Dispenser Company, Chicago. The new dispenser is named "Cadet." It also has an illuminated cascading action. The capacity is 6 gallons.

PROMOTING ROOT BEER AT MICHIGAN DRIVE-INS

ICE CREAM SUNDAE
Buttered
Hires

A popular beverage at all refreshment stands operated by the L and L Concession Company in Michigan, one of which is the Dearborn drive-in, Detroit, shown above, is "Real Oldtime Hires Root Beer." In promoting the beverage, L and L takes advantage of all the tie-ins offered by the Charles E. Hires Company, which include national advertising, local promotion and animated film trailers in color, designed for intermission use.

Good Campaign Faces Quarterly Judges

A showmanship campaign, better than the ordinary run, faces the quarterly judges just ahead, and deserves a special mention in these pages prior to the date. It's from F. J. Bickler, manager of the Fox Oshkosh theatre, Oskosh, Wisconsin, who has been a Round Table member since 1947, but not a frequent contender. The neat efficiency of his campaign is impressive, and it sells "Cease Fire" with dignity and skill. The veterans' organizations, local radio and TV stations, high schools and civic groups are given their appropriate opportunity to cooperate in presenting Paramount's timely picture, even to the use of walkie-talkie on the street.

"Coins in the Fountain" Nets $57—for Charity

Raymond A. Holly, Jr., manager of the Capitol theatre, Union City, N. J., sends a newspicture to prove that his lobby idea for "coins in the fountain" had earned $57 for the Police Athletic League as contributions from patrons who tossed their coins in a fountain, for the worthy cause. The advertising display served a double purpose in promoting the picture and charity.

How To Win Friends and Influence Bosses

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand.

Make the reports as detailed as you can.

Include photos of your stand and any samples of printed matter used.

Reports considered by the editors to be of interest to readers will be published, with credit to the contributor.

From the published reports, quarterly selections will be made for citations.

Citation-holders will qualify as finalists for the annual Special Merit Awards.

Remember, BRM also means Better Recognition for Managers. Send your entries today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

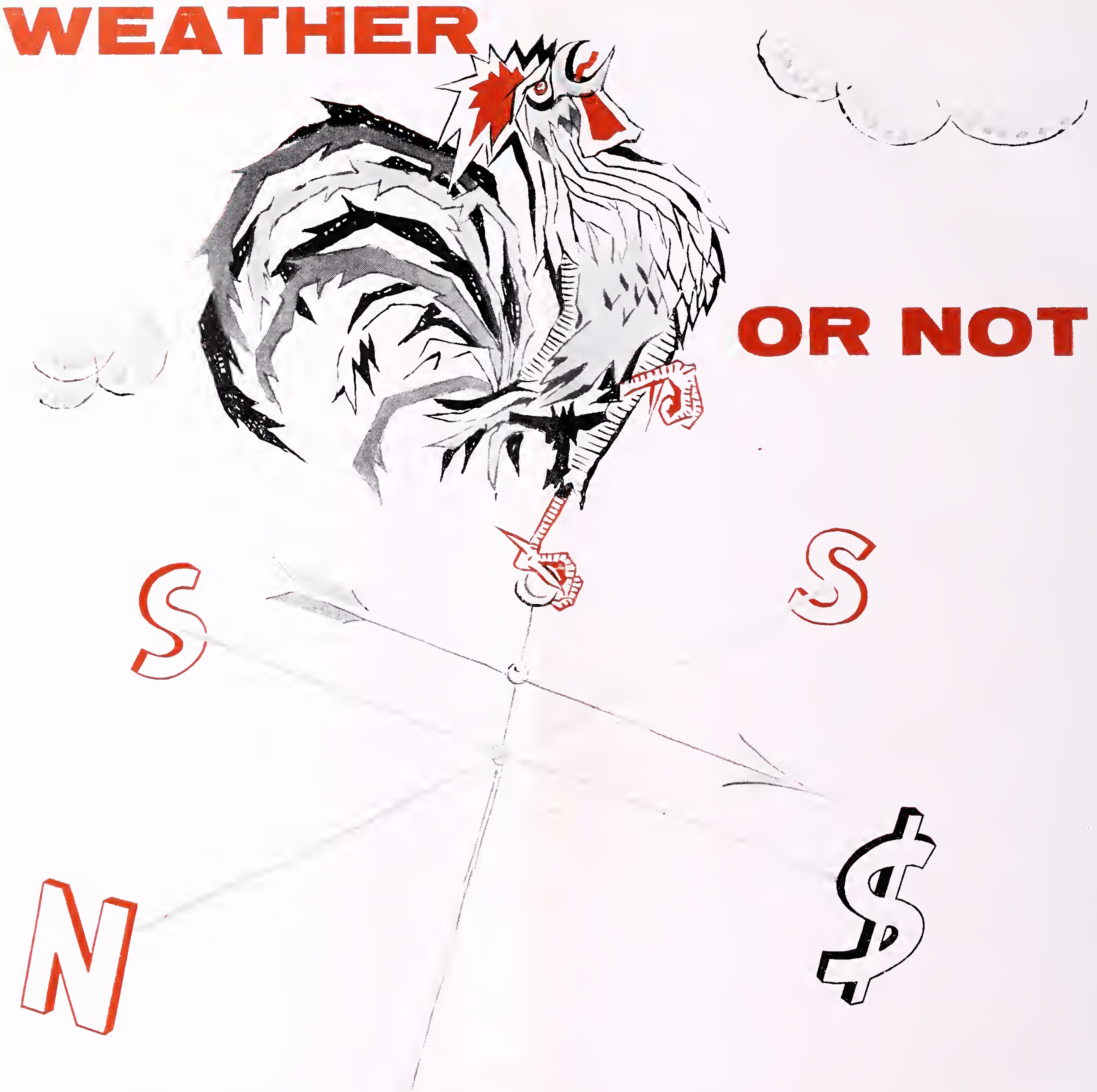
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 135 attractions, 7,725 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	–	3	3	18	11
Alaska Seas (Para.)	–	–	7	15	11
Arrow in the Dust (A.A.)	–	2	9	8	1
Bad for Each Other (Col.)	–	2	4	15	7
Bait (Col.)	–	–	2	4	4
Battle of Rogue River (Col.)	–	1	4	8	5
Beachhead (U.A.)	–	11	22	19	5
Beat the Devil (U.A.)	19	2	3	13	15
*Beneath the 12-Mile Reef (20th-Fox)	30	24	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	3	8	22	13
Bigamist, The (Filmakers)	–	2	8	2	8
Black Horse Canyon (Univ.)	1	4	4	8	–
Border River (Univ.)	1	11	34	14	4
Boy from Oklahoma (W.B.)	20	20	35	30	11
Captain's Paradise (U.A.)	7	2	3	3	1
Carnival Story, The (RKO)	6	13	12	6	8
Casanova's Big Night (Para.)	–	1	10	17	25
Cease Fire! (Para.)	–	7	13	18	9
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (W.B.)	14	27	23	9	5
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Crazylegs (Rep.)	–	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	24	10	4
Crime Wave (W.B.)	–	–	5	7	6
Dangerous Mission (RKO)	–	2	12	12	4
Demetrius and the Gladiators (20th-Fox)	5	4	1	–	–
Dial M for Murder	1	33	11	11	1
Dragonfly Squadron (A.A.)	1	3	6	6	1
Drive a Crooked Road (Col.)	–	5	3	10	2
Drums Across the River (U-I)	–	10	11	5	–
Duffy of San Quentin (W.B.)	–	–	1	5	6
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (W.B.)	4	44	47	14	20
El Alamein (Col.)	–	3	6	1	–
Elephant Walk (Para.)	13	28	10	2	–
*Escape from Fort Bravo (MGM)	–	5	41	49	24
Executive Suite (MGM)	9	30	36	18	6
Fireman, Save My Child (U-I)	–	2	5	7	8
Flame and the Flesh (MGM)	–	7	19	23	4
Forbidden (U-I)	–	2	29	22	9
Forever Female (Para.)	8	3	15	23	30
French Line (RKO)	8	16	6	2	–
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	115	49	9	3	–
Golden Idol, The (A.A.)	–	–	–	7	1
Golden Mask (U.A.)	–	–	2	2	3
Go, Man, Go (U.A.)	9	20	11	4	2
Gorilla at Large (20th-Fox)	–	–	1	3	1
Great Diamond Robbery (MGM)	–	9	12	19	7
Gypsy Colt (MGM)	2	16	15	6	2
Heidi (U.A.)	3	1	4	–	6
†Hell Below Zero (Col.)	–	2	3	–	–
Hell and High Water (20th-Fox)	32	18	7	–	1
Hell's Half Acre (Rep.)	–	1	14	3	4
Here Come the Girls (Para.)	2	8	38	58	26
High and the Mighty, The (W.B.)	7	3	–	–	–
Highway Dragnet (A.A.)	–	3	1	2	2
His Majesty O'Keefe (W.B.)	14	24	34	45	19
Hondo (W.B.)	87	49	19	2	3
Indiscretion of an American Wife (Col.)	–	1	1	2	1
It Should Happen to You (Col.)	2	3	4	10	22
Jesse James vs. The Daltons (Col.)	4	14	12	9	2
Jivaro (Para.)	–	5	14	23	6
Johnny Dark (Univ.)	1	6	5	–	1
Johnny Guitar (Rep.)	19	10	10	–	1
Jubilee Trail (Rep.)	–	5	25	23	13
Julius Caesar (MGM)	9	14	3	–	–
King of the Khyber Rifles (20th-Fox)	24	15	11	1	3
Knights of the Round Table (MGM)	16	24	6	3	7
Little Caesar (W.B.) Reissue	7	2	2	11	3
*Living Desert, The (Disney)	31	6	2	–	1
Long, Long Trailer, The (MGM)	100	82	9	1	1
†Long Wait, The (U.A.)	–	3	1	–	–
Lucky Me (W.B.)	1	7	13	30	5
Ma and Pa Kettle at Home (U-I)	40	54	21	4	6
Mad Magician, The (Col.)	–	1	4	2	2
Make Haste to Live (Rep.)	–	1	3	3	3
Man Between, The (U.A.)	–	3	5	4	3
*Man in the Attic (20th-Fox)	–	–	13	7	6
Men of the Fighting Lady (MGM)	3	2	9	5	1
Miami Story, The (Col.)	–	3	14	5	3
*Miss Sadie Thompson (Col.)	15	40	21	18	–
Money from Home (Para.)	9	53	19	5	2
Naked Jungle, The (Para.)	3	32	19	13	5
New Faces (20th-Fox)	7	1	2	7	3
Night People (20th-Fox)	22	8	21	3	1
Overland Pacific (U.A.)	–	–	6	2	3
Paratrooper (Col.)	2	31	45	26	5
†Paris Playboys (A.A.)	–	2	3	–	2
Personal Affair (U.A.)	–	–	2	–	5
Phantom of the Rue Morgue (W.B.)	15	6	17	9	5
Pinocchio (RKO-Disney) (Reissue)	27	7	10	8	1
Playgirl (U-I)	–	–	4	5	12
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	15	11	3	7
Prisoner of War (MGM)	–	1	8	–	3
Public Enemy (W.B.) (Reissue)	–	4	3	10	3
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Racing Blood (20th-Fox)	–	–	5	–	6
Rails into Laramie (U-I)	–	1	19	16	4
Red Garters (Para.)	1	8	19	25	14
Rhapsody (MGM)	1	20	13	22	10
Ride Clear of Diablo (U-I)	4	8	32	7	5
Riders to the Stars (U.A.)	–	1	7	11	3
Riding Shotgun (W.B.)	–	7	17	19	1
Riot in Cell Block 11 (A.A.)	–	9	42	18	1
River of No Return (20th-Fox)	41	7	7	–	2
Rob Roy (Disney-RKO)	–	3	18	13	11
*Robe, The (20th-Fox)	90	16	7	–	2
Rose Marie (MGM)	3	11	12	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (U-I)	21	56	57	7	7
Secret of the Incas (Para.)	1	2	10	8	–
*Shark River (U.A.)	–	20	15	4	5
She Couldn't Say No (RKO)	–	3	20	25	9
Siege at Red River (Fox)	–	6	8	15	3
Southwest Passage (U.A.)	–	–	4	7	3
Student Prince, The (MGM)	4	4	6	5	–
Taza, Son of Cochise (U-I)	2	7	26	11	6
Tennessee Champ (MGM)	–	1	7	23	23
Them (W.B.)	3	12	8	8	4
Three Coins in the Fountain (20th-Fox)	17	20	2	1	–
*Three Sailors and a Girl (W.B.)	1	7	52	32	18
Three Young Texans (20th-Fox)	–	8	13	12	8
Top Banana (U.A.)	–	2	7	13	23
Untamed Heiress (Rep.)	–	2	–	6	1
War Arrow (U-I)	–	35	45	16	6
Wicked Woman (U.A.)	–	3	6	1	3
Wild One (Col.)	1	22	14	6	4
Witness to Murder (U.A)	–	4	3	3	3
World for Ransom (A.A.)	–	2	–	–	4
Yankee Pasha (U-I)	–	16	34	18	6
Yellow Tomahawk (U-A)	–	–	3	1	1



all season showmanship points the way to profits!

You can't let summer's heat wilt your enthusiasm . . . or winter's cold cool your ardor for selling your shows. You've got to keep crowing if you want to keep the crowds coming . . . You've got to keep showing 'em what you've got . . . showing 'em with trailers on your screen . . . displays in your lobby, out front and away from theatre . . . and posting all over town . . . 'cause the Showmanship that builds profits is an all-year-round business!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

AUGUST 7, 1954

MOTION PICTURE HERALD

Crescent Circuit Shows How to Make Newspaper Ads Work to Build Gross

—A HERALD FEATURE

REVIEWS (In Product Digest): SABRINA, THE VANISHING PRAIRIE, THE BLACK SHIELD OF FALWORTH, THE GAMBLER FROM NATCHEZ, HUMAN DESIRE

Better Theatres

for AUGUST

Carpeting for Ready Renovation

•

Super Drive-In on Long Island

•

Aspect Ratios and Light Usage

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

NEVER
FILM

GREATER
WITH
THE
WIDE-SCREEN!

DAVID O. SELZNICK'S
Production of MARGARET MITCHELL'S Story of the Old South
"GONE WITH THE WIND"
in TECHNICOLOR
Starring
CLARK GABLE
VIVIEN LEIGH
LESLIE HOWARD • OLIVIA de HAVILLAND
A SELZNICK INTERNATIONAL PICTURE
Directed by VICTOR FLEMING
Screen Play by Sidney Howard
Music by Max Steiner

IMAGINE THIS!

"GONE WITH THE WIND" in the first 90 engagements of its fifth release tops its second, third and fourth release and even exceeds the first (*original*) release in the following cities:

Philadelphia
Boston
Cincinnati
Detroit
Evansville
Pittsburgh
El Paso
Omaha
Birmingham
Nashville
Chattanooga
Austin, Texas
Colorado Springs, Colo.
Green Bay, Wis.
Charleston, S. C.
Washington, D. C.
Augusta, Ga.

★

CHOICE OF SOUND: PERSPECTA STEREOPHONIC OR OPTICAL 1-CHANNEL

BEFORE IN HISTORY!

The phenomenal grosses of "GONE WITH THE WIND" in its 5th release are a Miracle of All-Time Show Business!

FOR INSTANCE IN ITS 5th RELEASE!

"GWTW" 128% of "MOGAMBO"
"GWTW" 178% of "LONG, LONG TRAILER"
"GWTW" 133% of "SHOW BOAT"

VARIETY

TYPICAL HEADLINES FROM VARIETY!

"WIND" ROARING! Philly (*4th week*)
"WIND" LIVELY! Cleveland (*6th week*)
"WIND" WOW! Louisville (*3rd week*)
"WIND" SOCK! Indianapolis (*3rd week*)
"WIND" HEFTY! St. Louis (*5th week*)
"WIND" TOPS! Toledo (*5th week*)

"WIND" BOFF! Wash., D.C. (*3rd week*)
"WIND" WHAM! Pittsburgh (*3rd week*)
"WIND" SMASH! Cincinnati (*3rd week*)
"WIND" HOT! Minneapolis (*3rd week*)
"WIND" SOLID! N.Y. (*10th week*)
"WIND" MIGHTY! Buffalo (*4th week*)

"WIND" WHAM! Charlotte, N.C. (*4th week*)

SGT. JOE FRIDAY FOR THE FIRST TI

JACK W
IN THE FIRST FEATURE-LENGTH
DRAGN

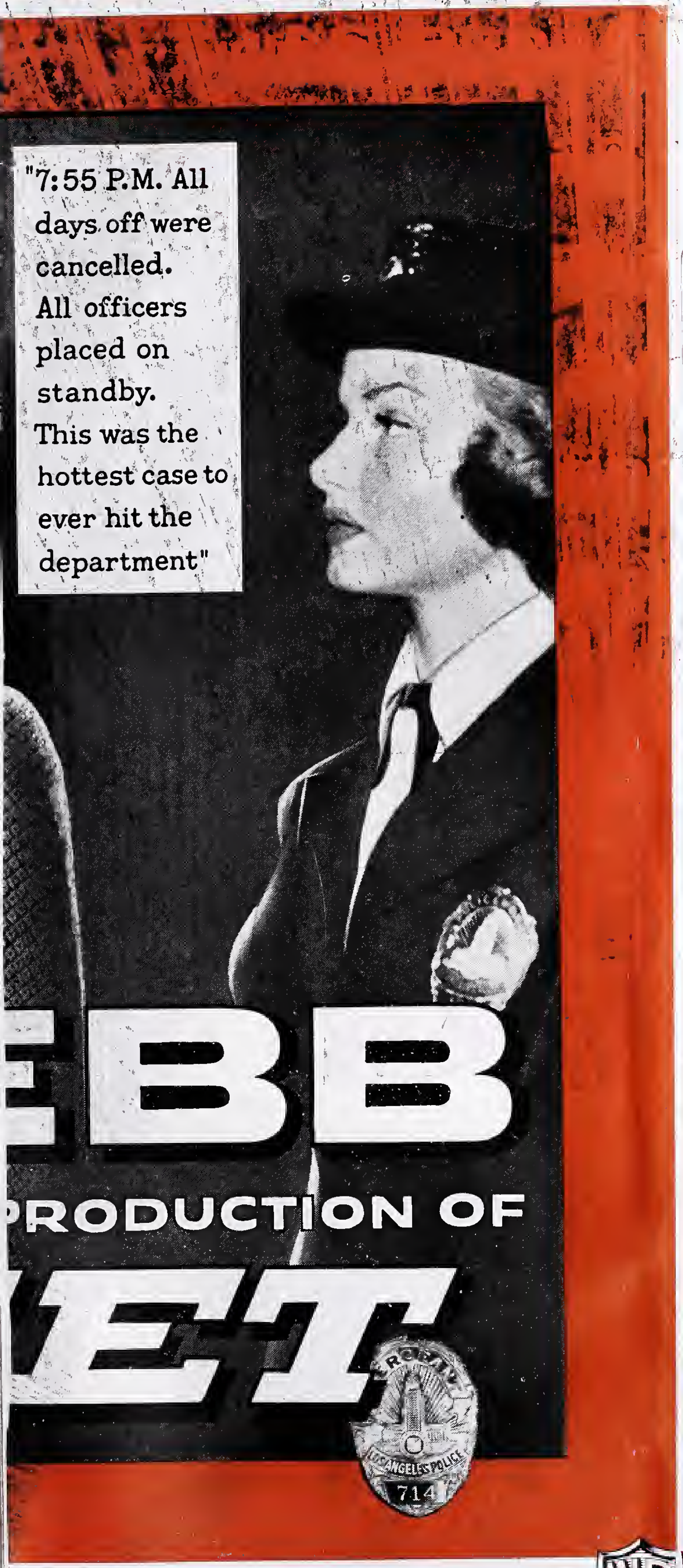
WARNERCOLOR

'Frank' is in it too!
BEN ALEXANDER
as Officer Frank Smith

WRITTEN BY
RICHARD L. BREEN

RICHARD
ANN RO

IE IN A MOTION PICTURE THEATRE!



"7:55 P.M. All days off were cancelled. All officers placed on standby. This was the hottest case to ever hit the department"

A MARK VII LTD. PRODUCTION PRODUCED BY STANLEY MEYER DIRECTED BY JACK WEBB DISTRIBUTED BY WARNER BROS.

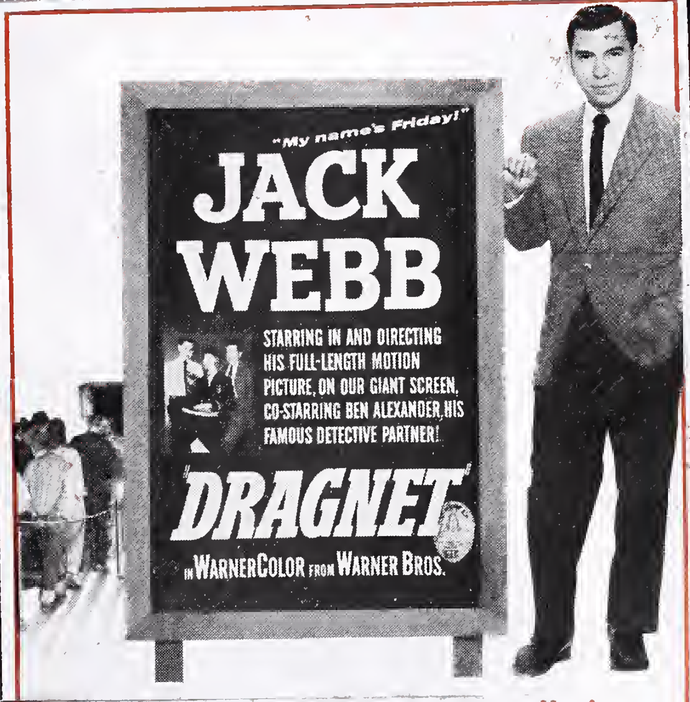
dum da-dough dough

FOR

LABOR DAY

FROM

WARNER BROS!


"My name's Friday!"

JACK WEBB

STARRING IN AND DIRECTING HIS FULL-LENGTH MOTION PICTURE, ON OUR GIANT SCREEN, CO-STARRING BEN ALEXANDER, HIS FAMOUS DETECTIVE PARTNER!

DRAGNET

IN WARNERCOLOR FROM WARNER BROS.

For a Lobby Advance that's really in advance, order this standee now!

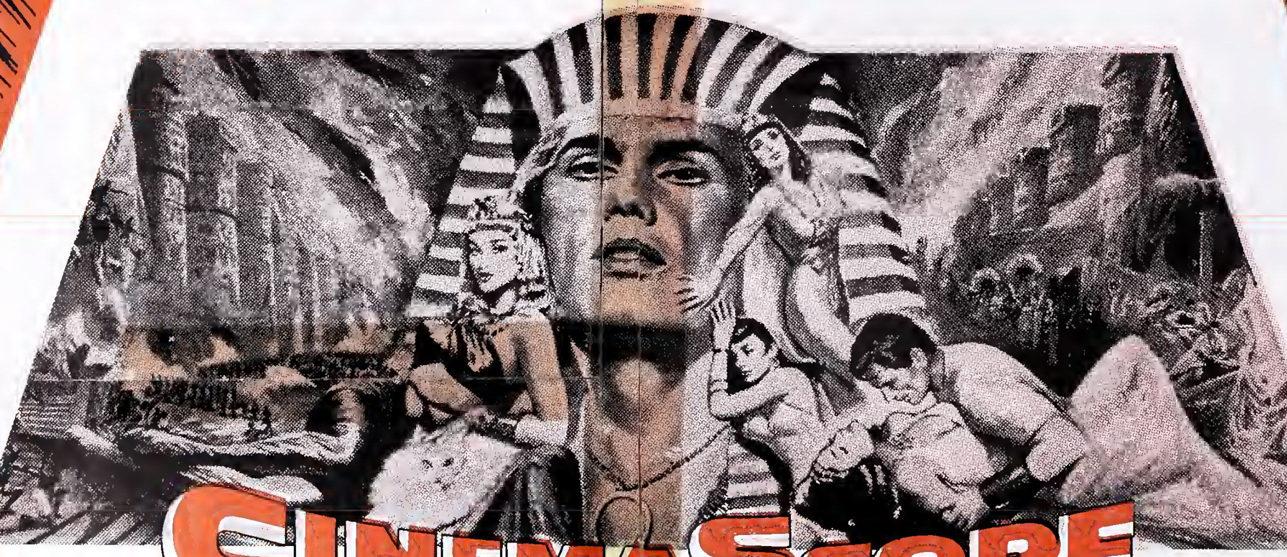
Life-size, full-color with its own frame—and with a personal LP recorded message by Jack Webb. See pressbook immediately and order immediately—supply is limited!

On Tuesday, August 24th
the year's greatest
boxoffice attraction
will have its
World Premiere
at the ROXY, New York

20th Century-Fox presents
DARRYL F. ZANUCK'S production of

THE EGYPTIAN

Color by DE LUXE



CINEMASCOPE

Play it in 4-TRACK, HIGH-FIDELITY MAGNETIC STEREOPHONIC SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 6

August 7, 1954

U. S. Film Policy

IN these times of international crisis when the goal of a lasting peace founded on justice seems illusive our Government has the right to make use of every legitimate instrument of policy. One such instrument is the motion picture.

Until World War II, the bulk of the U. S. Government's film activity was carried on by the Department of Agriculture and the Bureau of Mines. The films produced and distributed under such sponsorship were teaching films covering new methods and procedures. The "total warfare" waged against the Allies by the Axis forced America into film propaganda in 1942. The aims then were clear: 1) Show the productive powers and will to win of the United States; 2) Emphasize the war aims based on the Four Freedoms; and, 3) Dramatically present our military victories to impress neutral nations and hearten those associated with us.

After the defeat of the Axis, the extensive film production and distribution organizations built up by the Office of War Information and the Coordinator of Inter-American Affairs were transferred to the State Department. In those days there was little or no definite overseas film program. Many of the pictures shipped abroad were innocuous; others reflected poorly on the United States. Some followers of the Left—who presumably have long since departed from Government employ—tried to use officially-sponsored films to point up the Communist Party Line. Their efforts were not crowned with much success because not many of the early "Voice of America" films received extensive distribution abroad, despite the large number of language synchronizations and prints used.

The intensification of the "Cold War" during the Berlin airlift and more particularly from the beginning of the Korean War gave a new and definite purpose to the Government's film activities. Much of the meandering of the vague "make-the-world-love-us" period could be eliminated. The State Department's film department again found it easy to get increased budgets.

HOW good a job the present United States Information Agency's film program is few individuals are in a position to know. It seems that the officials concerned are confident that a good job is being done. However, it is regrettable that, in their anxiety to get recognition, they have prejudiced their own work and the standing of American films abroad.

This week the U. S. Information Agency in a public statement released in Washington to all the press services hailed an arrangement under which the Government's films are being distributed abroad to regular theatres by major American companies. It would be most unfortunate if exhibitors abroad concluded that Hollywood films, at the instigation of the State Department, had laid aside their entertainment purpose and were to become propaganda vehicles. That has not happened and is not going to happen.

The exhibitor everywhere is master of his own screen. Some U. S. Government sponsored films are of a type that may fit well on many theatre programs. The decision to book them must be made by the theatre operator concerned in each case.

Another tendency of the spokesmen for the U. S. Government's film program that should be curbed is their reckless use of alleged statistics. From the start of the State Department overseas film business nearly a decade ago statistics released about Government film distribution abroad have been absurdly inflated. This week's statement is the most absurd of all. According to the United Press it is alleged that "The U. S. Information Agency now reaches an extra 200,000,000 foreign persons each week by releasing motion pictures through overseas commercial channels of the American movie industry." Imagine an extra 200,000,000 weekly! That is larger than the *total* theatre-going audience abroad outside the Iron Curtain. In order to reach that audience the U. S. Government films would have to be booked in every theatre every day—an impossibility.

A BASIC problem confronting the framers of U. S. film policy today is that, unlike during World War II, there is no clearly defined aims to guide them. Andrew W. Smith, Jr., head of the Motion Picture Service of the U. S. Information Agency, has said that the films explain and support U. S. objectives abroad and specifically refute the lies of Communist propaganda.

However, certain points should be fundamental: 1) No steps should be taken that may undermine the standing of Hollywood product abroad. This means film messages of the U. S. Government should be clearly labeled as such; 2) Statistics issued should be accurate so as not to mislead Congress and the American public; and, 3) The limitations of the film medium in dealing with broad issues of national policy should be recognized. Film themes need to be simple, while most major current problems are complex.

■ ■ ■

¶ At the University of California, Los Alamos Scientific Laboratory has developed a camera that takes pictures at the rate of 15,000,000 pictures a second. Hence, if Hollywood, in its quests for new methods and gadgets, ever gets interested in ultra high speed photography, a camera made to study atomic and hydrogen bomb explosions is available.

—*Martin Quigley, Jr.*

Letters to the Herald

Case of Misnamed Painting

To the Editor:

In your editorial a couple of weeks ago you spoke out against the pitiful state of motion picture advertising, with particular referencce to advertising which alienates the feminine audience.

On page 2 of your July 24 edition appears MGM's ad for "Seven Brides, etc." There is reproduced an ad referred to as "No. 1 of a series to bring you up to date on Famous Abductions," under which heading is a reproduction entitled "Rape of the Sabine Women—Louvre, Paris." The ad goes on to imply that such is the stuff of which the film, "Seven Brides" is made.

The painting illustrated is Jaques Louis David's painting, but the title David gave it is "The Battle of the Romans and the Sabines." Rene Hughes, Curator-in-Chief of Painting and Drawing, The Louvre, says of this painting: "Woman plays the role of conciliator in this painting which is meant as an exhortation to pardon and peace between enemy brothers. In the center of the composition the Sabine Hersilis, clothed symbolically in white, intervenes in the fight between Romulus and her father Tatius. Other Sabine women hurl themselves between the struggling contenders."

The MGM publicist who elected to make rape of this highly moral painting—then proceeded to imply that this most ugly of crimes constitutes the story line of a major production—ought to be fired, unless we may assume this to be some new MGM policy.

In disgust.—*FRED DELIUS, Washington, D. C.*

Sellers' Market

To the Editor:

I believe every exhibitor is interested in the facts existing today. With the reduction in admission tax every distributor is taking advantage of the exhibitor even more so than before. Since theatre owners have many more millions invested in brick and mortar theatres than all the studios and distributors organizations put together, something should be done about this deliberate shortage of pictures, making it a "seller's market." In my 35 years running movie theatres, I have never seen executives so ruthless that they are willing to destroy their own outlets by the hopeless terms demanded of the exhibitor. With all major distributors reducing their output of good films, it is no wonder we exhibitors are in financial distress.

One distributor recently announced that they are coming out with a good picture next February, 1955. When exhibitors need good pictures now, it doesn't make sense to me for this distributor telling us about next February's picture, unless it's for the purpose of conditioning the exhibitor to higher and more ruinous terms if that is possible. High terms and no prints are just about bankrupting the average exhibitor. The distributors have created a seller's market by having less pictures than the theatres can absorb, besides spending millions of dollars on telephone calls for prints and extra transportation charges to make a tight market even worse. I am confident that with money these big executives in New York are wasting, they could easily buy two additional prints on every release in every exchange center.

I recently had cancellation of confirmed pictures just at the whim of a New York executive. Confirmations are worthless, terms are unprofitable, what have we got to look forward to in this business unless we do something about it ourselves.

It behooves every exhibitor in America to start a producing distributing organization of our own in the pattern of First National Pictures, Inc. to correct some of these evils. TV is working on our side in developing good talent that can produce fine entertainment at a fraction of the present producer's claims of cost of production.

Let's get the ball rolling and get organized with men like Allied Independent Theatres at the helm and let the exhibitors borrow if necessary to start a producing organization before we lose all that we have worked for these many years. I have no ready cash but will borrow $10,000 to put in to get it started. Multiply 20,000 theatres by an average of $1000 only and we could get something started to save us.

The distributors are pricing both the exhibitors and patrons out of survival and out of patronage. Let's get into action before we are obliterated.—*C. V. MARTINA, Martina Theatre Corp., Albion, N. Y.*

Taste & CinemaScope

To the Editor:

Just a comment regarding CinemaScope and stereophonic magnetic sound. They are to one's sight and hearing as the tastiness of fine food is to our sense of taste; we do not know why good food tastes the way it does because we do not know the procedure of its preparation. But we do know that it is very good. The same applies to CinemaScope and magetic stereophonic sound from the customer's viewpoint, he knows there is something different that makes the picture and sound seem more realistic. He doesn't know why, but he knows that he is enjoying the pictures he sees more than ever.—*ROCK SALZER, Manager, State Theatre, St. Petersburg, Florida.*

WHEN AND WHERE

August 9: Independent Motion Picture Distributors Association of America, membership luncheon, Eric Johnston speaker, Sardi's Restaurant, New York City.

August 9-13: International Alliance of Theatrical and Stage Employees, 42nd international convention, Music Hall, Cincinnati, Ohio.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States "Silver Anniversary" convention and trade show, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

August 7, 1954

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On the Horizon

MAGNIFICENT

Universal - International thought a few months ago they had the last word in record breakers, in "The Glenn Miller Story". This week, they are saying at the New York home office as the returns roll in, that "Magnificent Obsession" in its new openings is surpassing the previous picture, in grosses and holdovers. For instance, at the RKO Palace, Cleveland, at the United Artists, Chicago, and at the Joy, New Orleans.

GETTING THE MONEY

A private international exchange plan which, it is claimed, would eliminate many of the worries attendant to producing abroad and to releasing abroad and here was launched with fanfare this week. Known as "The Kunkis Plan", broached by attorney Sol Kunkis, it would allow producers to be paid here in dollars the amounts owed them in foreign sales. Twenty five million dollars is said to have been collected for initial operations. Mr. Kunkis declares this "free trade" operation will have as participants leading exchange institutions in all principal countries outside the Iron Curtain, and that this trade will nevertheless abide by national currency restrictions and laws. He sees principal benefits to independent producers, but major ones are not excluded. Gerald Brotman & Co., foreign exchange brokers, this week opened a Beverly Hills office, to aid the Kunkis Plan. Its administrator there is Herman Yaras, formerly of the U. S. Department of Commerce.

HOT REISSUES

Those David O. Selznick reissues are doing well. Firstly, the critics like them, and even are enthusiastic enough to herald them as new and successful pictures. For instance, in Boston, Peggy Doyle, "Evening American", headlined her review, "Duel Sets New Marks"; the "Boston Herald" said, "Record Openings For 'Duel in the Sun' "; and the "Boston Traveler", in a two column box, headlined, in 30 point type, "Big Selznick Pictures Act Like New Films". Secondly, in 317 situations in that territory, "Duel" is doing as well as first runs, Mr. Selznick's company alleges.

BETTER ELECTRONS

General Electric has decided those transistors, the sensation of the radio industry, are worthwhile. It will mass produce them. The announcement means, actually, that "transisterization" of electronics will be here shortly. No more tubes. The result will be incredibly small instruments, greater resistance to shock and to heat, and hence longer life.

DOING FINE, THANKS

If you don't believe it, tell Al Sindlinger. The research expert, whose firm is Al Sindlinger & Co., analysts for business, said this week in Hollywood the theatre business has "passed" its low point in the eight year period since the war's end. Mr. Sindlinger is on survey of the effects of the tax relief, for the Council of Motion Picture Organizations.

BETTER THAN EVER

Minnesota Amusement has decided that these days we're getting some really good features. And that it ought to tell the public. The circuit's four column, 15-inch advertisement calls this "the greatest movie month in all history", and is headlined, "August Hit Wave of New Wonder Movies". The advertisement is in the St. Paul papers now, and later will go into local sheets to spread the word in outlying districts.

TODD-AO TO RIVOLI

Now we know where the fabulous "Oklahoma"--brought onto screen in what may be the fabulous Todd-AO Process of wide-film, wide-screen--will open. It will be in New York, at the Rivoli Theatre, probably in January. The picture, Mike Todd said this week, will be finished in October. Processing, scoring, editing, will take four months. The theatre during that time will be altered.

Floyd E. Stone--William R. Weaver--J. A. Otten

REPORTING their company will have at the very least 96 pictures between now and September, 1956, and that its gross next year alone should be $50,000,000. The scene, Friday afternoon, in the United Artists New York home office, as president Arthur B. Krim, center, gave a progress report depicting what he termed "a turning point" in the company's history. With him, Robert Benjamin, left, board chairman; and Max E. Youngstein, vice-president in charge of advertising and promotion, who told about pictures and promotions he saw during ten weeks in Europe.

by the Herald

This week in pictures

ON THE SET of Paramount's "We're No Angels," director Michael Curtiz, left, greets visitors E. M. Rosenthal, Jr., and Mrs. Rosenthal. Mr. Rosenthal is with Community Theatres, Detroit.

RAY KLUNE has begun his new job, production manager for Hecht-Lancaster Productions. For the 11 years past, he was production supervisor at 20th-Fox.

OPENING OF THE FIRST theatre in the British Isles built since the war, the Regal, Aberdeen, was accompanied by more than ordinary fanfare, and attendance of industry personalities from London. Below, D. J. Goodlatte, managing director of Associated British Cinemas, and Mrs. Goodlatte; and William Cartlidge, the circuit's general manager.

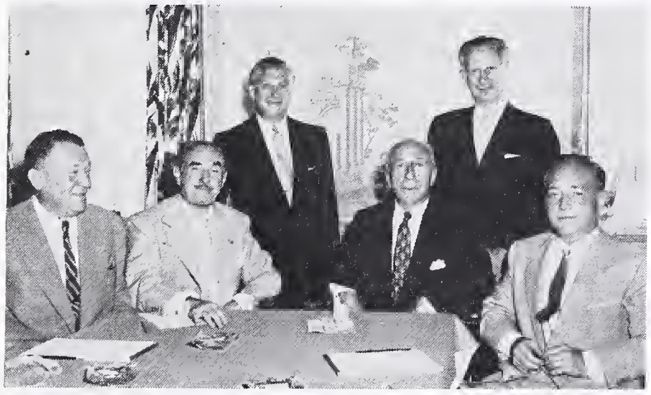
APPOINTMENT. Sam Eckman, Jr., left, who remains with MGM as chairman of MGM Pictures, Ltd., and the New Empire, Ltd., poses in London with Charles Goldsmith, the new managing director of those companies. Mr. Goldsmith, an American, has been in England two years, as assistant managing director.

by the Herald

NED S. SECKLER, RKO Pictures Brazil manager, is in New York for conferences, and will go to the Coast for vacation, and then to Mexico for talks with Latin-American supervisor Michael Havas. Brazilian business continues good, he said. The company has a backlog of pictures. Theatres have heavy attendance. They thrive despite frozen admissions. The local film industry is "paralyzed" by closing of the Vera Cruz Studio in Sao Paulo, the cost of whose pictures was far too great for the market. This studio, able to make 24 pictures per year, may be revived by the Sao Paulo government, Mr. Seckler feels.

by the Herald

ROBERT ROSSEN, producer-director, had good words for Spain the other day. It has the studios and technicians he needs for projects such as "Alexander the Great," he declares. Mr. Rossen was in New York for talks with officials of United Artists, which will release the picture. Mr. Rossen also will shoot in Greece, Persia and India. Mr. Rossen just completed "Mambo," an Italian picture, in Italy, for Paramount release.



THEY LED THE DISCUSSIONS, at the two-day Warner sales meeting in the Burbank, Cal., studios. Seated, Mort Blumenstock, ad chief; Jack L. Warner, production chief; Harry M. Warner, president; and Steve Trilling, executive. Standing, Benjamin Kalmenson, sales head, and Wolfe Cohen, international sales head.

THE BEARDED MAN is Gregory Peck, who will be Captain Ahab in "Moby Dick." The man in the deerskin jacket, right, is John Huston, whose production for Warner release is being made in Ireland. The man in the center is their host, at the fishing port of Youghal, United States Ambassador to Ireland William Howard Taft III.

THE TRIUMPHAL RETURN of the Mighty Pharoah (Jack Hawkins), from Warners' "Land of the Pharoahs," in CinemaScope and WarnerColor. Howard Hawks now is making the picture in Egypt from the screenplay by prize winning novelist William Faulkner.

TELLING THE CUSTOMERS WHAT, WHERE AND WHEN

THE CRESCENT CIRCUIT SOLVES THE PROBLEM OF DRESSING UP ITS NEWSPAPER DIRECTORY

PEOPLE are always complaining about the weather and never doing anything about it. Almost as many people, both in and out of the industry, complain about film advertising in newspapers, and Kermit Stengel, for one, is doing something about it.

Mr. Stengel is the president of Crescent Amusement Company, operator of 79 theatres, 18 of which are in the area of Nashville, Tenn. It was not for nothing that last year he was named "Look" Magazine's Exhibitor of The Year.

Aimed at Maximum Pull

Concerned specifically with getting the maximum pull from newspaper advertising, especially for the 18 Crescent houses in downtown and suburban Nashville, Mr. Stengel, in the company of the Doyne Advertising Agency, has evolved a type of circuit theatre directory for the Nashville dailies which for some time now has been winning friends and influencing people for the Crescent circuit. It is the kind of plan which can be adopted without pain or strain by circuits all over the country. It is, too, part of an ever increasing trend to revitalize motion picture advertising by correlating it and tossing out those little, indiscriminate ads leftover from the one-day-only nickleodeon days.

The 18 Crescent theatres in the Nashville area now list their offerings each day in a directory type one-column or two-column display advertisement. This is, of course, in addition to the "break" advertisements announcing new pictures. The difference between the Crescent directory ads and others of a similar type, however, is that the Crescent directory has been designed so as to allow space at the top for "extracurricular" promotions.

Among the uses of this top-of-column area has been the promotion of special Crescent services such as downtown parking, privately enclosed "party" rooms, drive-ins and concession bars. Holiday features promoted in this space include Halloween, the fourth of July and Labor Day fireworks, Mothers Day and Father's Day. Seasonal promotions include summer air-conditioning, spring showings, Christmas and New Years. Unusual attractions, such as the premiere engagement of "The Robe," "House of Wax" and the first showing of a 3-D picture at a Crescent drive-in, have been featured in the top-of-column space, as have personal appearance and special on-stage acts.

Each Used to Run Own Ad

It was only a few years ago that each of the Crescent theatres ran their own daily listings. These were pretty furtive affairs, usually 50-line ads, stacked one on top of another, together with other small-space advertisements from competing places of entertainment. Often advertisements from retail stores, or perhaps a random note on a washing machine sale, helped clutter up the page. This jumble of small ads did not invite high readership of the film page and may, more than once, have sent a potential patron off to take a free trial dancing lesson instead.

Mr. Stengel's first step was to put the daily listings of all theatres in an easy-to-read directory form in which the theatres were grouped into downtown, suburban and drive-in categories.

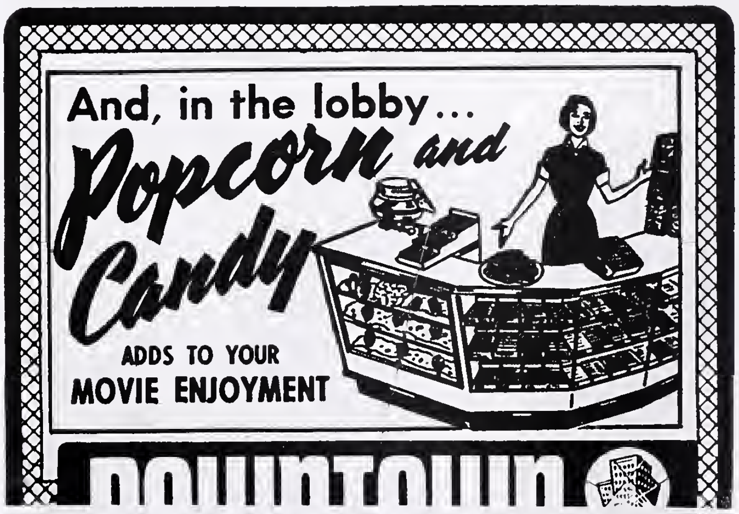
KERMIT C. STENGEL, head of the Crescent circuit.

Newspaper readers know that this directory appears every day, listing the showings of all the Crescent theatres in the Nashville area. When this new directory listing appeared, many readers called the newspapers and thanked them for this new "service." The newspapers, in turn, passed the complimentary remarks on to Mr. Stengel.

The directory listings have a history within the Crescent organization itself. They were first tried out in the company's own "Good News Weekly," a newspaper which is given free in all theatres, and which includes news of films, features of special interest and newsy columns of personal activities.

The borders used for the newspaper directory advertisements are constantly being changed to add new sparkle to the column. Often, the top-of-column heading is made on a separate plate and inserted into the regulation border.

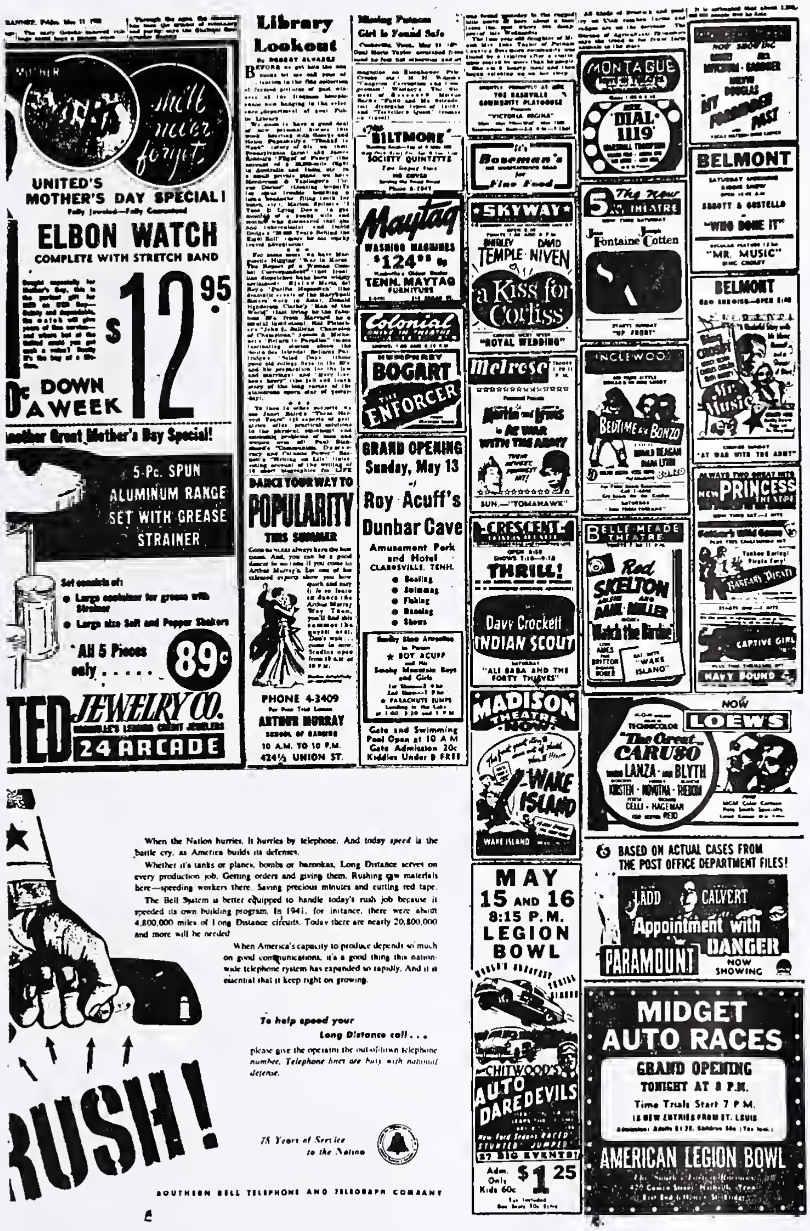
Every family in the Nashville area can find the film offerings that are "now showing" listed in every edition of the two daily papers published in Nashville. And, with the constantly changing physical appearance of these directories and the clever headings at the top of each, readers can find this information easily, quickly, clearly and with some measure of invitation.



And, in the lobby...
Popcorn and Candy
ADDS TO YOUR
MOVIE ENJOYMENT

THE Crescent theatres used to buy their own daily newspaper ads. These were stacked together on one page (opposite page, upper left). Mr. Stengel decided upon the directory method but with some variations. Headings of the column are changed for special pictures, seasonal messages, institutional promotions, or just plain "go to the movies" ideas (above and left).

AS IT WAS . . . . . . and . . . AS IT IS NOW



UNITED'S MOTHER'S DAY SPECIAL!

Fully Jeweled—Fully Guaranteed

ELBON WATCH

COMPLETE WITH STRETCH BAND

$12.95

DOWN A WEEK

Another Great Mother's Day Special!

5-Pc. SPUN ALUMINUM RANGE SET WITH GREASE STRAINER

Set consists of:

- Large container for grease with Strainer
- Large size Salt and Pepper Shakers

All 5 Pieces only 89c

TED JEWELRY CO.

24 ARCADE

Library Lookout

DANCE YOUR WAY TO POPULARITY THIS SUMMER

PHONE 4-3409

ARTHUR MURRAY SCHOOL OF DANCING

10 A.M. TO 10 P.M.

424½ UNION ST.

Missing Putnam Girl Is Found Safe

BILTMORE

SOCIETY QUINTETTE

Maytag

WASHING MACHINES $124.95 up

TENN. MAYTAG FURNITURE

Colonial

BOGART

THE ENFORCER

GRAND OPENING Sunday, May 13 of Roy Acuff's Dunbar Cave

Amusement Park and Hotel

CLARKSVILLE, TENN.

- Boating
- Swimming
- Fishing
- Dancing
- Shows

ROY ACUFF

PARACHUTE JUMPS

Gate and Swimming Pool Open at 10 A M

Gate Admission 20c

Kiddies Under 8 FREE

"VICTORIA REGINA"

Boseman's

Fine Food

SKYWAY

SHIRLEY TEMPLE · DAVID NIVEN

a Kiss for Corliss

"ROYAL WEDDING"

Melrose

Martin and Lewis

AT WAR WITH THE ARMY

SUN.—"TOMAHAWK"

CRESCENT

THRILL!

Davy Crockett INDIAN SCOUT

"ALI BABA AND THE FORTY THIEVES"

MADISON THEATRE NOW

WAKE ISLAND

MAY 15 AND 16

8:15 P.M.

LEGION BOWL

CHITWOOD'S AUTO DAREDEVILS

27 BIG EVENTS!

Adm. Only $1.25

Kids 60c

MONTAGUE

DIAL 1119

5 The New THEATRE

Joan Fontaine · Joseph Cotten

"UP FRONT"

INGLEWOOD

BEDTIME FOR BONZO

BELLE MEADE THEATRE

Red SKELTON

Watch the Birdie

"WAKE ISLAND"

MY FORBIDDEN PAST

BELMONT

ABBOTT & COSTELLO

"WHO DONE IT"

"MR. MUSIC"

BELMONT

Mr. Music

"AT WAR WITH THE ARMY"

NEW PRINCESS THEATRE

CAPTIVE GIRL

NAVY BOUND

NOW LOEWS

The Great CARUSO

LANZA · BLYTH

BASED ON ACTUAL CASES FROM THE POST OFFICE DEPARTMENT FILES!

LADD · CALVERT

Appointment with DANGER

PARAMOUNT NOW SHOWING

MIDGET AUTO RACES

GRAND OPENING

TONIGHT AT 8 P.M.

Time Trials Start 7 P.M.

AMERICAN LEGION BOWL

When the Nation hurries, it hurries by telephone. And today *speed* is the battle cry, as America builds its defenses.

Whether it's tanks or planes, bombs or bazookas, Long Distance serves on every production job. Getting orders and giving them. Rushing raw materials here—speeding workers there. Saving precious minutes and cutting red tape.

The Bell System is better equipped to handle today's rush job because it speeded its own building program. In 1941, for instance, there were about 4,800,000 miles of Long Distance circuits. Today there are nearly 20,800,000 and more will be needed.

When America's capacity to produce depends so much on good communications, it's a good thing this nationwide telephone system has expanded so rapidly. And it is essential that it keep right on growing.

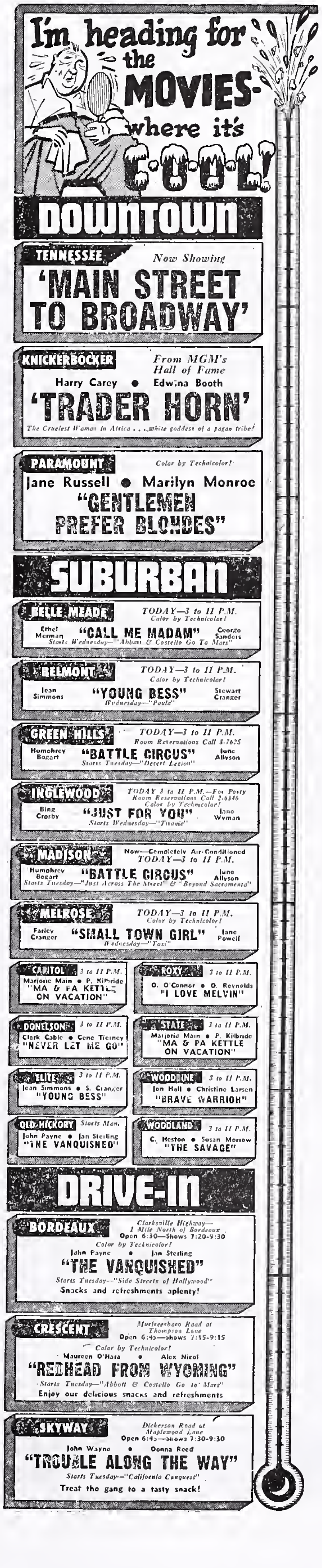
To help speed your Long Distance call . . .

please give the operator the out-of-town telephone number. *Telephone lines are busy with national defense.*

RUSH!

75 Years of Service to the Nation

SOUTHERN BELL TELEPHONE AND TELEGRAPH COMPANY



I'm heading for the MOVIES—where it's C-O-O-L!

DOWNTOWN

TENNESSEE *Now Showing*

'MAIN STREET TO BROADWAY'

KNICKERBOCKER *From MGM's Hall of Fame*

Harry Carey ● Edwina Booth

'TRADER HORN'

The Cruelest Woman in Africa . . . white goddess of a pagan tribe!

PARAMOUNT *Color by Technicolor!*

Jane Russell ● Marilyn Monroe

"GENTLEMEN PREFER BLONDES"

SUBURBAN

BELLE MEADE *TODAY—3 to 11 P.M. Color by Technicolor!*

Ethel Merman "CALL ME MADAM" George Sanders

Starts Wednesday—"Abbott & Costello Go To Mars"

BELMONT *TODAY—3 to 11 P.M. Color by Technicolor!*

Jean Simmons "YOUNG BESS" Stewart Granger

Wednesday—"Paula"

GREEN HILLS *TODAY—3 to 11 P.M. Room Reservations Call 8-7625*

Humphrey Bogart "BATTLE CIRCUS" June Allyson

Starts Tuesday—"Desert Legion"

INGLEWOOD *TODAY 3 to 11 P.M.—For Party Room Reservations Call 2-6346 Color by Technicolor!*

Bing Crosby "JUST FOR YOU" Jane Wyman

Starts Wednesday—"Titanic"

MADISON Now—Completely Air-Conditioned *TODAY—3 to 11 P.M.*

Humphrey Bogart "BATTLE CIRCUS" June Allyson

Starts Tuesday—"Just Across The Street" & "Beyond Sacramento"

MELROSE *TODAY—3 to 11 P.M. Color by Technicolor!*

Farley Granger "SMALL TOWN GIRL" Jane Powell

Wednesday—"Taxi"

CAPITOL *3 to 11 P.M.*

Marjorie Main ● P. Kilbride

"MA & PA KETTLE ON VACATION"

ROXY *3 to 11 P.M.*

O. O'Connor ● D. Reynolds

"I LOVE MELVIN"

DONELSON *3 to 11 P.M.*

Clark Gable ● Gene Tierney

"NEVER LET ME GO"

STATE *3 to 11 P.M.*

Marjorie Main ● P. Kilbride

"MA & PA KETTLE ON VACATION"

ELITE *3 to 11 P.M.*

Jean Simmons ● S. Granger

"YOUNG BESS"

WOODBINE *3 to 11 P.M.*

Jon Hall ● Christine Larsen

"BRAVE WARRIOR"

OLD HICKORY *Starts Mon.*

John Payne ● Jan Sterling

"THE VANQUISHED"

WOODLAND *3 to 11 P.M.*

C. Heston ● Susan Morrow

"THE SAVAGE"

DRIVE-IN

BORDEAUX *Clarksville Highway—1 Mile North of Bordeaux*

Open 6:30—Shows 7:20-9:30

Color by Technicolor!

John Payne ● Jan Sterling

"THE VANQUISHED"

Starts Tuesday—"Side Streets of Hollywood"

Snacks and refreshments aplenty!

CRESCENT *Murfreesboro Road at Thompson Lane*

Open 6:45—Shows 7:15-9:15

Color by Technicolor!

Maureen O'Hara ● Alex Nicol

"REDHEAD FROM WYOMING"

Starts Tuesday—"Abbott & Costello Go to Mars"

Enjoy our delicious snacks and refreshments

SKYWAY *Dickerson Road at Maplewood Lane*

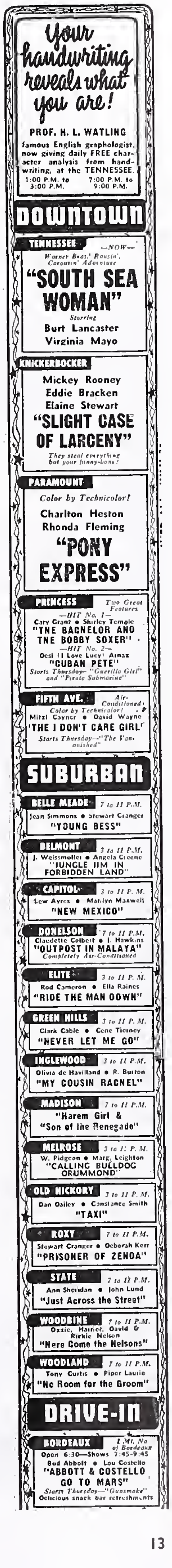
Open 6:45—Shows 7:30-9:30

John Wayne ● Donna Reed

"TROUBLE ALONG THE WAY"

Starts Tuesday—"California Conquest"

Treat the gang to a tasty snack!



Your handwriting reveals what you are!

PROF. H. L. WATLING

famous English graphologist, now giving daily FREE character analysis from handwriting, at the TENNESSEE.

1:00 P.M. to 3:00 P.M. 7:00 P.M. to 9:00 P.M.

DOWNTOWN

TENNESSEE *—NOW—*

Warner Bros.' Rousin', Carousin' Adventure

"SOUTH SEA WOMAN"

Starring

Burt Lancaster

Virginia Mayo

KNICKERBOCKER

Mickey Rooney

Eddie Bracken

Elaine Stewart

"SLIGHT CASE OF LARCENY"

They steal everything but your funny-bone!

PARAMOUNT

Color by Technicolor!

Charlton Heston

Rhonda Fleming

"PONY EXPRESS"

PRINCESS *Two Great Features*

—HIT No. 1—

Cary Grant ● Shirley Temple

"THE BACHELOR AND THE BOBBY SOXER"

—HIT No. 2—

Desi (I Love Lucy) Arnaz

"CUBAN PETE"

Starts Thursday—"Guerilla Girl" and "Pirate Submarine"

FIFTH AVE. *Air-Conditioned*

Color by Technicolor!

Mitzi Gaynor ● David Wayne

'THE I DON'T CARE GIRL'

Starts Thursday—"The Vanquished"

SUBURBAN

BELLE MEADE *7 to 11 P.M.*

Jean Simmons ● Stewart Granger

"YOUNG BESS"

BELMONT *3 to 11 P.M.*

J. Weissmuller ● Angela Greene

"JUNGLE JIM IN FORBIDDEN LAND"

CAPITOL *3 to 11 P.M.*

Lew Ayres ● Marilyn Maxwell

"NEW MEXICO"

DONELSON *7 to 11 P.M.*

Claudette Colbert ● J. Hawkins

"OUTPOST IN MALAYA"

Completely Air-Conditioned

ELITE *3 to 11 P.M.*

Rod Cameron ● Ella Raines

"RIDE THE MAN DOWN"

GREEN HILLS *3 to 11 P.M.*

Clark Gable ● Gene Tierney

"NEVER LET ME GO"

INGLEWOOD *3 to 11 P.M.*

Olivia de Havilland ● R. Burton

"MY COUSIN RACHEL"

MADISON *7 to 11 P.M.*

"Harem Girl & "Son of the Renegade"

MELROSE *3 to 11 P.M.*

W. Pidgeon ● Marg. Leighton

"CALLING BULLDOG DRUMMOND"

OLD HICKORY *3 to 11 P.M.*

Dan Dailey ● Constance Smith

"TAXI"

ROXY *7 to 11 P.M.*

Stewart Granger ● Deborah Kerr

"PRISONER OF ZENDA"

STATE *7 to 11 P.M.*

Ann Sheridan ● John Lund

"Just Across the Street"

WOODBINE *7 to 11 P.M.*

Ozzie, Harriet, David & Rickie Nelson

"Here Come the Nelsons"

WOODLAND *7 to 11 P.M.*

Tony Curtis ● Piper Laurie

"No Room for the Groom"

DRIVE-IN

BORDEAUX *1 Mi. No. of Bordeaux*

Open 6:30—Shows 7:45-9:45

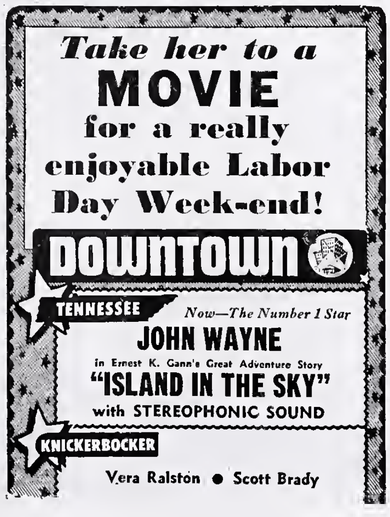
Bud Abbott ● Lou Costello

"ABBOTT & COSTELLO GO TO MARS"

Starts Thursday—"Gunsmoke"

Delicious snack bar refreshments

Changing the Headlines



Take her to a MOVIE for a really enjoyable Labor Day Week-end!

DOWNTOWN

TENNESSEE *Now—The Number 1 Star*

JOHN WAYNE

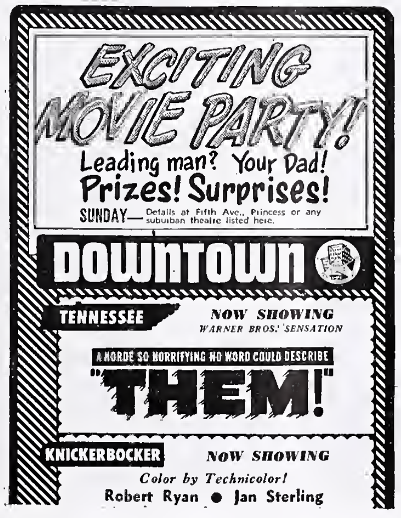
in Ernest K. Gann's Great Adventure Story

"ISLAND IN THE SKY"

with STEREOPHONIC SOUND

KNICKERBOCKER

Vera Ralston ● Scott Brady



EXCITING MOVIE PARTY!

Leading man? Your Dad!

Prizes! Surprises!

SUNDAY— Details at Fifth Ave., Princess or any suburban theatre listed here.

DOWNTOWN

TENNESSEE *NOW SHOWING*

WARNER BROS.' SENSATION

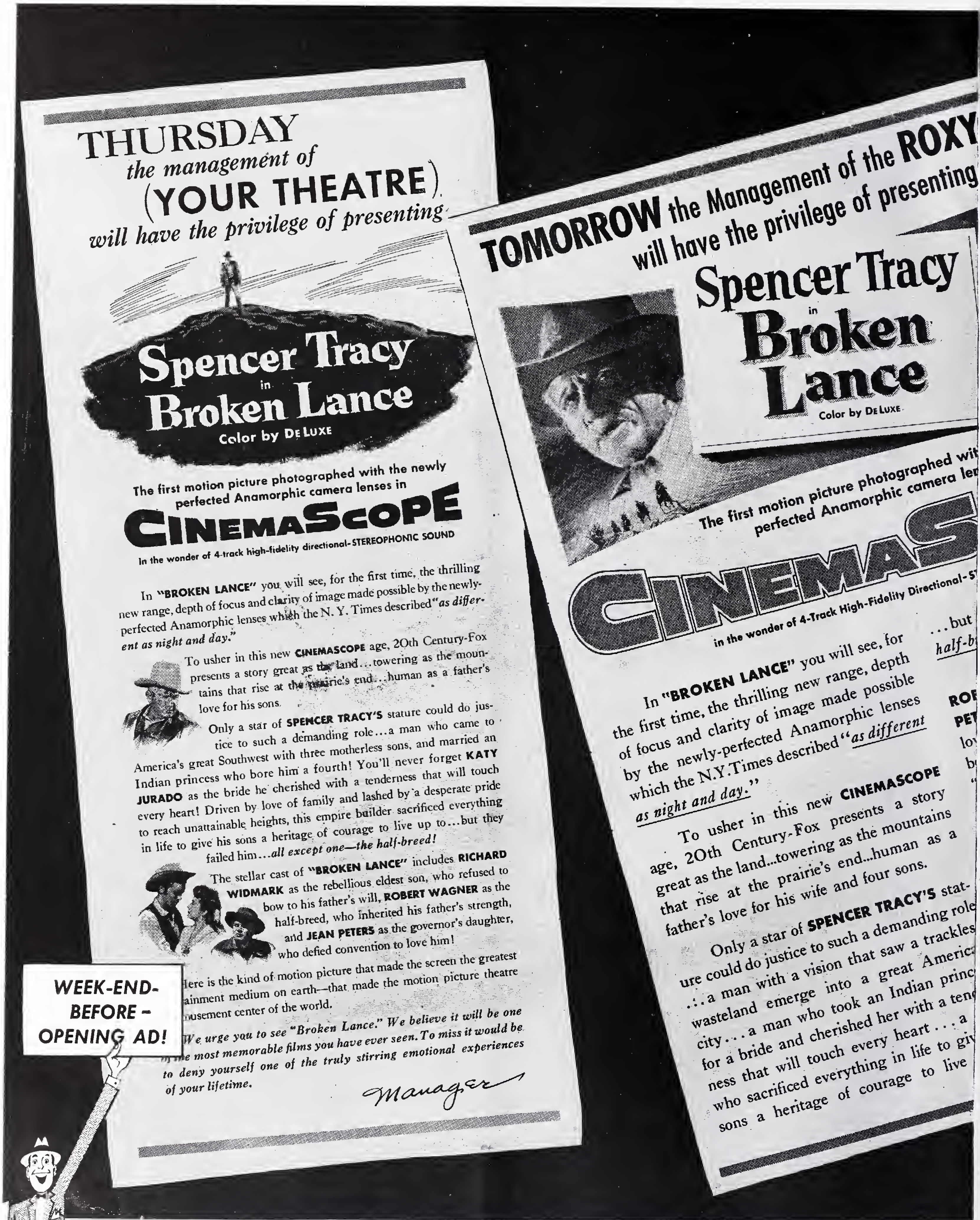
A HORDE SO HORRIFYING NO WORD COULD DESCRIBE

"THEM!"

KNICKERBOCKER *NOW SHOWING*

Color by Technicolor!

Robert Ryan ● Jan Sterling



THURSDAY
the management of
(YOUR THEATRE)
will have the privilege of presenting

Spencer Tracy
in
Broken Lance
Color by DE LUXE

The first motion picture photographed with the newly perfected Anamorphic camera lenses in

CINEMASCOPE

In the wonder of 4-track high-fidelity directional-STEREOPHONIC SOUND

In **"BROKEN LANCE"** you will see, for the first time, the thrilling new range, depth of focus and clarity of image made possible by the newly-perfected Anamorphic lenses which the N. Y. Times described *"as different as night and day."*

To usher in this new **CINEMASCOPE** age, 20th Century-Fox presents a story great as the land...towering as the mountains that rise at the prairie's end...human as a father's love for his sons.

Only a star of **SPENCER TRACY'S** stature could do justice to such a demanding role...a man who came to America's great Southwest with three motherless sons, and married an Indian princess who bore him a fourth! You'll never forget **KATY JURADO** as the bride he cherished with a tenderness that will touch every heart! Driven by love of family and lashed by a desperate pride to reach unattainable heights, this empire builder sacrificed everything in life to give his sons a heritage of courage to live up to...but they failed him...*all except one—the half-breed!*

The stellar cast of **"BROKEN LANCE"** includes **RICHARD WIDMARK** as the rebellious eldest son, who refused to bow to his father's will, **ROBERT WAGNER** as the half-breed, who inherited his father's strength, and **JEAN PETERS** as the governor's daughter, who defied convention to love him!

ere is the kind of motion picture that made the screen the greatest ainment medium on earth—that made the motion picture theatre nusement center of the world.

We urge you to see "Broken Lance." We believe it will be one of the most memorable films you have ever seen. To miss it would be to deny yourself one of the truly stirring emotional experiences of your lifetime.

Manager

**WEEK-END-
BEFORE –
OPENING AD!**

TOMORROW the Management of the **ROXY**
will have the privilege of presenting

Spencer Tracy
in
Broken Lance
Color by DE LUXE

The first motion picture photographed wit
perfected Anamorphic camera le

CINEMAS

in the wonder of 4-Track High-Fidelity Directional-S

In **"BROKEN LANCE"** you will see, for the first time, the thrilling new range, depth of focus and clarity of image made possible by the newly-perfected Anamorphic lenses which the N.Y.Times described *"as different as night and day."*

To usher in this new **CINEMASCOPE** age, 20th Century-Fox presents a story great as the land...towering as the mountains that rise at the prairie's end...human as a father's love for his wife and four sons.

Only a star of **SPENCER TRACY'S** stature could do justice to such a demanding role
... a man with a vision that saw a trackles
wasteland emerge into a great Americ
city... a man who took an Indian princ
for a bride and cherished her with a ten
ness that will touch every heart ... a
who sacrificed everything in life to giv
sons a heritage of courage to live

... but
half-b

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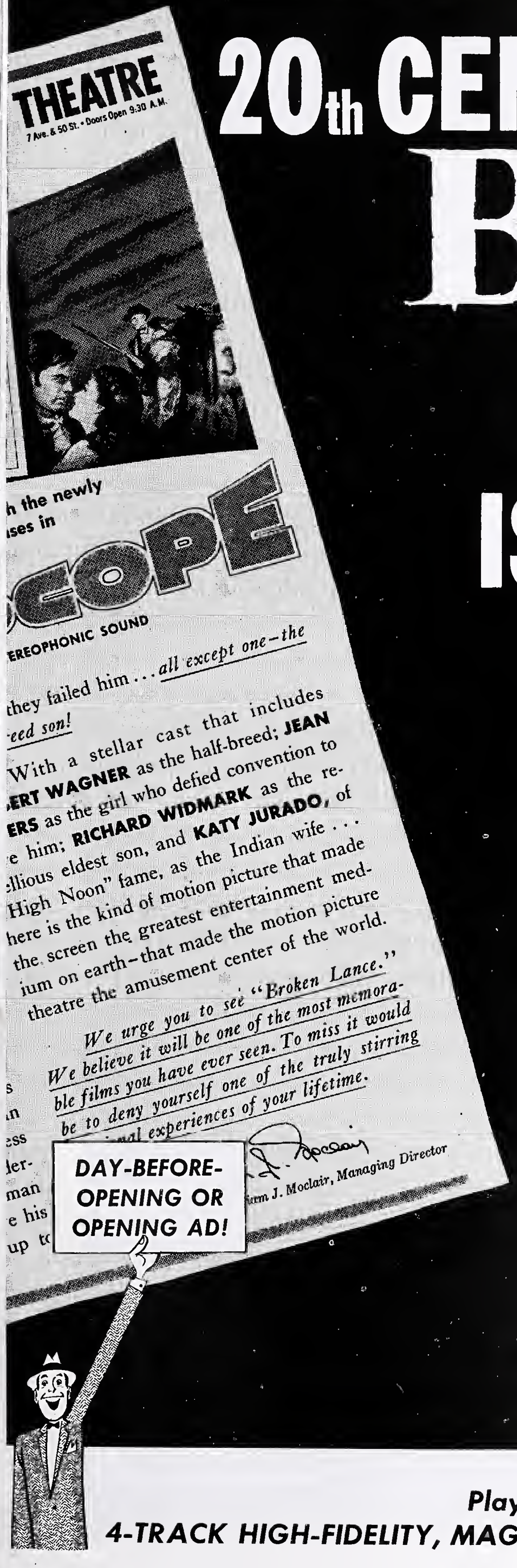
20th Century-Fox presents SPENCER TRACY · ROBERT WAGNER · JEAN PETERS · RICHARD WIDMARK in **BROKEN LANCE** in CinemaScope with KATY JURADO · Hugh O'Brian · Eduard Franz · Produced by SOL C. SIEGEL · Directed by EDWARD DMYTRYK · Screen play by RICHARD MURPHY · Based on a story by Philip Yordan · COLOR BY DE LUXE



THEATRE

7 Ave. & 50 St. • Doors Open 9:30 A.M.

h the newly
ises in

COPE

EREOPHONIC SOUND

they failed him . . . *all except one—the*
eed son!

With a stellar cast that includes
ERT WAGNER as the half-breed; **JEAN**
ERS as the girl who defied convention to
e him; **RICHARD WIDMARK** as the re-
llious eldest son, and **KATY JURADO**, of
High Noon" fame, as the Indian wife . . .
here is the kind of motion picture that made
the screen the greatest entertainment med-
ium on earth—that made the motion picture
theatre the amusement center of the world.

We urge you to see "Broken Lance."
We believe it will be one of the most memora-
ble films you have ever seen. To miss it would
be to deny yourself one of the truly stirring
experiences of your lifetime.

urm J. Moclair, Managing Director

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20th CENTURY-FOX'S

Broken Lance

IS A PICTURE YOU'LL BE PROUD OF!

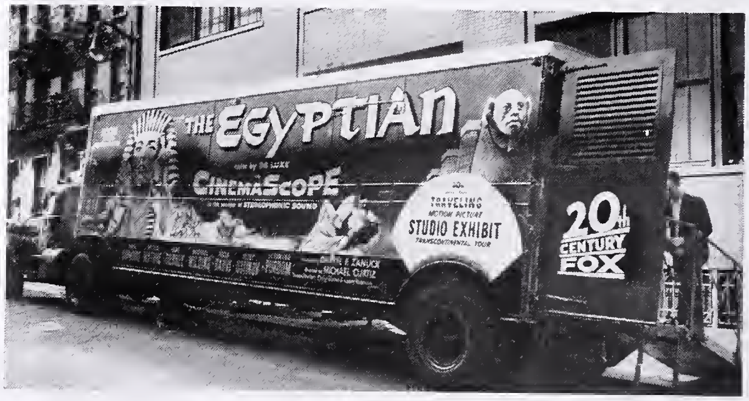
Sell it proudly with your own personal endorsement!

Play it in
4-TRACK HIGH-FIDELITY, MAGNETIC STEREOPHONIC SOUND!

THE SPLENDOUR of ancient Egypt, opulent, ambitious, ruthless, is conveyed in part by the scene of court, above left, one of numerous spectacles in the 20th-Fox epic production, "The Egyptian." Gene Tierney and Victor Mature are two of the principals shown. Above, top picture, Mr. Mature attends to romance, with Bella Darvi. And above, Michael Wilding, left, in a moment of undoubted import, with Miss Tierney and Mr. Mature.

20th-Fox Sets Sights For the Big Ones

A $55,000,000 array of pictures will be coming at you shortly, all in color, and all in the medium known as CinemaScope. And all by courtesy—and vision, and initiative—of 20th Century-Fox. Most important of these is the personal production of studio chief Darryl F. Zanuck. Called "The Egyptian," a name you won't be able to forget, it not only represents a lot of money and effort; it represents an unusual merchandising campaign. For one thing, right now, two huge mobile exhibits are touring more than 267 cities. Advance men are with each exhibit, and there also will be lecturers, and the largest national 24-sheet billboard drive ever. However, possibly more important in pre-selling will be the fashion promotions being arranged with 2,000 department and specialty stores, following tie-ins with the most important stylists and manufacturers of women's wear and accessories.


THE EGYPTIAN
CINEMASCOPE
TRAVELING MOTION PICTURE STUDIO EXHIBIT TRANSCONTINENTAL TOUR
20th CENTURY FOX
DARRYL F. ZANUCK
MICHAEL CURTIZ

Welcome TO THE 20th Century-Fox MOTION PICTURE STUDIO EXHIBIT THE EGYPTIAN
TRAVELING MOTION PICTURE STUDIO EXHIBIT TRANSCONTINENTAL TOUR

SHOWING THE WARES. The northern-eastern states truck, carrying costumes, jewels, weapons, furniture, all of ancient Egypt—and an up-to-date model, Evelyn Bunn—beats the drum for the numerous profitable merchandising tieups. At the left, above, Miss Bunn with some of the costumes; right, at the door of the exhibit; above, as she and her leopard cat stopped traffic in Washington; and, left, as she met with Mayor August Waltz, of Wilmington.

REMARKS AND STATISTICS ARE IN ORDER, about that $55,000,000 array of pictures. For one thing, it is a staggering display of faith in the possibilities of the industry these days. For another, the biggest picture of all, Mr. Zanuck's "Egyptian," is replete with figures that dance on the mind. It will cost $5,000,000; it has 67 major sets, seven stars, 24 players of prominence—and more than 5,000 extras.

As for those other pictures, here are some of them, all in the "big budget" category: "A Woman's World," "Black Widow," "Desiree," "White Feather," "There's No Business Like Show Business," "A Man Called Peter," "Lord Vanity," "Daddy Long Legs," "Prince of Players," "The Racers," "The Left Hand of God," "Sir Walter Raleigh," "The Gun and the Cross," "The Enchanted Cup," "The Queen of Sheba," "Katherine," "The Girl in the Red Velvet Swing," "Jewel of Bengal," "Tigrere," "The Tall Men," "Alexander the Great," "The Iron Horse," "The Seven Year Itch," "Saber Tooth," "The King and I," "The Greatest Story Ever Told."

THERE'S NO BUSINESS LIKE SHOW BUSINESS: Marilyn Monroe, upper right, does a piece calculated to stop the show. DESIREE: a dramatic scene, left, wherein Marlon Brando declaims to Jean Simmons. BLACK WIDOW: at the right, Ginger Rogers makes a try at throttling Peggy Ann Brooks. THE ADVENTURES OF HAJJI BABA: below, left, Elaine Stewart attempts to arouse some interest in John Derek. A WOMAN's WORLD: below right, Clifton Webb may be seen toasting in the Webb manner. His audience is Fred MacMurray, Lauren Bacall, Elliott Reid, Cornel Wilde, June Allyson, Margalo Gillmore, and Van Heflin.

Terry Ramsaye Says

CONSUMER TO DECIDE

A SYMPATHETIC interest is aroused by the recent unhappy complaint of Herbert Barnett of the Society of Motion Picture and Television Engineers, and until recently vice-president of Cinerama, about "the vast gaps between business management, creative artists, sales and engineering" in our industry.

Mr. Barnett, being young and accustomed to the precisions of technology, seems to think that would be solved by "a new leadership." The fact is that the situation which has obtained for the last several years with the influx of new techniques has been created by a new leadership—a very new leadership indeed. The leadership has consisted of "let's do something so big that the box office can drag the customers away from television." That, of course, is a painful simplification. The real control of the industry has always been in the hands of its merchandisers. The big decisions of the motion picture finally have come from the customers and since there are so many publics and so many differentiations of segments of the audience, there has never been and cannot be one final and complete answer.

Production of screen entertainment has been under evolution for nearly half a century in a continuous cut-and-try process that takes time. Leadership can accelerate the process, but there are no short-cuts for the experience which is so necessary. Consider for a moment the endless contradictions of the judgments of the masters of the movies concerning very important innovations in the art. The decisions on such innovations as color and sound had to be rendered by the seat-buyers, and in time, the decisions towards standardizations of processes now on trial will be made. No apparent finality can be accepted. Demonstrations of this is being had when one is aware of how many changes continue to come into Cinemascope since its presentation of "The Robe" was hailed as a conclusive triumph. Cinemascope is still a triumph, but it is considerably changed from the initial product, and apparently further changes are in process.

Leadership in movements so broad, in so far-flung an industry, consists actually of "letting nature take its course."

ANOTHER DISPLAY of optimism, in a season of perplexities: Twentieth Century-Fox gives out with the announcement of a $750,000. deal to produce "Can-Can." Incidentally, this is calculated to give the studio an unprecedented back-log of musical properties. This includes that $5,000,000 item "There's No Business Like Show Business," now in production and alleged to be the most expensive film musical to be made in Hollywood. This sounds like there was quite a bit of money around and a conspicuous willingness to invest it in the films.

* * *

WHO IS SELLING WHOM?—The patterns of publicity technique grow ever more and more delightfully complicated. Demonstration was had with "WCBS Radio Fireworks Night" at Coney Island, co-sponsored by the Schaefer Brewing Company and the Coney Island Chamber of Commerce. Thus the ancient ballyhoo device of fireworks is brought to the support of a demonstration, apparently in behalf of painfully modern radio.

Meanwhile, Coney Island was sprinkled that gala night with the attendance of WCBS radio stars—the old familiar "personal appearance." The event is said to have set a new attendance record for a weekday night at Coney. Of course, no publicity occasion these days fails to "set a new record."

In this curious little operation one would be put to ordeal in trying to decide whether the demonstration was to sell beer, Coney Island, radio as an advertising medium, or WCBS stars personalities of merchandising power.

* * *

ONE is set to wondering what is becoming of American liberty after reading an announcement that the Board of Health in New York has given permission to dealers to sell a mixture of milk and cream—popularly known as half-and-half—for use with cereals, fruits and coffee. It occurs to this old conservative that things have come to a pretty pass when you have to ask the great State of New York for the privilege of selling a pitcher of milk. And that milk, meanwhile, you realize has been censored, too.

Tax Fight Gains Made

New York theatremen, fighting the city's new admissions tax, won a temporary and partial victory Wednesday when Supreme Court Justice Nicholas M. Pette temporarily enjoined the city from collecting the tax where it exceeds five per cent. The order benefits only five Queens theatres which sued; others may benefit by showing how they are affected and by posting bond of $250.

The city, however, may stay the temporary injunction by appealing before next Wednesday, which observers expected it to do.

The major goal has been the New York industry's battle to enjoin that section of the amusement tax which exceeds the law's five per cent limit in certain cases. Exhibitors, their attorneys and representatives of the circuits, leading independent and exhibitor organizations met Tuesday to map strategy and discuss the issues of their suit.

High on the agenda of the meeting was whether exhibitors would continue to collect the tax in its full amount in the face of an impending injunction, or adhere to the five per cent limit set by state law. If collected under current conditions, the excess tax collections are expected to be held "in trust" by operating pending final settlement of the legal issue.

Smith Praises Film Industry Aid to Information Agency

WASHINGTON: The willingness of American film companies to distribute U. S. Government propaganda films into regular commercial theatres has given the U. S. Information Agency's film division access to a new overseas audience of 200,000,000 people weekly, Andrew W. Smith, Jr., division chief, said her this week in a statement commemorating USIA's first anniversary. During the last year, Mr. Smith said, 714 prints of five of the agency's new films, in a total of 40 languages, were distributed through overseas exhibition channels of Warner Brothers, RKO, 20 Century-Fox and Paramount.

NSS, Majors File Brief In High Court Appeal

WASHINGTON: National Screen Service and the eight major distributors on Wednesday told the Supreme Court in Washington that the willingness of the Independent Poster Exchange to settle an earlier anti-trust suit and live under that settlement barred it from bringing a new suit. The exchange had appealed to the high court in its anti-trust suit after having charged National Screen with monopoly in the poster and trailer field and after declaring the distributors aided it in maintaining this monopoly. The exchange had been ruled against in Philadelphia District Court and later in the Third Circuit Court of Appeals.

While the Industry is still talking about the Music Hall's New All-Time "BIGGEST 1st WEEK'S GROSS"–

"SEVEN BRIDES"

DELIVER THE BIGGEST FIRST 4-DAYS BUSINESS

(Holiday or Otherwise!)

OF A 2nd WEEK EVER AT THE HALL!

(in all 21½ years of its history!)

Bravo! Bravo! Bravo!

M-G-M presents in CinemaScope "SEVEN BRIDES FOR SEVEN BROTHERS" starring JANE POWELL • HOWARD KEEL with Jeff Richards • Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley Based on the Story "The Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer • Music by Gene de Paul Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings

★

Next Music Hall Triumph: M-G-M's "BRIGADOON"!

Allied May Take Print Case to Law

MINNEAPOLIS: Stanley Kane, executive counsel of North Central Allied, has been instructed by the local Allied unit to explore the possibility of taking legal steps to force delivery of prints on time in accordance with their respective clearance dates. At a membership meeting here last week, the print shortage was claimed to be setting up a new and illegal system of runs and clearances.

According to Mr. Kane, his office had been deluged with complaints from exhibitors, both urban and outstate, that they have been unable to get product on schedule because the film distributors claim there are insufficient prints to service on time all of the theatres requesting them.

Allied takes the position that the shortage is an artificial situation brought about by the film companies not so much to save money in print charges as to create a highly competitive market and an excuse for higher percentage terms. This, Allied claims, is in violation of the consent decree which sets up a system of "reasonable" runs and clearances.

North Central Allied's complaint was an echo of an earlier complaint voiced by Wisconsin Allied and Ben Marcus, national Allied president.

React Favorably to COMPO Industry Ads

Only one of 31 editors and publishers who by last weekend replied to a Council of Motion Picture Organizations questionnaire asking their opinion of COMPO ads running in "Editor and Publisher" expressed disapproval.

Twenty-one of the 116 editors of large and small papers in all sections of the country to whom queries were sent last week replied that they had read the advertisements and liked them. Seven replied that they had not read them, one was non-committal and one card was a notice that a paper had ceased publication. The survey covered at least two daily papers in every state of the union.

Senate Group Studying "Solutions" to UHF

A special Senate advisory committee has taken under consideration various solutions to the problems of the ultra-high-frequency television field advanced during the Senate Commerce subcommittee hearings. This committee would include representatives of all branches of broadcasting, and also of the public. The subcommittee last week reaffirmed its earlier position, that the 10 per cent Federal excise tax should be removed from television sets capable of receiving UHF signals.

National Theatres Reports $1,884,636 39-Week Net

Consolidated net income for National Theatres, Inc. for the 39 weeks ended June 26, 1954 (the first three-quarters of the current fiscal year) was $1,884,636, or six cents per share on 2,769,486 shares of stock outstanding, Charles P. Skouras, president, reported Wednesday. This is approximately the same as consolidated net income for the corresponding 1953 period, which was $1,873,521, Mr. Skouras stated. For the 13 weeks ended June 26, 1954, consolidated net income was $577,586, or 21 cents per share. This compares with $414,992, or 15 cents per share on the net income in the like 1953 quarter.

Hollywood World's Top Entertainer

HOLLYWOOD: Figures released last week by the International Committee of the Association of Motion Picture Producers indicate that Hollywood continues to be a Mecca for visiting dignitaries from all over the world. During the first six months of 1954, 32 countries sent 204 distinguished representatives to visit studios.

Notables among these were Celal Bayar, president of Turkey; Haile Selassie, emperor of Ethiopia; Dr. Dag Hammarskjold, secretary general of the United Nations; Dr. Paolo Alberto Rossi, Italian minister plentipotentiary; Mr. S. N. Haksar, first minister of India; Syed Amjad Ali, ambassador from Pakistan; Tran Van Kha, ambassador from Vietnam; Dr. John Zighdis, member of the Greek Parliament, and Mr. and Mrs. Toshimichi Takatsukasa (she is the Japanese Emperor's second daughter).

B'nai B'rith Unit To Honor Balaban

Barney Balaban, president of Paramount Pictures, will be the guest of honor at a "Guardians of Israel" dinner to be held September 26 under the auspices of the Metropolitan Council of B'nai B'rith. ("Guardians of Israel" is the name of an honorary society for those persons who have purchased $1,000 in State of Israel development bonds.

Mr. Balaban, active for many years in civic, welfare and philanthropic enterprises, will be honored at the dinner in accordance with the unanimous vote of the executive committee of the Metropolitan Council.

Screen Gems Opens Detroit Office

Screen Gems, Inc., Columbia affiliate handling TV film production, has opened an office in Detroit. In charge is Ernest W. Montgomery, as central sales manager. The opening is the fifth for the company, in its program of local offices. Others are in Atlanta, Dallas, Chicago, and San Francisco. The company also announced in New York this week appointment of an administrative assistant to the sales department, Arnold Fetbrod.

CinemaScope World-Wide Says Skouras

An approximate 15,000 theatres throughout the world, with 10,000 in the U. S. alone will be equipped with CinemaScope films and stereophonic sound by the end of 1954, Spyros P. Skouras, president of 20th Century-Fox predicted this week.

Exhibitor interest in full four-track magnetic stereophonic sound is high Mr. Skouras stated. The film executive said that as of July 24, 6,370 theatres in the U. S. were equipped for CinemaScope productions. Breaking down the figures, he said 3,289 houses were using four-track magnetic stereophonic sound, 308 were utilizing mixers, 194 motion picture houses were equipped with one track magnetic sound equipment and 2,579 were using one-track optical sound.

"CinemaScope and stereophonic sound equipment installations are averaging between 350 to 400 a week throughout the world," Mr. Skouras asserted. "By the end of this year there will be about 15,000 installations throughout the world," he said.

An important two-day sales meeting to establish a merchandising program for "The Egyptian" and other 20th Century-Fox releases through the end of 1954 was to be held under Al Lichtman, director of distribution Thursday and Friday this week at the home office in New York.

The company's field sales organization, represented by the nine domestic and Canadian division and assistant division managers and 32 domestic branch managers, were to be in attendance for the sessions, conducted by Mr. Lichtman and W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, assistant general sales manager; Glenn Norris, eastern sales manager; and Alex Harrison, western sales manager.

Opening the meeting was to be an address of welcome to the delegates by Mr. Skouras, following which there were discussions on the handling of "The Egyptian." Representing vice-president Charles Einfeld's advertising, publicity and exploitation departments at the meeting was Rodney Bush, exploitation manager, Abe Goodman, advertising manager; and Edward Sullivan, publicity manager.

Murray Silverstone, president of 20th Century-Fox's International Corporation; and Leslie F. Whalen, Director of foreign publicity and advertising also were to attend.

Cancels Theatre Lease

NEW ORLEANS: Floyd Murphy, who has been operating the Strand theatre, Vicksburg, Miss., under a lease agreement from Paramount Gulf Theatres, Inc., has announced that he has effected a cancellation of the lease and returned the theatre to its former owners.

"Big Selznick Pictures Act Like New Films"

—Boston Traveler,
Wednesday, July 28

"RECORD OPENINGS FOR DUEL IN THE SUN"

—Boston Herald,
Tuesday, July 27

"DUEL SETS NEW MARKS!"

—Boston Evening American,
Wednesday, July 28

DAVID O. SELZNICK
PRESENTS

DUEL in the SUN

in Technicolor

starring **JENNIFER JONES**
GREGORY PECK · JOSEPH COTTEN
with
LIONEL BARRYMORE · HERBERT MARSHALL · LILLIAN GISH
WALTER HUSTON · CHARLES BICKFORD · *WITH A CAST OF 2500*
Directed by KING VIDOR

CURRENTLY BLANKETING NEW ENGLAND
317 DATES IN 21 DAYS!

SELZNICK
RELEASING
ORGANIZATION

IN A TRADITION OF QUALITY

GROSSES BLOOM IN SUMMER SUN

East, South and Midwest Report Good Business On Better Product

As August bowed in, grosses continued an upward swing, according to a sampling in many scattered sections of the country. Sometimes the margin of improvement over the same period the previous year was small, other times large. What was important was the marked general improvement and the promise of continued expansion in the light of the roster of powerful product the companies have coming up.

Drive-ins, First Runs Good

In the Albany district the business picture at present is the brightest for the drive-ins, of which there are approximately 55. It also is sharper, by a small margin, than a year ago for a number of first-run conventional theatres. The situation, however, is less encouraging for subsequent run and neighborhood houses.

Prospects for fall and winter are good, in the opinion of numerous industry men questioned. They base their opinion on "strong product," CinemaScope and the decline of interest in TV.

In Central Ohio, despite what is called an "economic lag" grosses for the first half of the summer are reported higher as compared to the same period in 1953 in the houses of Shea Enterprises, according to Gerald Shea, president and general manager of the circuit. Mr. Shea predicted "optimistic business, gross-wise" for the remainder of the year in his 45 theatres throughout Ohio, Pennsylvania, Massachusetts, New York and New Hampshire. He said there is a "response to good pictures," which indicates continuing public interest despite the economic lag in Ohio. In his description of the Central Ohio business picture Mr. Shea made references to his first-run houses only.

The Columbus area this summer has seen indications of the healthiest box office returns in six years. Holdovers are becoming standard practice. The trend is to big pictures, with the ordinary pictures doing just fair business.

As one local circuit executive put it:

> "Business is on the upgrade. The climb up is a gradual one and it may never reach the high peaks of the 1945-47 period but the technical improvement has created a want-to-see psychology." He added: "Television viewers are becoming more selective in their program watching habits and they are more inclined to snap off the set and go see a movie."

Elimination of the federal and city tax on lower admissions has enabled neighborhood houses particularly to spend more money on advertising and promotion and the physical upkeep. This has been a generally good summer for the drive-ins.

In the Charlotte area distributors and exhibitors report "business is good when the picture is good." Recognizing the problems of production, the local theatremen are quick to point out that the grosses rise and fall with each attraction. A manager of a leading theatre here said that business was better only when a good film was the attraction. Business depends on the product he said. "There is no such thing as regular business anymore. It rises and falls with each attraction." He was quick to add that a good picture today draws better than ever.

Sees Steady Improvement

An exchange manager said business was improving steadily after months of below-normal conditions. Up to and shortly after March 15 income tax deadline business was slow, but since then, he said business has been on the upswing.

From the Atlanta area, the report is that business conditions are somewhat better than 1953, mainly due to CinemaScope and good pictures. The Fox theatre, the largest house, reports that CinemaScope films which have a two to three week run, do tremendous business. Theatre managers agree that good films make money and that small pictures are a thing of the past, even in drive-ins. The outdoor managers and operators report that they are enthusiastic over the business which they believe will continue on the upgrade.

In the Detroit area attendance is growing steadily and a bright future is seen for the theatres. Exhibitors, press agents, newspaper business and screen writers, while optimistic as to what the future actually holds, see a fairly strong pattern beginning to develop as business is on the upswing.

As one circuit head expressed it: "Attendance is consistently pulling up past last year's figures. The impact of television is leveling off and people are returning."

Walter Heller Company Net Rises in 1954's Half

CHICAGO: Walter E. Heller and Company, which is active in motion picture financing, reported here this week consolidated net earnings of $1,179,996 for the six months ended June 30. Comparable earnings in the first half of 1953 were $885,636. After preferred stock dividend requirements, the 1954 half-year earnings were equal to $1.78 a share on 569,118 shares of common stock outstanding, compared with $1.76 a share on 433,644 shares of common stock outstanding in the same period in 1953.

U-I Sets 30 for Big Budgets

Universal-International's 1954-55 production calender, commencing with its fiscal-year starting November 1, will see its sound stages set for some 30 important pictures already blueprinted for production. 22 of which will be in color. The recent executive meetings at the studio concluded with the decision to place before the camera the most ambitious program of top-budget productions in many years.

Nearly half of the production program will be exceptionally high-budget films providing for a total expenditure of many millions of dollars in excess of previous production budgets.

Emphasis on subject matter which will be of the widest interest to moviegoers everywhere was decreed, a policy which has resulted over the past years in a substantial rise in the company's grosses, it was declared.

Announcement said that U-I, which already has five to be filmed in CinemaScope, will keep a close watch on this and other wide-screen processes.

The meeting charted the production of at least four romantic comedies with music, cast with bright young personalities.

These decisions were reached at the annual executive production meetings, recently concluded, presided over by Milton Rackmil, president and attended by board chairman, N. J. Blumberg, executive vice-president, Al Daff; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; James Pratt, studio executive manager, and Morris Davis, business manager.

Among scheduled productions, the range runs from the Broadway musical, "Song of Norway," to "Away All Boats," current best-selling novel by Kenneth Dodson; "The Galileans," by Frank Slaughter, "All that Heaven Allows," by Edna Lee and Harry Lee, and "New Heaven, New Earth," by Arthemise Goertz. Also slated is "The Benny Goodman Story." Also slated to go before the cameras are "Pillars of the Sky," "The Charles Russell Story," "Wind from Suva," and "The Spoilers;" "A Day Called Tomorrow." Also another Francis picture and a new production with Abbott and Costello and several others.

West Virginia Warns of Appeal to Congress

The board of the West Virginia Allied Theatres Association is officially on record with that organization's threat to seek Government intervention in trade practices. The directors, meeting Monday, passed a resolution warning that if the scheduled talks between Allied leaders and major distributors were unproductive, exhibitors would have no recourse but to ask Congress to investigate motion pictures sales practices.

MGM Plans 27 for Next 12 Months

HOLLYWOOD: MGM will produce a minimum of 27 important motion pictures during the next twelve months, Dore Schary, studio head, announced Wednesday.

Eight of the new pictures will go before the cameras within the next sixty days, continuing the accelerated production pace maintained since April, during which time nine films were started.

With a total of 52 story properties in completed script form or various stages of writing, MGM's long-range production planning assures a steady flow of production, with the company working two years ahead, he said.

Among this group of projects, it was pointed out, are stage plays and best-sellers or potential best-seller novels considered the most important acquired by the studio in recent years.

Stage plays include the two current top Broadway successes, "Tea and Sympathy" and "The Tea House of the August Moon," while a third, "The Tender Trap," is scheduled for fall opening in New York.

Among recently purchased novels are "Mary Anne," now first on the best seller list, "The Cobweb," "The Female," "Bhowani Junction," "Charlemagne," "Blackboard Jungle," "Digby," and "The Power and the Prize."

In addition MGM's program includes such classics as "Ben Hur," Sir Walter Scott's "Quentin Durward," "Green Mansions" and "In Missouri," based on Mark Twain's "Huckleberry Finn."

First of the eight pictures scheduled for the two months' period is "Bad Day at Black Rock," starring Spencer Tracy, Robert Ryan, Dean Jagger, Walter Brennan, Anne Francis, John Ericson, Ernest Borgnine and Lee Marvin, which starts filming at the studio next week, after two weeks on location. Mr. Schary produces with John Sturges directing from screen play written by Millard Kaufman and adaptation by Don McGuire.

U-I Sales Heads to Meet In Tokyo August 16

Universal International Films announced this week the convening of a five-day Far Eastern sales conference in Tokyo August 16. Americo Aboaf, vice-president and general sales manager, will preside over the 25 delegates who will represent company offices in Japan, Hong Kong, Indonesia, Pakistan, India, Burma, Thailand, Formosa, the Philippines and Singapore. Also attending will be Fortunat Baronat, director of publicity for Universal International, and Charles J. Feldman, vice-president and general sales manager of Universal Pictures Company, now vacationing in the Far East, who will be guest of honor at the meet.

OHIO COURT RULES CENSOR LAW IS CONSTITUTIONAL

COLUMBUS: The constitutionality of Ohio's censor laws, including the $3 per reel fee, was upheld this week by Franklin County Common Pleas Judge Ralph Bartlett in a 22-page decision in the injunction suit brought against the board of RKO Pictures, Independent Theatre Owners of Ohio, Martin Smith and Horace Adams. Judge Bartlett held that neither the 40-year-old law nor the collection of fees violates any provision of Federal or state constitutions.

Bob Wile, ITOO secretary, said Tuesday the case will be appealed immediately to District Court of Appeals.

The fees do not constitute a tax, he said, as claimed by plaintiffs. He admitted that the fees "to some extent exceed the necessary cost for making inspections," but that does not make them taxes.

The Judge said that recent U. S. Supreme Court decisions have not nullified the police power of "sovereign states." He added the Supreme Court "has not removed community control of films by censorship," and his court "will not do so."

The judicial sense supporting the common sense still sustains the exercise of police power by a sovereign state, the judge stated. He said Ohio's censor law as interpreted by the Ohio Supreme Court "is sufficiently clear, definite and comprehensive to prevent showing of obscene films."

The court said that to reject such films it is not necessary to determine the right of censorship. He declared: "Although liberty of expression by means of motion pictures is included within the freedom of speech and the press guaranteed by the U. S. and state constitutions, there still remains a limited field in which decency and morals may be protected from an offending motion picture by prior restraint under proper criteria and standard."

Meanwhile this week the Connecticut State Police Association approved a resolution urging passage by the State legislature of the establishment of a State Board of Censors to pass on motion pictures, plays, literature and comic books. Under the present situation, each community must make a decision in individual cases with the result that what is banned in one town may be authorized in a nearby community.

Union Head Sees Films World Force

Tom O'Brien, M.P. and general secretary of N.A.T.K.E., British entertainment industry union, this week hailed the American and other motion picture industries for making the people of the world happy—something, he said, politicians and governments had failed to do.

Ralph D. Hetzel, vice-president of the Motion Picture Association of America, in the absence of Eric Johnston who is on the West Coast, presided at the lunch honoring Mr. O'Brien. Spyros P. Skouras, president of Twentieth Century-Fox, introduced Mr. O'Brien after paying tribute to British people. Mr. Skouras also said, "We have every desire to see a prosperous film industry in Britain." He also urged the British visitor to inform his countrymen that the American distributors do not control theatre bookings. Mr. Skouras added, "Meritorious British films will be treated equally with American pictures. In fact at present the press and industry speaks very highly of British pictures."

Mr. O'Brien said he was in America for discussions in New York, Washington and Hollywood on labor matters and to address the annual convention of the I.A.T.S.E. in Cincinnati and the Trade Union Congress in Regina, Canada. His principal work is, as he described it, "to talk over in a friendly way and see what we can do about maintaining friendly relations between the film unions in America and in Britain." He said, "I have not come to dictate but have come as a friend." The principal point currently in dispute between the film unions on both sides of the Atlantic is the amount of television film production in England by American interests.

Turning to general matters Mr. O'Brien remarked, "The work done by the motion picture industry for western civilization has not been sufficiently recorded or recognized." He urged leaders of the industry in America not to worry about criticism and remain confident of the drawing power of films against television or any other competition. "The film industries of the world will never be destroyed by competition." The speaker concluded by praising Mr. Skouras, other company leaders, and Mr. Johnston and the MPAA. Of the MPAA, he said, "of all the international industrial protective societies not one excells in efficiency and prestige the MPAA."

BRITISH NEAR PEACE ON EADY

Exhibitor Compromise On Increase in Seat Levy Seen Ending Wrangle

by PETER BURNUP

LONDON: A period of cooler reflection by the disputants in the Eady wrangle seems to hold out brighter prospects of a way being found out of the present deadlock.

Explicit indication thereof is contained in a letter written by Claude Whincup, president of the Cinematograph Exhibitors Association, to the Board of Trade's Sir Maurice Dean in the following terms:

"You will be interested to know that there have been both conversations and correspondence immediately following the meeting at the Board of Trade the other evening and I can assure you that we are very anxious to see if, as a result of further discussions, this matter can be settled by agreement, possibly without the necessity of production of figures."

Based on Compromise

Basis of the formal exchanges to which Mr. Whincup refers is the offer exhibitors made during the adjournment of the meeting at the Board of Trade which involved an increase of the levy in the higher seat-price bracket.

This was then rejected out of hand by producers, reportedly at the instance of those with large theatre-circuit interests. The circuits have a virtual monopoly of higher-priced seats but, with the very best will in the world, it is difficult to see how smaller exhibitors could afford an increased levy on cheaper seats even with the recent tax remission. It seems inevitable therefore that the ultimate resolution of the problem will turn on treatment of higher-priced seats.

A recent and gratifying improvement in the turn of the box-office business will also figure prominently in the negotiations.

See Increased Yield

It is on that basis of improved business that the CEA last week made another formal approach to the Producers' Association. The former's letter comments that with improved trading the new rates will likely yield £2.5 million per annum instead of the originally anticipated £2.3 million. It points out also that if the levy is increased on higher-priced seats, as exhibitors have already suggested, the annual yield would be around £2.7 million. Moreover, CEA claims that producers in any event will automatically receive from the tax remission £250,000 by way of extra film rental.

Reserving all their rights, CEA says that "if there is any genuine desire on the part of other sections of the trade to meet and explore the possibility of a settlement we will attend."

By its latest approach, CEA, it is felt, has at least revealed a willingness to negotiate; with a now more than even chance of settlement being reached.

The Exhibitors' Association registered one now relatively minor point in the course of the week. As previously reported, CEA has maintained throughout the controversy that a settlement of the ancient "break-figure" dispute was an essential ingredient in any overall Peace Treaty. It had been agreed by both KRS and CEA some weeks ago that the dispute should be submitted to eminent lawyer Cyril Salmon, Q. C., for his "advice." A secondary wrangle broke out when the exhibitors announced that they would be represented before Mr. Salmon by another distinguished lawyer, the former attorney-general Hartley Shawcross, Q. C.

After weeks of acid exchanges this point also was referred to Mr. Salmon who has now "advised" that either party has the right to be legally represented.

▽

CEA's officers have formally acknowledged John Davis's letter giving notice of the resignation of J. Arthur Rank's theatres from the Association.

The CEA letter says in part: "In view of the President of the Board of Trade's hope for agreement, and as we shall not be reporting your resignation to the General Council until September, we are hoping that you will be able to find yourself again in the CEA, pursuing both unity and agreement with us."

Enquiry at the Rank Organization indicates that no immediate reply is to be anticipated from Mr. Davis.

▽

The House of Commons turned its attention last week to the several amendments made to the Government's Commercial Television Bill by the House of Lords; notably the one requiring that "proper proportions" of the recorded matter in programmes should be of British origin and British performance.

Labour opposition members wanted the "proportions" more closely defined. One moved an amendment to substitute for "proper proportions" the words "at least four-fifths." Those who wanted to see London as a great film centre should support the amendment, he said, because Hollywood had its eye on London and would not allow it to become a big rival without a fight. Seeing the potentialities of the market here, Hollywood was this year making 3,000 hours of television film in contrast with 600 hours of entertainment film.

Another Labourite claimed that programme contractors would have every incentive to put on "canned" American film rather than live British film. A play with three performers of British origin might cost £1,000; to import a recorded play from the U. S. might cost £50 or less. The economics of the position would make Britain a "refuse bin" (garbage can) for the American TV industry. He had been told that the first six months of commercial TV for this country was already in vaults in London.

The Commons rejected the Labour suggestions. The bill has now completed its passage through Parliament. It awaits only the Royal Assent before becoming law.

ATTENDANCE DECLINE SLOWS

LONDON: The British Board of Trade Journal reported this week that the number of admissions for the quarter ended March 27, 1954, was 325,664,000, a slight decline from the corresponding 1953 quarter. The Journal comments, however, that although the slight admissions increase in the fourth quarter of 1953 over the like 1952 quarter was not continued in the 1954 quarter, the latest decline was considerably less than for corresponding quarters in previous years. The Journal also pointed out that there were marked regional variations in attendances, and that both London and the southeastern area showed increases in admissions in the first 1954 quarter. Gross box office receipts in the 1954 quarter were £27,756,000, a fraction lower than the like 1953 gross, but higher than the fourth 1953 quarter.

Cinerama to Bow in Damascus Trade Fair

The Department of State and the U. S. Information Agency announced this week that arrangements have been concluded with S. H. Fabian, president of Stanley Warner Cinerama Corp., for the showing of "This Is Cinerama" as part of the official representation of the United States Government at the International Trade Fair, to be held in Damascus, Syria, from September 2 to October 1. This Near East showing will be the first overseas presentation of the medium. A narration in Arabic will replace the current one by Lowell Thomas. Engineers from Cinerama, Inc., which is providing the equipment and technical services for the showing at the fair, are already on their way to Damascus.

Italian Parliament Votes Increase on Ticket Tax

ROME: The Parliament of Italy on Monday approved a 20 per cent increase in the admission tax, thus raising the levy from 50 to 60 per cent on tickets 33c and up, with a slightly smaller increase for lower price admissions. The Government has indicated that the expected receipts of $7,500,000 will be used for aid to blind people.

48 Pictures A Year New UA Record

"This day is the major turning point." United Artists president Arthur B. Krim on Friday so termed the periodic "progress report" given that day to the trade press. Conversations that day among top executives had produced the information, he said, that beginning September 1, the firm will be able to deliver 48 pictures, costing $40,000,000 or so, at the rate of four pictures per month.

In each block of pictures, at least one would be a "blockbuster," he added. A "blockbuster," he explained is a picture which should do at least a minimum of $2,000,000—and perhaps even more.

'As a matter of fact," Robert Benjamin, board chairman, commented: "Our only worry these days is 1957."

The 1956 season has even been taken care of, according to Mr. Krim. Currently, it is assured the company would be able to deliver two pictures per month during that year.

The net result, according to Max Youngstein, vice-president, who returned to New York last week after ten weeks surveying production and promotion in Europe, and whose observations were made part of the "progress report," is that United Artists will probably have 96 pictures within 24 months.

And, Mr. Krim added, even now "blockbusters" for future seasons are being assured. Some of the money making personalities already signed are Joseph Mankewicz, Robert Rossen, Anatole Litvak, Harold Hecht, Burt Lancaster, Stanley Kramer, Jane Russell and her producing company.

"I am extremely bullish about the motion picture industry," Mr. Krim remarked. "And I must say we are trying to demonstrate that bullishness. We are ready to back our own judgment with costly pictures."

He cited the statistic that within the next eight weeks the company will have four pictures alone costing $8,000,000. These are "Night of the Hunter," "Not as a Stranger," "Gabriel Horn," and "Gentlemen Marry Brunettes."

The company's returns have grown so steadily that the next 12 months should bring in $50,000,000, Mr. Benjamin asserted. He noted the grosses the first year of the new management amounted to $18,000,000; the second year, $29-$30,000,000; third, $37,000,000; and the current year should bring $40-$45,000,000.

New York Theatre Directory

The new New York Film Board of Trade directory of theatres is available. It is said to be the only compilation of its kind. It covers theatres, circuits and drive-ins, in the boroughs of New York, in Long Island, New York State adjacent to the city, and New Jersey.

The Saga of Avenue U (continued) ... Chasing Those Chrome Pennies

Al Greene, the newly famous manager of Brooklyn's Avenue U theatre, reports that his campaign to make amends with the Treasury Department for chrome-plating all those 24,000 pennies, now is fully underway. As anyone who reads the papers—or the national magazines—knows by this time, Mr. Greene with showmanly zeal, planned to protest New York City's new five per cent admissions tax by passing out shiny, chrome-plated pennies to his patrons to pay their tax. These he planned to deposit with Mayor Wagner, with appropriate fanfare and flash bulbs, until the T-Men got on his trail and reminded him of a certain little Federal law forbidding the mutilation of currency.

Mr. Greene now is trying desperately to get back those pennies and, at the same time, leading a zealous one-man crusade against further mutilation of currency by anyone. He has planted in local stores tear-sheets of a "Life" article about him, accompanied by a pious warning that "it's against the law to mutilate U. S. currency." He also has alerted the various trade journals which cater to the metal finishing industry to caution their readers about any such plans. These actions, he feels, should help convince the local U. S. attorney that he, Mr. Greene, is sincerely anxious to make amends.

Getting back the pennies is a somewhat slower process. The U impresario contemplated holding a children's matinee August 6, with admission being one chrome-plated penny, but abandoned plans when it occurred to him both the Police and Fire Departments might object to his squeezing 2,000 kids into his 500-seat house. Local banks and merchants now are alerted to his cause and are aiding in retrieving the ill-fated pennies.

Other showmen, too, are cooperating. Last week he received a nice little note from J. W. McGee, manager of the Aldridge theatre in Oklahoma City, along with one of those chrome-plated pennies which obviously had done a heap o' travelling in a short space of time. Commented cheerful Mr. McGee, "With business as it is, you may be better off accepting those 10 years' room and board for free." Mr. Greene, thank you, would just as soon take his chances on the outside.

Fitzgibbons Sees Upturn Under Way

TORONTO: An improvement in the motion picture industry can at last be seen for the first time in some time, John J. Fitzgibbons, president and managing director of Famous Players Canadian Corp., told a luncheon-gathering of the chain's top showmen in Ontario District "B."

Mr. Fitzgibbons paid tribute to these who had contributed to the increased business through their exploitation efforts. The gathering was made up of winners of the Ballyhoo Bonanza Contest conducted by Dan Krendel, district manager.

"Today it is more difficult to get the box-office dollar and for the first time, we can feel our industry can see an improvement in the business," said Mr. Fitzgibbons.

He complimented the managers for their efforts to improve the business. He told them they were successful because they took the time to think about the jobs they had to do.

"You are the kind of showmen who force the growing of the industry like an acorn is forced into a tree," he said. "You take off the peel covering the nut. The ideas you get in ballyhoo is the kernel in that nut. You take the time to think about the job you do. You don't take anything for granted. You've seen the potential in that nut to sell tickets."

He complimented the managers for providing inspiration to the rest of the circuit. As Dan Krendel put it: "We have set the pace for the important showmen in the U.S. through our out-of-the-ordinary selling job."

Morris Stein, eastern division general manager, told the managers: "None of the ideas in ballyhoo are new. It's the manner in which they are presented."

Cash prizes were awarded to those who won the contest. To the monthly-winners went special citations.

New England Allied Joins Attack on Distribution

The Independent Exhibitors of New England, a unit of National Allied, following a board of directors meeting in Boston last week voted to align itself with Allied general counsel Abram F. Myers and his position attacking distribution sales policies. The New England group urged that if other methods fail, the national body "should seek government intervention, as the last resort to guarantee the survival of the small independent theatre."

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

WITH THE start of shooting this week on "Eddie Foy and the Seven Little Foys" (a mouthful of title for anybody's marquee, but a billing that did all right the world around in two-a-day days) three professional careers that have been running in highly profitable parallel for a goodly span of years came to an intersection of the ways but not a crossing. The three professionals are Melville Shavelson, Jack Rose and Bob Hope. The first two of these gentlemen have had an informal type of association going for them a good while now, commencing as companion gag-writers for the Bob Hope radio show, and continuing on over into script-writing for a notable roster of studios and stars, including the self-same Hope in his outstanding "Sorrowful Jones" and a couple of other fellows named Dean Martin and Jerry Lewis in "Living It Up," plus a gold-getter entitled "I'll See You In My Dreams," to name only a handful of their credits.

Melville Shavelson

Jack Rose

The third gentleman has had going for him, as everybody knows, a line of motion pictures that have earned him Top Ten rank in this publication's annual Money-Making Stars poll of exhibitors 13 times out of 13.

Now the first two of these gentlemen are a partnership, and that partnership is in partnership with the third gentlemen, long a partnership himself; and all of these partnerships are in partnership with Paramount Pictures, which is a corporation. (There is a point coming up here shortly.)

The Messrs. Rose and Shavelson are partners in Scribe Productions, Inc., their own company, which they put together a short time ago for many reasons, such as the financial advantages inherent in being a business instead of working for one. Scribe Productions is to produce, package and in any and all other appropriate ways deal in the production of motion pictures, of which "Eddie Foy and the Seven Little Foys" is the first.

Scribe Productions is a partner of Bob Hope Enterprises, Inc., the company that functions in behalf of, for and concerning Bob Hope in some of his activities, in the production of "Eddie Foy and the Seven Little Foys," in which Hope is portraying Papa Foy, who was quite a comedian himself in his time.

Scribe Productions and Bob Hope Enterprices are partners with Paramount Pictures in the production of the picture, which is going in VistaVision and Technicolor as per standing Paramount policy governing all production henceforth, and the film figures, on the basis of past performances of all parties to the tri-partnership, to be a box office natural.

The partners are described as equal, which is to say that the earnings of the production are to be split three ways, and that the three partners contributed equal values to the venture. Doubtless the deal is not actually that simple, but the pattern's like that, and this (getting down finally to the point mentioned above) is an especially clear-cut example of the profit-splitting, risk-sharing, divided-responsibility type of production set-up that is coming into more widespread use by the month out here where the product begins. It appears more likely than not to become the established pattern of production in the years ahead.

The advantages of this kind of partnershipping of risk and reward, trial and error, are numerous and attractive, under current conditions, circumstances and internal-revenue-department regulations. Benefits to writers, actors, directors, other top-salaried persons who stand a chance of keeping some money for themselves under a corporate arrangement, are self-evident.

Benefits to producing studios with distributing arms have not been so widely publicized, save in the profit-statements of some companies which have been engaging in this cooperative variety of procedure for a long enough time for the results to be reflected in their reports.

Benefits to exhibitors, if any, are harder to pin down off-hand, but it does seem probable that they would reap a benefit from the product-improvement that must accrue, more times than not, from the intensified efforts of self-investing artisans.

Ditto the public.

◆

THIS WEEK IN PRODUCTION:

STARTED (7)

A-A
Black Prince (CinemaScope; Technicolor)
Ketchikan
Dynamite Anchorage

COLUMBIA
Women's Prison

FILMAKERS
Mad at the World

MGM
Prodigal (CinemaScope; Technicolor)

PARAMOUNT
Eddie Foy and Seven Little Foys (VistaVision; Technicolor)

COMPLETED (7)

REPUBLIC
Atomic Kid
Hell's Outpost

20TH-FOX
Carmen Jones (Carlyle; CinemaScope; Technicolor)

U-A
Black Tuesday (Goldstein)
Stranger on Horseback (Goldstein; Technicolor)

U-I
Man Without a Star (Technicolor)

WARNER
Trail of the Cat (Batjac; CinemaScope; WarnerColor)

SHOOTING (28)

A-A
Target Earth

COLUMBIA
Seminole Uprising (Formerly "Bugle's Wake")
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)

IND.
Oklahoma (R&H; Todd-AO; CinemaScope; Eastman)
New York Confidential (Greene-Rouse)
Unchained (Bartlett)

MGM
Bad Day at Black Rock (Technicolor)

PARAMOUNT
Blue Horizons (VistaVision; Technicolor)
We're No Angels (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

RKO
Conqueror (CinemaScope; Technicolor)
Cattle Queen of Montana (Bogeaus; SuperScope; Technicolor)

LIPPERT
Outsiders (Hammer)
Black Pirates (Salvador; Ansco)

20TH-FOX
Racers (CinemaScope; color)
White Feather (Panoramic; CinemaScope; Technicolor)
Desiree (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)

U-I
Captain Lightfoot (CinemaScope; Technicolor)
Return of the Creature (3-D)
Foxfire (Technicolor)

WARNER
Young at Heart (Arwin; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
WarnerColor)
Land of the Pharaohs (CinemaScope;

SEVEN pictures were started during the week of record-breaking temperatures (16 July days over 90-degrees; former July record having 11) and seven others were completed. As to shooting, American interests had 35 features in camera stage, here and elsewhere, at weekend.

Over in England, Walter Mirisch, Allied Artists executive producer, began filming "The Black Prince," in CinemaScope and Technicolor, with Errol Flynn, Joanne Dru, Peter Finch and Robert Urquhart in the cast directed by Henry Levin.

Up in Alaska, Allied Artists' Lindsley Parsons started "Ketchikan," starring and directed by Mark Stevens, with Joan Vohs, Martha Hyer, Douglas Kennedy, Mort Mills and Cheryl Calloway also in the cast. John H. Burrows is associate producer.

J. H. Curtis, Cohn Son, Dies at 37

Joseph H. Curtis, 37, advertising executive and son of Jack Cohn, executive vice-president of Columbia Pictures, died Saturday, July 31, of a heart attack in the Northern Westchester Hospital.

Mr. Curtis was vice-president of the New York advertising agency Donahue and Coe and formerly was a vice-president of the Weiss and Geller agency and the Biow agency. He also was associated with various theatrical interests. He once served in Columbia Pictures advertising department and had investments in theatres in Washington, New York, and Chicago. Mr. Curtis purchased the screen rights to the newspaper articles, "Crime on the Waterfront," by Malcolm Johnson, later turning them over to Sam Spiegel who produced "On the Waterfront" from the screenplay as written by Budd Schulberg.

He is survived by his parents; his wife, Mrs. Jewel Hart Curtis; two sons, Bruce and Thomas, and two brothers, Ralph and Robert Cohn.

Jacob Meloff, 65

Jacob Meloff, 65, general maintenance superintendent of the William Greenfield Theatres, Philadelphia and southern New Jersey, for the past 18 years, died July 25 at his home in Philadelphia. Surviving are his wife, three daughters and two sons.

Odeon Circuit Opens Odeon at Edmonton

The newest house on the Odeon circuit of Canada is the Odeon, at Edmonton. It becomes one of five operated there in association with H. A. Friedman. It is designed by Kaplan and Sprachman, Toronto, and is said to be the first house in Canada specifically constructed for wide screen. It also is equipped for stereo sound. Its opening picture was J. Arthur Rank's "Man with a Million."

West Pennsylvania Allied Backs Myers' Statements

The board of directors of Allied Theatres of Western Pennsylvania have joined the growing list of local Allied units endorsing Allied general counsel Abram F. Myers' blast at distributor policies and threat to seek governmnet intervention. Following a meeting held in Pittsburgh last week, the board passed a resolution specifically endorsing Mr. Myers' statements and asking if the forthcoming Allied talks with distributors fail, that national Allied be directed to seek government intervention following the national board meeting at White Sulphur Springs.

People in The News

Milton R. Rackmil, president of Universal Pictures, and Alfred E. Daff, executive vice-president, have returned to New York from Hollywood.

Eric Johnston, president of Motion Picture Association of America, was due in Washington from Spokane Wednesday, and is scheduled to be in New York Monday to address the International Motion Picture Distributors Association on the recent French film pact.

Manny Reiner, foreign manager of Samuel Goldwyn Production, has resigned.

David E. Weshner has been appointed producer's representative for United Artists' "Suddenly," a Robert Bassler production.

Lydia Parker has been appointed head of the national contract department for Selznick Releasing Organization.

Louis B. Mayer has returned to Hollywood from New York.

William E. Cheesman has been appointed field sales representative for Radio Corporation of America theatre products in the eastern and northeastern regions.

Sam Rosen, executive vice-president of Stanley Warner Corp. left New York last Sunday for an extensive tour of western Europe.

Austro-Yugoslav Film Wins Selznick Award

BERLIN: The Austro-Yugoslav film, "Die Letzte Brucke," has won the fifth annual David O. Selznick award for European films that do the most to promote mutual understanding and good will between the peoples of the world, presented at the Berlin film festival. The film, produced by Cosmopol Films, Vienna, directed by Helmut Kautner and starring Maria Schell and Bernard Wicki, was the recipient of the Golden Laurel award. Golden Laurel medals for the noteworthy films other than the Golden Laurel awards were voted to: "The Conquest of Everest" (Britain); and "La Guerra De Dios," (Spain).

MGM Signs Quimby to New Long-Term Agreement

Fred C. Quimby, head of MGM short subject production and cartoon producer, this week was signed to a new long-term contract on the occasion of his 30th year with the company. The signing of the new contract also marks the 15th anniversary of Mr. Quimby's cartoon characters, "Tom and Jerry," who have been awarded seven of the eight cartoon "Oscars" won by MGM since 1940. Simultaneous with the signing of the new pact, the studio announced the immediate organization of two new live-action short subject units, one for dramatic subjects and the other for situation comedies. The addition of two cartoon units was announced last week.

Two Baltimore Houses Change Hands and Policy

BALTIMORE: Two major subsequent-run theatres here are changing over to an art-film policy. They are the Centre, where renovation starts July 1. When it reopens the first week in August, it will be known as Cinema Centre.

M. R. Rappaport, general manager of the I. A. Rappaport interests, announced the theatre has been taken over from Morris Mechanic. The Rappaports already operate the Town, Hippodrome and Little.

The other house is the Linden, which closed last week for remodeling. It will open July 30 as The Cinema, according to Howard Wagonheim, vice-president of the Milton Schwaber Theatre which owns the Linden. Plans call for complete renovation and re-seating.

Hewitt District Head Of Fox Wisconsin

MILWAUKEE: Gordon Hewitt, film buyer and booker for Fox Wisconsin Amusement Corp. has been named district manager, following the retirement of Harold J. Fitzgerald. The appointment was made by Charles P. Skouras, president of National Theatres, Inc. parent of Fox Wisconsin.

Kansas-Missouri Meeting

September 28 and 29 will be the two days for the annual convention of the Kansas-Missouri Theatre Association, in the Hotel President, Kansas City, the unit announced, after a meeting of the board of directors in that city last week. The board also has decided there will be no "commercial displays" at the affair.

Levy Joins I.F.E.

Arthur H. Levy has joined I.F.E. Releasing Corp. as sales representative for the exchange areas of Washington and Philadelphia. Mr. Levy, who replaces Mike Seigel, has 23 years of sales and branch managerial experience in the industry.

The National Spotlight

ALBANY

The simultaneous move-over of "Apache" from Strand to Ritz and of Living It Up" from Palace to Grand proved the adage that "good pictures make good business, even when they compete". . . . Vacations sent away managers Stanton Patterson of the Leland, and A. O. La Flamme of the Strand. Louis Rapp, Erie, Schenectady, is substituting for Patterson and Oscar J. Perrin, Madison, for LaFlamme. . . . William With, Palace manager, and John Gottuson, assistant, returned from vacations. . . . Herbert Schwartz, Columbia salesman, has gone to Ellenville in the Catskills. . . . Proctor's in Schenectady will present Tommy and Jimmy Dorsey's orchestra as an added attraction Aug. 19, Fabian city manager Guy A. Graves announced. . . . Harry Lamont features a new playground and kiddie rides at Riverview drive-in, Rotterdam.

ATLANTA

Jack Hegarty, manager of the Florida theatre, Sebring, Fla., has been transferred as manager of the Silver Moon drive-in at Lakeland, Fla., a unit of the Floyd Circuit. Floyd Boeman, takes over as manager of the Florida, transferred from Tarpon Springs. . . . The Variety Club, Jacksonville, Fla. expected to open its new Club Room in the Roosevelt Hotel about August 6. . . . George Anderson, booker at RKO, Jacksonville, Fla., was in visiting. . . . Betty Burts, has joined Dixie Theatrical Printing Co. . . . Kate Wright, formerly with Astor, goes over to Kay Exchange. . . . Miss Elizabeth Montize is now with Astor Pictures. She replaces Mrs. Rose Lancaster, now with Strick-Land Films. . . . William Richardson, president of Astor, checked in after a visit to Florida. . . . Leonard Burch, branch manager, United World Films, is back at his office after visiting his parents in New York. . . . Jimmy Bello, special representative for Astor, is back on the row after holding down the shipping department during the vacation of Gus Lee. . . . The WOMPI held its monthly meeting at the Henry Grady Hotel.

BALTIMORE

Richard Dizon, Town manager, was escorting Virginia Gibson, one of MGM's starlets from "Seven Brides For Seven Brothers," about town on an interview tour. . . . Cliff Jarrett, Warner salesman for eastern shore territory, was vacationing in Ocean City. . . . Oscar Coblentz is installing CinemaScope equipment in his Alpha theatre. . . . Jack Cosgrove, "Newspost" feature writer, attended the Allied Motion Picture Theatre Owners picnic as guest of C. Elmer Nolte, Jr. . . . Sam Isaacson, Stanley projectionist, was vacationing in New York, and Jack Sidney, Loew manager, was vacationing on Long Island. . . . Caryl Hamburger, presently manager of the Little theatre, will become manager of Rappaport's Cinema Centre when it opens this month. . . . Rodney Collier, Stanley manager, is back from vacation. . . . Schwaber Circuit's newest, the Cinema, opened last week after a complete remodeling and renovation. House, formerly called the Linden, is now the Cinema, a 500-seat art house. . . . Walter Gettinger, Howard theatre, is back from New York.

BOSTON

The best summer business in many years was registered in the downtown theatres with "Gone With The Wind," "Duel In The Sun," "Magnificent Obsession," "The Caine Mutiny" and "Living It Up." All were well above expected grosses. . . . Ben Babb, recently returned to the SRO staff as head of publicity and advertising, spent a day in town visiting Joe Levine of Embassy Pictures, distributor of "Duel In The Sun" for New England. . . . The 900-car V F W drive-in, West Roxbury, built by the Redstone Drive-in Theatres opened August 5. It has a 120-foot wide, curved screen with both magnetic and single optical sound tracks for the showing of CinemaScope films. . . . The annual Variety Club Day At The Races is set for August 19 at Narragansett Park where members will be the guests of Judge Dooley at the Terrace Club. . . . The 20th-Fox Little theatre in the exchange has been equipped with CinemaScope pictures. . . . The Katahadin drive-in, Mattawamkeag, Maine, is set to open by the end of August

BUFFALO

Billy Keaton, chief barker of the Variety club and his wife, Reggie, are publicity chairmen for the 1954 Mistletoe Ball to be staged in Williamsville, Dec. 27. . . . Free movies are being shown each Sunday afternoon through Aug. 29 in the Buffalo Museum of Science. The films are from the museum's Film Library. . . . Charles Coburn, veteran screen star, made a personal appearance at the Eckel in Syracuse in connection with the showing there of "The Rocket Man". . . . Bill Rosenow, manager of the Skyway Lakeshore drive-in, has moved into his new mansion in Orchard Park, where his personally-cooked, garden-grill dinners are a feature when guests show up to admire the place. . . . The Falls Autovue and the Starlite drive-ins in the Cataract City are now using an attractive combination ad in the "Niagara Falls Gazette." . . . Buffalo's new TV station, WGR-TV expects to start programming Aug. 14. . . . Watching the movies at the Grandview drive-in on Route 5 and Lake street, Angola, the other evening, Joseph Maracle of Buffalo was injured when he was struck by another car.

CINCINNATI

Closing the summer season of opera at the Cincinnati Zoological Gardens, which because of outstanding business was extended for an additional week, has removed at least some of the theatre competition. . . . Many of the suburban houses report that their business is better during the heat of the summer, as patrons come in to take advantage of the cooling system. . . . Among vacationists are Joseph F. Alexander, RKO city manager and manager of the RKO Albee, and Louis Wiethe and family. . . . The Cincinnati Variety Club, Tent No. 3, is making plans for its annual golf tourney to be held at the Summit Hills Country Club in late August. The affair has attracted a big following in previous years. . . . The neighborhood Rossville, operated by George Turlukis, at nearby Hamilton, Ohio, has celebrated its eighth anniversary. . . . Among CinemaScope installations recently reported in Ohio are the Midway theatre, in Bethel, and Andover theatre, in Andover, and the Cruise-in, at Lancaster. In Kentucky, the following installations have been or soon will be made: the Hippodrome, at Corbin, the Shelby theatre, at Shelbyville, the Bell theatre at Pikeville, the Harlan drive-in, at Martin's Forks and the Lake drive-in, at Hickman.

CLEVELAND

Contrary to general belief, big screen attractions are drawing big crowds in spite of high temperatures, outside entertainment, straw hat theatres, horse racing and vacations. . . . Leslie Hirsch resigned from Monogram to become a full-time house wife. . . . MGM office manager George Bailey is vacationing. . . . Frank Slavik did not renew his lease on the Shane drive-in, Andover, which will henceforth be operated by the owners. . . . Mark Goldman, IFE division manager, attended the company sales meeting in New York. . . . John C. Wein, B-5 business manager, is making friends by substituting for vacationing shippers. He did a two-week stretch at Republic and now he's at RKO where he was head shipper for 28 years before going into union organization work. . . . The U. S. Army has purchased steel CinemaScope frames from Selby Industries, Inc., headed by John Selby. . . . Herbert Ochs, head of the Ochs operated drive-in circuit, is making a tour of his Canadian theatres accompanied by Mrs. Ochs. . . . Mike Bodit, Hippodrome assistant manager, vacationed in New York seeing more shows.

COLUMBUS

The Lyric at Greenfield, Ohio, has been ordered closed by the Ohio Division of Factory and Building Inspection. J. Wonderberger, supervisor of inspection, said the order would continue in effect "until certain existing conditions" in the theatre building are corrected. . . . Mrs. Theofani Pekras, mother of Ted Pekras of the Oak theatre, died. . . . Mrs. Virgil Jackson, wife of the former owner of the Uptown and other theatres here, is visiting her son and daughter-in-law, Mr. and Mrs. James A. Jackson of Grandview. Mr. Jackson will be here later in the summer. The elder Jacksons are now operating the Saddle and Surrey guest ranch near Tucson, Arizona. . . . Actors

(*Continued on following page*)

(*Continued from opposite page*)

Duncan Renaldo and Leo Carrillo were here as stars from Tom Packs' circus for a benefit show for the Columbus Boys' Club. . . . James Bushman, WTVN executive who has been chairman of the temporary board of directors of the Showmen's Club, will leave for a new position with a Yuma, Arizona television station. . . . The State, Westerville, Ohio, is planning to install CinemaScope equipment.

DENVER

About $15,000 damage was done to the East drive-in, owned by Wolfberg Theatres, in a rain and hail storm driven by a high wind. The force was such that speakers were torn out of the ground. The storm happened in the daytime. . . . Harold Cunyus, owner of the Roxy, has leased the Alpine, renamed it the Uptown, and is reopening it after he installs CinemaScope and does some other remodeling and renovating. The house has been closed for some time. . . . Lou Astor, circuit sales manager for Columbia, was in conferring with Robert Hill, branch manager, and with Harold Green, Salt Lake City branch manager. . . . Pete Meirs is building a 250-car drive-in at Lusk, Wyo. . . . Joe Stalman, partner in the Mile-High drive-in, Douglas, Wyo., has sold his interest to his three partners. . . . John Pietrantonio, booker at Lippert Pictures, is vacationing.

DES MOINES

Central States held a gala opening of its new drive-in theatre on Highway 30 outside of Boone. Special entertainment was a feature of the ceremonies on July 30. . . . A flash fire in the projection booth at the Varsity theatre, Des Moines neighborhood house, caused about $1,500 in damages the other night. . . . Patrons of the Corral drive-in at Cherokee helped the theatre and its staff observe its fifth year. . . . Oky Goodman of Villisca has purchased an interest in the Oskaloosa Theatre Co., Oskaloosa, and has taken over as city manager of the Rivola, Mahaska, and the drive-in theatres. . . . Irving Sochin, Universal general manager of short subjects, and Lester Zucker, district manager, called on Universal manager Lou Levy last week. . . . Milt Feinberg is back at his NSS desk following a two-week illness. . . . Eleanor Powell of Central States was married recently to Donald D. Dingeman of Des Moines.

DETROIT

Every time visiting students show up in the area, Alden Smith throws out the welcome mat at his Oak drive-in in Royal Oak. The latest group was made up of Chilean Civil Air Patrol cadets. . . . This Is Cinerama has added another matinee for the benefit of Detroit's big tourist season. This will be on Mondays for the rest of the summer. . . . Betty Carr, one of the "seven brides" was a promotion visitor. . . . Manager C. E. O'Bryan previewed "On the Waterfront" with the regular showing of "Ring of Fear". . . . WXYZ-TV has bought 26 Italian pictures for television use according to James Riddle, president. . . . Wilson Elliot, manager of the Jewell, Mount Clemens, staged an auto race in connection with the showing of "Johnny Dark." . . . Percentage suits have been brought by Paramount, Warner Bros., RKO, 20th-Fox and Universal against The N-K theatre, Grand Rapids, and the N. K. drive-in, Muskeegon. The theatres are operated by Nick Kuris of Grand Rapids.

HARTFORD

Mrs. Paul W. Amadeo, wife of the general manager of Turnpike Theatre Corp., Newington, Conn., has returned to their Hartford home, following surgery. . . . Jack A. Sanson, manager of the Stanley Warner Strand, Hartford, is back at his desk, following a Pennsylvania-Connecticut vacation. Harry Corlew was relief manager. . . . Rube Lewis, stage manager at Loew's Poli Palace, and business agent of Local 84, IATSE, Hartford, has resumed his duties, following surgery. . . . Lou Anger has installed SuperScope lens at the Barnum theatre, Bridgeport. . . . Mrs. John E. Petroski, wife of the Palace, Norwich, manager, has left Lawrence Memorial Hospital, New London, following surgery. . . . Bill Landers has been named assistant manager of the Stanley Warner Garde, New London, replacing Thomas D. Ganon, resigned. . . . Nick E. Brickates, manager of the Garde, New London, has returned there from Old Orchard Beach, Me. . . . Miss Tillie Pysyk of Loew's Poli, Norwich, has returned there from San Francisco.

INDIANAPOLIS

Joe Bohn, Real Art branch manager, is spending a few hours at the office each day after recuperating from his recent illness. . . . Ed Bigley, United Artists branch manager, is building a new home. . . . Dick Lochry, operator of the Arlington and treasurer of the Allied Theatre Owners of Indiana, is the proud father of a boy, Jimmy, born July 26. . . . Sylvia Sidney is here to star at the Town and Country Summer Theater in "Angel Street" this week. . . . Dean Brown has booked Erskine Hawkins and his "Rhythm and Blues" show for two performances on the stage Aug. 12. . . . Tommy McCleaster, 20th-Fox division manager, visited the office here last week. . . . Universal is remodeling its building on film row. Ground floor private offices for salesmen are in the plans. . . . Both Columbia and RKO installed air conditioning here this summer.

JACKSONVILLE

Byron Adams, UA division manager in Atlanta, came to the branch office here for conferences. . . . Bob Stevens, 20th-Fox salesman, escaped with slight injuries in an auto accident at Tampa. . . . Paul Hargette, Columbia branch manager, was back from Miami where, he said, "The Caine Mutiny" had had terrific openings at three of the Wometco circuit's houses. . . . CinemaScope made its first appearance for Negro theatre patrons in north Florida when "The Robe" opened at the local Strand. . . . Bob Capps, MGM salesman, served temporarily as branch office manager. . . . Buford Styles' U-I staff embarked on an August shorts and features drive honoring Jimmy Frew, U-I division manager, Atlanta. . . . Marvin Schubert resigned from his post on the Columbia booking staff. . . . John N. Spearing, business agent for IATSE Local No. 511, projectionists, and Angelo Sands, Miami business agent for IATSE Local No. 316, stage employees, left to attend funeral rites in Atlanta for Fred Raul, an international IATSE secretary. . . . Ed Sheil, FST home office, took off on a delayed vacation. . . . Laurel Barton returned to her FST desk after illness. . . . Phyllis McCutcheon subbed for Flo Korch during the latter's annual leave from her FST duties.

KANSAS CITY

Walter H. Kirkham, head booker for Commonwealth Theatres, where he started as bookers' seceretary 17 years ago, died July 27, aged 42 years. He is survived by his wife. . . . The extreme heat and extended drought this summer, added to drought of the past two years, have created a serious condition in parts of Kansas and Missouri, and for communities primarily dependent on farm income. . . . Hot weather continues a factor in the relatively high level of theatre attendance in theatres air-conditioned. Both subsequent as well as first runs are having generally better income than for the summer of 1953—part of which is credited to quality of product. . . . The RKO Missouri has broken a house record with "The High and the Mightv," now in its fifth week and the longest run for any attraction at this theatre.

LOS ANGELES

Upon returning from her vacation, Margaret Murphy announced her engagement to Roy Muddell. They plan to marry this Fall. . . . Judy Poynter has been assigned the buying and booking duties for the re-opened Grove theatre, Lemon Grove, which is now owned by Langford and Long. . . . The Foothill theatre in Rialto has joined the booking office of Earl Johnson. . . . George Tripp, Warner salesman, off to San Diego to attend the opening of the new Capri theatre, which was formerly the Egyptian. The Capri has been completely reequipped and re-decorated and is being operated by Burton Jones, who also has the Helix theatre in La Mesa. . . . "The Caine Mutiny" completed its initial stanza at the Hillstreet and Pantages theatres with a total of almost $81,600, which broke a house record at the Pantages held by "Bells of St. Mary's."

MEMPHIS

Sale of Petit Jean theatre at Morrilton, Ark., and Spa at Hot Springs, Ark., to United Theatres Corporation. is announced. L. M. Mange, Isaac H. Roland and O. G. Abernathy sold Petit Jean and Dickinson Operating Co., sold Spa to United. These purchases bring to 26 theatres in eight Arkansas cities operated by United. . . . Carl Skaggs, formerly with Princess and Legion theatres in Mayfield, Ky., has accepted a position with the Plaza, Luciann and Rosemary theatres in Memphis. Skaggs was formerly office manager of MGM at Memphis. . . . W. E. and Arthur Elkins, brothers, who operate Elkin theatres at Aberdeen, Miss., have returned from a vacation at Atlantic City. . . . R. G. Varner, owner, has closed Star theatre at Hermitage, Ark. . . . Ben Cammack, district manager RKO, and Jimmy Frew, Universal district manager, were in town from Dallas.

MIAMI

Welcomed back by fellow workers of Wometco and WTVJ, Mark Chartrand has returned to his public relations chores after an extended leave of absence. . . . Leon Netter, Florida State Theatres president, and

(*Continued on following page*)

(Continued from preceding page)

Bob Harris, in charge of confections for the same organization, were down from Jacksonville on a business trip. . . . Not on the program was the recent hold-up of the cashier, Mae Langlois, at the Mayfair Art theatre. . . . Dana Bradford, manager of the Rosetta, was called to Bradenton, Fla., recently when his mother suffered a heart attack. Krag Collins has been relieving in his absence with Dave Kay as assistant. . . . Clarence Silvers, projectionist at Mayfair Art, was hospitalized recently for minor surgery. . . . Ruth Warren, secretary to Harry Botwick, Florida State Theaters' division manager, is on a vacation that will take her to the Carolinas and New York.

MILWAUKEE

An area meeting was held by Wisconsin Allied at Mt. Horeb this past week. It was a social day. . . . The next regional meeting to be held by Wisconsin Allied will be August 31 at the Wausau Hotel, Wausau. . . . Variety of Wisconsin, Tent 14, honored Gene Kilburg at a testimonial luncheon, August 2, at the Boulevard Inn. Kilburg, formerly head of Supurdisplay, distributors of the Buttermat, is now connected with the Mrs. Stevens Canday Co., Chicago. He is also a past Chief Barker of Tent 14. . . . Harry Karp, booker for Eskin Theatres, is a proud father of a baby boy. . . . Prizes galore, good food, contests, cards and golf, are but some of the highlights of the Wisconsin Variety's annual stag outing and golf tournament, September 13, at Brynwood Country club.

NEW ORLEANS

Theatre Service Company, buyer and booker for Dixie Theatres' Rex, Hammond, La. advised of its closing July 27 for an indefinite period. . . . Theatres No. 1 and No. 2, Camp Polk, Leesville, La. will reopen August 8 for the summer while the National Guard is in training there. . . . Mrs. L. M. Rube advised Transway that she has reopened the Carolyn, New Hebron, Miss. for Saturday showings for a short time only, with plans for full time schedule later in the season. . . . O. Fomby, who for many years has operated the Paula, Homer, La. sold it to the opposition, Mrs. W. P. Florence, owner of the Pelican. The new management will take over August 16. . . . Gordon Bradley, Paramount's assistant southern division manager, was at the local exchange. . . . Loretta Compter replaces Mrs. Isabelle Montgomery, who resigned, as stenographer in Warner Bros. booking department. . . . Rene Brunet, Jr. co-owner of the local Imperial, is back from Los Angeles where he attended the funeral of his aunt Justine Brunet, whom many of the old timers remember as an associate in the long-time demolished Harlequin, a neighborhood theatre.

OKLAHOMA CITY

The Yale theatre, Sapulpa, Okla., was destroyed by fire July 27. Jimmy Zartaludes, manager of the theatre and owner of two other buildings destroyed by the fire, predicted damage would run more than $300,000. . . . NE "66" drive-in theatre, Oklahoma City, has installed a giant screen for CinemaScope pictures. . . . Twilight Gardens drive-in theatre is the first Oklahoma City drive-in to show "The Robe." Admission prices were at the regular level. . . . Samuel Carr Scott, 59-year-old motion picture distributor in Oklahoma City, died July 25 at St. Anthony hospital. He had been ill four months. Mr. Scott came to Oklahoma City about 25 years ago and has since worked in various capacities in the motion picture industry. Survivors are his wife; two sisters, a brother.

PHILADELPHIA

Robert Weiner, field representative for Columbia Pictures in Chicago, and son of Harry E. Weiner, district manager here for Columbia Pictures, was married to Carol Sabel last week in Chicago. . . . Jesse Shields was reelected president of Local 307-A, Negro union of Motion Picture Projectionists, with Alvin Reavis, projectionist at the Vogue, elected business manager. . . . Frank B. Porter, veteran theatre man in Reading, Pa., and official in various theatre employees' unions there, left an estate of $15,000 or more in personal property, court house records disclosed. . . . The annual golf tournament and dinner dance of the local Variety Club, Tent No. 13, is scheduled for September 17 at the Meadowlands Country Club, Blue Bell, Pa. . . . Dr. Peter J. Favini, son of Louis Favini, owner of the Favini, Scranton, Pa., was appointed chief resident physician at the Scranton State Hospital. . . . Nate Milgram announced that his new De Luxe Theatre Booking and Buying Service here is now handling the Cross Keys, New Oxford, Pa., and the Riverview drive-in, Pittstown, Pa. . . . John Mulkerin serving as relief manager at the Comerford's Orient, Globe and Rialto in Scranton, Pa. . . . John Schaeffer has taken over the Realart Film Exchange from Nelson Wax, who left the industry to become Philadelphia branch manager for the American Health Insurance Corp.

PITTSBURGH

"Broken Lance" and "Francis Joins the WACs" will follow the current "Garden of Evil" into the Fulton. . . . Bill Elder, the

(Continued on opposite page)

MINNEAPOLIS THEATRE SPOTS REAL ART WITH REEL ART

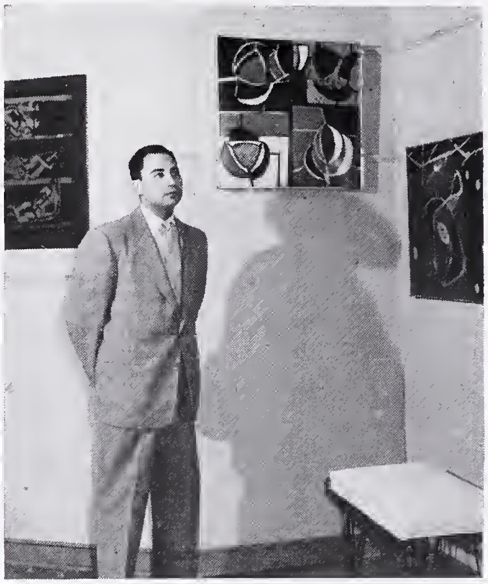
MINNEAPOLIS: When one thinks of an "art" house, he usually associates it with foreign and "carriage trade" pictures. The Westgate theatre in suburban Minneapolis is an art house in the real sense. It not only shows a variety of "art" pictures, but actually has art exhibits.

The project had its beginnings when John Sherman, art and music critic of the Minneapolis "Star and Tribune," suggested to Martin Stein, owner of the theatre, that there was need in Minneapolis for an additional showplace for contemporary art.

Feeling that his house was ideal for such an innovation, Mr. Stein went ahead with plans to convert the lobby and lounge of the theatre into an art gallery. First he contacted the Minnesota Artists Association and secured its cooperation in furnishing exhibits. Then he proceeded with the actual physical conversion of the lobby and lounge. The walls, which formerly were beige with a flowered print design, were all painted a medium shade of gray. This color scheme tends to give both the lobby and lounge a feeling of spaciousness and at the same time provides a background which does not detract from the exhibits.

Overhead spot lights were installed on the ceiling in both the lobby and lounge for maximum illumination of the exhibits. Three modern benches with black wrought iron legs and off-white cushions were set along the sides of the lounge. Gray asphalt tile floor to blend with the walls was laid in the lounge in contrast to a multi-colored carpeting in the lobby.

The exhibits are changed approximately every three weeks. A cross-section of works by well-known Minnesota artists has been shown. Usually the Westgate concentrates on the works of one artist at each showing, and pictures on exhibit may be purchased by theatregoers.



MARTIN STEIN

The house is located near the Edina Country Club district, a swank residential area, although it does draw patrons from a wide area. The small, intimate house attracts a clientele which is interested in both "art" films and art exhibits, and the gallery has been well received.

"There has been an attempt to keep the level of the theatre one of congeniality and artistry," according to Sam Niefeld, manager of the Westgate.

However, Mr. Niefeld has observed that even some persons with supposedly little interest in art tend to spend from 15 to 20 minutes before and after the show looking at the exhibits.

(Continued from opposite page)

manager of Loew's Penn, is on a three-week vacation to his native Milford, Conn. . . . "Susan Slept Here" will follow the current "King Richard and the Crusaders" at the Stanley. . . . "Hobson's Choice," first click in the Squirrel Hill in some time, seems set for a healthy run. . . . "Caine Mutiny" is doing sensational business in the Harris. . . . "Gone With The Wind" is still drawing heavily in its third week after a lusty $25,000 in its second Penn stanza. . . . "The French Line," recently yanked from the Fulton booking chart, goes first-run into ten local and district drive-ins Aug. 14. . . . Bill Zeiler, Harris manager, took off for a two-week vacation in Winchester, Va. . . . "This Is Cinerama," approaching its ninth month in the Warner, developing second wind and averaging a most satisfactory $14,000 weekly.

PORTLAND

First run business continues to boom despite the heat and hiked admissions. Strong product is paying off. . . . Dwight Long, producer of "Tanga Tika," was here for a week to work with Guild theatre manager Marty Foster. . . . Journal drama editor Arnold Marks is off to Ashland, Ore. for a few days for the Shakespearean Festival. . . . Oregon film men will have their annual golf tourney at Tualitan Country Club Aug. 10-11. . . . Bert Gamble has taken over the manager's position at Evergreen's Oriental theatre. . . . Oscar Nyberg moves to top spot of soon-to-be-opened Fox. . . . Charles Skouras has set Aug. 12 for invitational premiere of the house.

SAN FRANCISCO

N. P. "Red" Jacobs, president, Favorite Films of California, Inc., has moved his office from San Francisco to Los Angeles where he will take up residence. . . . William Greenbaum's Film Booking Agency of Northern California took over two new accounts: Tioga drive-in, Merced and Tokay drive-in, Lodi. . . . The Robert Clark Booking Agency took over booking and buying for Dos Palos drive-in, Dos Palos. . . . On August 11, drama editors of three San Francisco newspapers (Hortense Morton, "Examiner"; William Hogan, "Chronicle"; Fred Johnson, "Call-Bulletin") will be in Los Angeles for the premiere of "Rear Window". . . . Al Shmitkin, Warner Bros. manager, was in Los Angeles the past week for a conference. . . . L. E. Tillman, Columbia manager, was expected back from Los Angeles meeting with Lou Astor of New York. . . . Kenneth E. Ketner, former assistant, Downtown Paramount, Los Angeles, is now assistant at the Paramount here, replacing Lawrence Tovar who resigned. . . . George Helms replaced J. J. Wright as assistant regional manager of the San Francisco area of the Army and Air Force Motion Picture Service office. Wright has been transferred to the New York office of MPS.

ST. LOUIS

The Ozark theatre, Bismarck, Mo., has closed for the remainder of the summer season beacuse of the excessive heat. It will reopen September 11 and will run four days a week thereafter. . . . Ray Conner, managing director of the Ambassador theatre, St. Louis, announces that Cinerama, in its twenty-fourth week, is still going strong. . . . H. M. "Gilly" Burnett, manager of the Granada theatre in Mt. Vernon, Ill., has announced that he has arranged with Mel Barker, motion picture director and producer to make "The Mt. Vernon Story." It will depict the history and assets of the city. . . . A CinemaScope screen and sterophonic sound system has been installed in Ozark theatre at Eldon, Mo. . . . Gerald Berger has been appointed assistant manager of Loew's State theatre in St. Louis. He previously was with the Metro Exchange and Loew's Orpheum. . . . The Williams theatre at Union, Mo., is undergoing extensive remodeling, including installation of CinemaScope equipment.

TORONTO

W. G. Sharp, manager of Sharp's Theatre Supplies Ltd., Calgary, has been elected chairman of the Engineering Institute's branch in that city. . . . June saw a total of $154,500 in contracts let for four theatre construction and alteration projects. Two in Ontario, were worth $100,000, one in Alberta for $50,000 and one in Quebec for $4,500. . . . Plans are going ahead on the construction of a film exchange building in Vancouver, while plans have been completed by Raymond Allen of the Amherst theatre, Montreal, for a film exchange building in that city. Owner of the Vancouver building is Stage Productions Ltd., headed by Jack Aceman. It will cost $400,000. . . . TV receivers are selling better than ever as more stations are opened in this country. Thus far this year manufacturers report a total sales of 181,233, with 22,343 unloaded on the market in June.

VANCOUVER

George Thrift, Les Walker and Frank Smith, executives of Projectionists Local 348, have left for Cincinnati to attend the national convention of the IATSE. . . . Pola-Lite engineer Bill Spooner and Tex Cates, Canadian manager, were in for a trade-showing of the new Pola-Lite 3-D single film system held at the Capitol. Exhibitor reaction was favorable. . . . Ross Forrester is the new assistant to Charlie Doctor, Capitol manager. He succeeds Victor Tombe, who was promoted to manager of the suburban Regent, replacing Mac Smee, resigned. . . . Bill Botsford, Victoria Road manager who came here from Toronto recently, quit to go into the lumber business on Vancouver Island. . . . Barney Regan, district office broker, will double in brass doing both jobs until a manager is appointed to the Victoria Road. . . . Two FPCC downtown managers, Ivan Ackery, of Orpheum, and David Borland, of the Dominion, are holidaying on Vancouver Island beaches. . . . A crackdown on all Bingo games, whether for charity or not, was promised by Vancouver City Council. . . . Vancouver is busting at the seams with visitors from all over the world, here for the British Empire Games which run for eight days. Some 30,000 were present at the opening. Theatres are looking for a grim week of business, unless it rains.

WASHINGTON

Robert Smeltzer, Warner Bros. Pictures district manager, attended a two-day sales meeting on the west coast. . . . John Broumas, formerly with Roth Theatres, is now with Transamerica Theatres. . . . Frank M. Boucher, TV Guide, and Mrs. Boucher, are spending a few days in Atlantic City. . . . Ann Sothern is in Washington at the "Casino Royal" doing a night club stint. . . . Irving Martin, Loew's Columbia theatre, spent a few weeks subbing at Loew's Aldine theatre in Wilmington. . . . Charles Hurley, RKO salesman, and family, were vacationing at Revere Beach, Mass. . . . Bill Benick is the new booker at Paramount. . . . Transamerica Theatres have opened an office in the Citizens National Bank Bldg., Langley Park, Md.

Reorganize Colorado Group To Include More States

The Colorado Association of Theatre Owners met last week in Denver and voted unanimously to reorganize under the banner of Rocky Mountain COMPO. Pat McGee, president of the former group, continues as president of the new organization, whose board of directors has been enlarged from seven to 10. Purpose of the reorganization, it was said, was to enlarge the scope of the group to include exhibitors of Wyoming, South Dakota, western Nebraska and New Mexico, as well as Colorado. The group pledged to defend all exhibitors against the threat of local taxation and to provide information on improvements and trade practices which will be of benefit generally.

RCA 6-Month Net Up to $19,268,000

Net profit of Radio Corp. of America and subsidiaries for the first six months of 1954 was $19,268,000, an increase of $1,083,000, or six per cent over the 1953 period. Earning before Federal taxes for the six months amounted to $39,603,000, an all-time high. Earnings on the common stock was $1.26 per share, compared with $1.18 per share in the first half of 1953.

Sales of product and services attained an all-time record volume of $444,369,000 during the six months, exceeding by $33,683,000 or 8 per cent, the previous peak established for the first half of 1953.

Name Majors in Clearance Suit

Herbert J. Elliott, new owner of the Fern Rock, neighborhood Philadelphia house, filed a triple damage anti-trust suit in the U. S. District Court in Philadelphia charging that R.K.O., Loew's, Universal-International, Columbia, United Artists and Paramount with refusing to license films for his theatre on a key-run basis. The suit also charges the distributors are imposing unreasonable clearances in favor of the Esquire and Bromley in the immediate neighborhood.

The suit asks damages in an unspecified amount and injunctive relief, giving the Fern Rock a key run.

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

YOUNG MAN WITH AMBITION WANTS JOB as general manager of small theatre chain. Present contract expires in September. Prefers East Coast but will consider other areas. Box 2801, MOTION PICTURE HERALD

THEATRE EXECUTIVE, $15,000. WORTH IT! Box 2799, MOTION PICTURE HERALD.

HELP WANTED

WANTED—THEATRE MANAGERS. EXPERIenced. Exploitation minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to Charles Comar, Personnel Manager, STANLEY WARNER THEATRES, 2217 Clark Bldg., Pittsburgh, Pa.

WANTED: TOP MANAGER FOR NEIGHBORhood Boston theatre, experienced in exploitation, advertising and complete management. Salary $100 weekly. Write qualifications to F. W. HARDING, 38 Church St., Boston 16, Mass.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION—SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES—ball-bearing bucketblade exhaust fans 12"—$25.50; 16"—$37.50; 18"—$45. Prompt deliveries blowers and airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRY DRIVE-IN OUTFITS $1595 UP. (SEND for lists). Incar speakers w/4" cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

ALL STAR VALUES! RCA PG-139 sound system, rebuilt, $895; Super-Simplex and E-7 mechanisms, six months guarantee, $475 pair; Strong Mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes $535. Lowest prices on screens and lenses! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

EQUIPMENT BUY OF LIFETIME! COMPLETE RCA outfit used only month $3,500. Includes Brenkert BX80 projectors, Enarc lamps, Century generator, MI-9030 soundheads, RCA amplifier, two-way speaker, etc. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WHY WAIT? GO WIDE-SCREEN WITH S.O.S. Save money! Mirroclaric metalized all purpose screen w/invisible seams, only $1 sq. ft. Prompt shipments, lowest prices projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

WANT TO LEASE CONVENTIONAL HOUSE OR drive-in, or small town with both types. Oregon or Washington. Option to buy. Year's lease in advance. Box 2798, MOTION PICTURE HERALD.

SEATING

THIS IS IT! 1500 AMERICAN BODIFORM fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postpage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, ballons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

Massachusetts Official Seeks New Projection Room Rules

Commissioner of Public Safety, Otis Whitney, will propose a new set of regulations regarding the operation of projection rooms in Massachusetts theatres, it was learned last week. The proposals will be made at a public hearing scheduled to be held at the State House in Boston August 18. Meanwhile, Independent Exhibitors, Inc., is reported to be seeking an injunction against the commissioner's order to enforce the regulation requiring two men in a booth, which has been subject to litigation for more than two years.

Legion Reviews Five; Rates One As "B"

The National Legion of Decency reviewed five new pictures this week, placing one, Universal-International's "Naked Alibi," in Class B, morally objectionable in part for all. In Class A-1, morally unobjectionable for general patronage, is Paramount's "Living It Up." In Class A-11, morally unobjectionable for adults are 20th Century-Fox's "Broken Lance"; Columbia's "Bullet Is Waiting," and Allied Artists' "The Weak and the Wicked."

G.P.E. Net Profit Shows Rise in Quarter

Consolidated net earnings and sales of General Precision Equipment Corp. for both the second quarter and the first half of 1954 increased over similar periods of 1953, Hermann G. Place, president, reported. Net profit for three months ended June 30, 1954, after adjustment for minority interest, amounted to $1,485,993 compared with $804,156 for the second quarter of 1953. Consolidated net sales for the quarter were $30,816,064 against $20,985,580 in the same period in 1953. After deducting dividends on preferred stock, net profit for the second quarter was equal to $1.86 per share on 749,509 shares of common, which compared with $1.21 per share on 649,087 in the same period in 1953.

Northwest Exhibitors Endorse Makelim Plan

Theatre owners of Washington, Northern Idaho and Alaska, meeting in Seattle last week, unanimously approved the Makelim plan for the production of 12 pictures by producer Hal R. Makelim. Mr. Makelim himself addressed the meeting, after which exhibitors, representing the territory's full quota, signed up for the plan, J. M. Hone, executive secretary of the exhibitor organization, announced. It was announced also that Salt Lake City exhibitors, meeting in that city, exceeded the Makelim plan quota for that territory by a rather substantial margin.

SMPTE Enlarges Publication

With its July issue, the Journal of the Society of Motion Picture and Television Engineers emerges in its new, enlarged format. The publication now measures eight by 11⅛ inches and, in its volume 63, number one, contains 40 pages.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Heat and Hits Combine to Boost Midwest Business

WITH the thermometer running a temperature of 108°, Fox Midwest theatres have been rolling up better-than-usual grosses as the result of their selling approach for better pictures—and the most sought-after thing in the midlands—COOL AIR. For weeks, Elmer Rhoden's boys have been selling "coolth"—and boasting they have "tons of it"—in Fox theatres. The current crop of motion pictures is big-time stuff, and they get the crowds.

Senn Lawler's "Contact"—the circuit's house organ, addressed to their managers—has carried any number of good ads, provided in mat form, to sell "coolth"—and to accent refrigeration and air-conditioning in a sweltering heat wave. Everybody is clamoring for cooling, in Kansas, and this is a prime example of selling approach guided directly into public demand. Every new picture gets double billing, the film itself, and the encouragement to enjoy it, in mountain-top comfort. Kansas is just flat enough to appreciate the coolness you find on the mountain top. The nation's hot spot, according to official records, was Pittsburgh, Kansas, where the temperature registered 124°—this is hotter than Hackeydam, which is four miles down the road from Hell.

Rhoden Week winners are announced during the current summer drive for showmanship, and among them we recognize good Round Table members and Quigley Award winners. Quite naturally, since all Fox Midwest managers are Round Table members and Quigley Award contenders. The Fox "Big Show" Season has been running through the summer, and the top winners will not only get cash prizes, but are to be guests at Mr. Rhoden's new Starlane Ranch, in California, for a special and particular vacation. Each week, a group of managers collect their bonuses for booming business at the box office.

One Midwest manager intrigues us, for Gilly Burnett, at the Granada theatre, Mt. Vernon, Illinois, appealed to all of the five senses, in his selling approach for the theatre. He had a two-page institutional ad, with pictures of the theatre's two 25-ton compressors and his mammoth water cooling tower outside the theatre, headlining "Fifty Tons of Air Conditioning"—then he also sold them his new Anamorphic lenses (sight) and Stereophonic Sound, and the 1200 comfortable chairs in which patrons could relax. When you add theatre refreshment merchandise, that's selling the whole category of human comfort.

SELLING APPROACH

The distinguished *Saturday Evening Post* prints a very humorous cartoon which pokes a little fun at our selling approach for motion pictures. A man is shown, reading the amusement ads to his wife, and this is what he says: "One of the most breathtakingly gripping movies ever made. High-powered passion, romance, adventure. An unforgettable spectacle, brilliantly photographed in magnificent color with a star-studded cast. Truly terrific! You can't afford to miss it."—and then his snide remark: "Sounds lousy!"

But, all kidding aside, movie advertising must contain some convincing "reason why" copy—specific reasons why the public should come out to the movies—and you can't depend on slogans, bromides or cliches to provide convincing argument. Every theatre manager owes the industry the benefit of his personal study and application of showmanship to his particular audience. If you don't speak their language, don't use trite phrases.

In the meantime, a by-line writer in the *Chicago Daily News* says that readers have complained that movie ads were in extremely bad taste. Typical of these letters to a metropolitan newspaper are such as these: "Do all in your power to fight indecent advertising of our movies. We have many splendid movies." Or, "I am one who would like to see movie ads kept decent, since my children often read them." Let's keep our family customers.

¶ THE ICE CREAM CONE is fifty years old—born at the World's Fair in St. Louis on one of the hottest days of the hot summer of 1904, the invention of Ernest Hamwi, a native of Damascus, Syria, who was operating a stand at the Fair. He was selling a Syrian penny-sugar-waffle, and he came to the rescue of an ice cream concessionaire who had run out of dishes, by wrapping a waffle in cone fashion around a scoop of ice cream. Since that time, the ice cream cone has grown to big business enterprise, with more than four billion cones sold annually. More than one-third of all the bulk ice cream is sold in cone style.

* * *

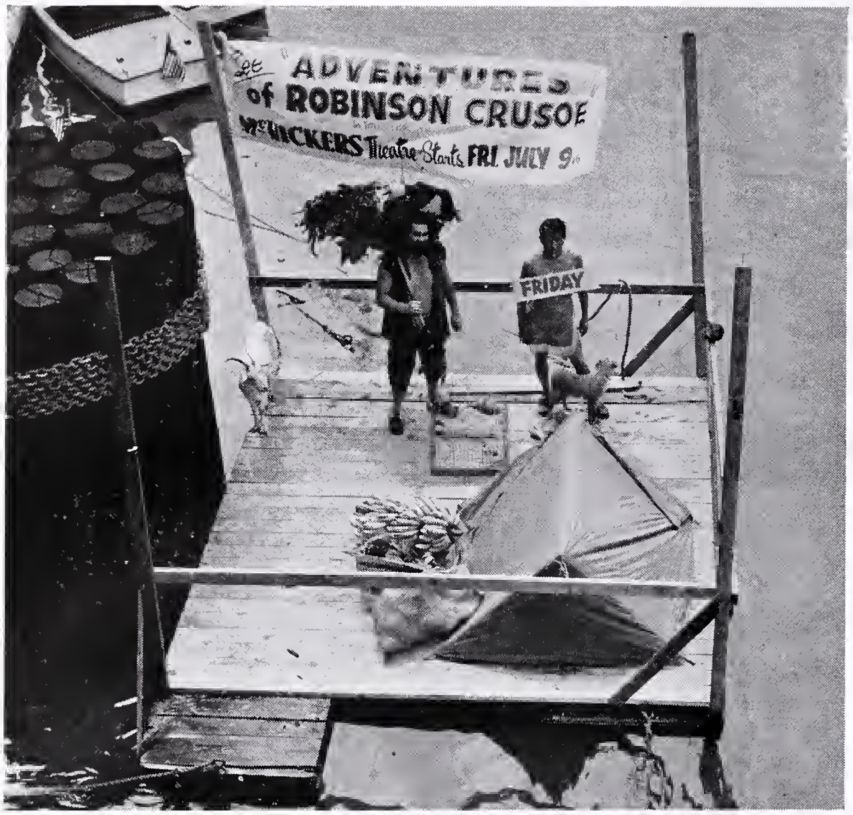
¶ WTRI-TV, Albany, serving Albany, Troy and Schenectady, reports that 90,938 television set owners have purchased the adapter necessary to receive the Ultra High Frequency telecast from this station, which is more than double the number of UHF sets in this area as of January, 1954. The station is owned jointly by radio station WTRY, the CBS affiliate in Troy, N. Y., and the Stanley Warner Corporation, independent theatre circuit.

* * *

¶ CHARLIE JONES SAYS he has been betting on "Gypsy Colt" to win, in spite of the prepared selling approach, which stressed the film as just another horse story. The pressbook copy read "With all the fury of a wild animal, Gypsy Colt conquers the dangers of the west"—and Charlie says, those are bad words. He thinks the picture is a natural, if you get word of it to the farmers. It's a farm picture, with drought, family love, pet horse, human interest—just the right kind of "homey" story to have the greatest appeal to the midlands, right now. He says, some exhibitors, even in the corn belt, will put it on the bottom of a double bill, because they won't recognize the warm, human, friendly and tender quality of the film. —*Walter Brooks*

THE MICKEY SPILLANE'S
LONG WAIT
TE &
PHEUM

Pair of pretty girls, thumbing through pages of practically everybody's favorite author, provide portable promotion at the low cost of two fares in each direction from Loew's State and Orpheum theatres, in Boston.


See "ADVENTURES of ROBINSON CRUSOE
McVICKERS Theatre Starts FRI. JULY 9
FRIDAY

The world's most famous castaway spent four days on a raft in the Chicago River to promote the opening of "Adventures of Robinson Crusoe" at McVickers Theatre. Accompanied by goat, dog, parrot and Man Friday, "Crusoe" drew strong tide of coverage by TV-newsreel and press photographers, who passed provisions and late editions from the Michigan Avenue bridge.

A Raft Of Publicity

Costumed performers for the Police Pension Fund Circus put on their act as street ballyhoo for "Ring of Fear" at Warner's Stanley theatre, Pittsburgh.

FREE!
RING of FEAR
NOW SHOWING

Mark Alling and Bill Blake, had a cousin of "Francis" himself as the first customer on the box office line, at the RKO Golden Gate theatre, San Francisco.

Got down early to see
FRANCIS Joins the WACS
RKO GOLDEN GATE NOW

Don Cornell signs his records as lobby promotion for "Susan Slept Here" at the RKO Golden Gate theatre, San Francisco, where the Technicolor comedy had its world premiere.

SCENES FROM
SUSAN SLEPT HERE
CORAL
CORAL

"Big Show" Winners Are Announced

Odeon Theatres of Canada have announced the winners in their "Greatest Showmanship on Earth" contest, and photographs of the top showmen will follow. Jim Hardiman was "Circus Boss" on the "Big Show" which ran for thirteen weeks, and had more novelty and skills than are usually found in circuit contests. The top man was Nicky Langston, manager of the Capitol theatre, Hamilton, Ontario, who had a score of 90.46% of possible perfection. He receives $300 in cash, a week's extra vacation with pay and the Odeon Championship Trophy, while his wife gets two special prizes, additionally.

Second prize was won by veteran showman, Don Gauld, manager of the Odeon, Fort William, who is also Lakehead supervisor. He gets $100 cash, while his wife gets a set of matched luggage and a silver accessory for her dining table. Two outstanding showmen from West of the Rockies, Roy McLeod, of the Hastings theatre, Vancouver, and Ralph Connor, of the Odeon, Trail, B. C., tied for third place, and each will receive $50 cash, and their wives additional presents. Assistant managers prizes go to Ron McGill and Al McKinnon, of the Capitol, Hamilton, D. Lucky, at the Odeon, Fort William, and Margaret Brewer, at the Hastings, Vancouver.

The Supervisor's prize for the highest district score went to Ringmaster Art Bahen of Quebec who gets $200, plus two gifts for his wife. Steve McManus, in his Ontario "C" district, just missed top honors, but his wife gets a 60-piece dinner set as consolation. Regional prizes went to Vic Nowe, Odeon, Toronto; Ralph Bartlett, Odeon, Sarnia; Ed Burrows, Odeon, Bantford; Charles Mason, Roxy, Brampton; Ray Resky, Broadway, Saskatoon; Jacques Martin, Mercier, Montreal; Frank Marshall, Lux, Vancouver; Constance Smithe, Odeon, Duncan; C. K. McLean, Highland Drive-In, New Glasgow, N. S. Substantial prizes were awarded for the best improvement over last year, earned by Ken Davies, Odeon, Guelph; and for the best manager, Jim McKim, of the Odeon, Ladysmith, who was only one point behind the top winners.

Ninety-nine theatres participated in the Odeon "Big Show" drive, representing all provinces and all types of situations. 1268 campaigns were received, and points were also given for candy sales and refreshment merchandising. The panel of judges consisted of general manager David Griesdorf, his assistant, E. G. Forsythe, director of advertising Wannie Tyers, his assistant, Jim Hardiman, director of booking, Harvey Hunt and director of concessions, T. Moran. A total of $3,330 in cash prizes was supplemented with $2,500 in merchandise awards for managers' wives and families. Jim Hardiman originated the clever art work and handling of the circus theme.

Showmen in Action

Harold Donovan, manager of the Strand theatre, Seymour, Conn., went along with a community-wide benefit idea for a disabled police sergeant, by donating the use of the theatre.

▼

Jack Sanson, manager of the Stanley-Warner Strand theatre, Hartford, continues to get good-sized newspaper breaks for "Fabian's Fabulous Forty" as a local celebration.

▼

Ted and Joe Markoff, of the Portland, Conn., Drive-In, distributed gifts to patrons whose birthdays coincided with the theatre's "First Anniversary Week" and the installation of the new wide-screen.

▼

Mrs. Hazel Florian, manager of the Strand theatre, Winstead, Conn., underlined her regular advertisement in the amusement section with a call for applicants for staff positions.

▼

Doug Amos, Hartford division manager for Lockwood and Gordon theatres, went to town with his advertising of the initial CinemaScope installations in drive-ins.

▼

Phil Katz sends cooperative ads from the Butler theatre, in Stanley-Warner's Pittsburgh zone, which accent the Italian hair-do styles popular with Audrey Hepburn, Maggie McNamara and Dorothy McGuire.

The 25 Kroger food stores in the greater Cleveland area are giving a week-end trip to New York or Chicago to the winner of their contest to advertise "Magnificent Obsession" which was set with them by Max Mink, manager of the RKO Palace theatre. The stores will distribute 100,000 entry blanks to customers.

▼

The beautiful marble fountain in the lobby of Walter Reade's Strand theatre, Plainfield, N. J. offered the just right opportunity for city manager John Balmer to advertise "Three Coins in the Fountain" to benefit the local Cerebral Palsy Fund.

▼

Clyde Miller, manager of the Midstate Liberty and Pix theatres in Toppenish, Washington, had Colleen Miller, young U-I star, as a guest, in the town where she was born and raised. She was declared "Princess Bright Star" by the 97-year old chief of the local Yakima Indian village.

▼

Fred Putman, manager of the Strand theatre, Port Arthur, Texas, and a member of the Round Table since 1929, was a recent visitor in New York.

▼

Joe Real, manager of the Stanley-Warner Midwest theatre, Oklahoma City, sends details of his campaigns on "Them," "Dial M for Murder" and "Flame and Flesh"—and says there's more coming.

Virginia Graham, local TV star, cuts the cake at the fifth anniversary of the Calderone Theatre, Hempstead, L. I., with Mayor Ashdown and Police Justice Berman as witnesses. That's John Endres, manager of the Calderone, at right, in summer whites, beaming for the occasion, as 2,000 patrons of the Skouras house each received a piece of birthday cake. John was the recent winner of the $100 prize offered by MGM for the best campaign on "Julius Caesar" in the metropolitan area.

Indiana Allied Asks 25 Questions What Is Your Showman's Score?

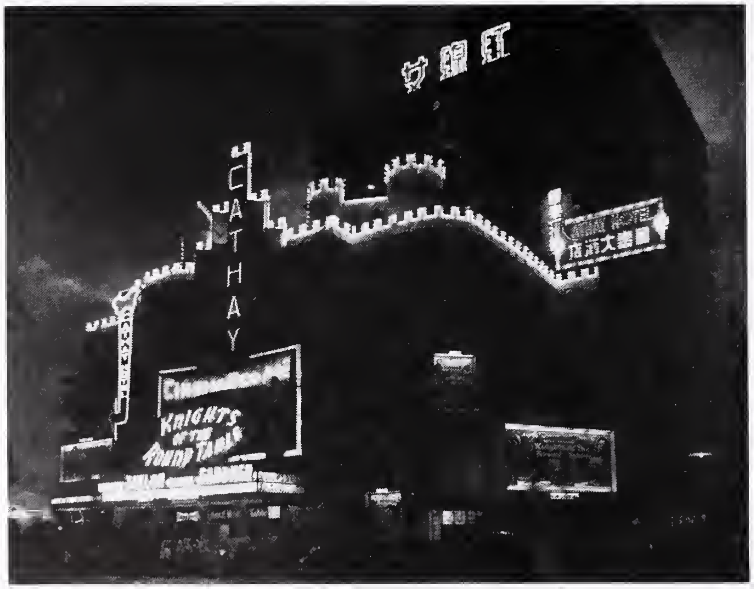
Trueman Rembusch, in his current Allied bulletin from Indiana, prints a compilation of things that any manager should do, partly credited to a Fox manual of showmanship of several years ago, and the rest balanced on his own showmanship, and ours. We agree so completely with these points that we reprint the whole schedule for the benefit of Round Table members. There is much to observe, and to know, for yourselves, in what is quoted here.

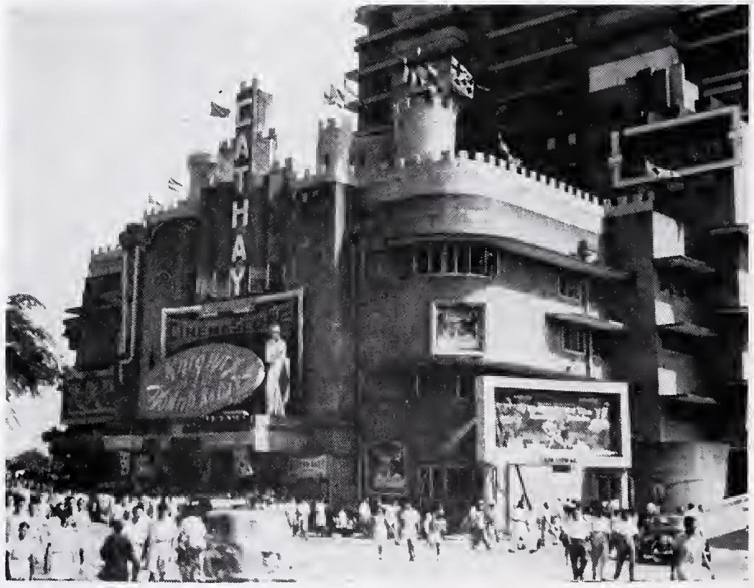
1. Do you belong to the Chamber of Commerce, American Legion, Rotary, Kiwanis, Lions, or other civic organizations?
2. Do you know the Mayor, Chief of Police and other such officials?
3. Do you know the High School Principal and some of the other teachers in your community?
4. Are you acquainted with the clergy and religious leaders of the various churches in your community?
5. Do you know the chairman of the PTA, the Women's Club and other similar civic and business groups?
6. At off hours, is your theatre available for civic meetings or the use of reputable and worthy organizations?
7. Do you hold advance screenings for opinion-makers of selected pictures? Do you arrange special shows for certain groups on selected pictures?
8. Do you run children's matinees? Do you assist Boys' Clubs, Girls Scouts, etc., in order to build your audiences of the future?
9. Are you known to be available to serve on committees to promote community welfare or charitable causes? Will you take an active part?
10. Have you suggested a theatre tie-up instead of carnivals or bazaars as a fund raising method for local organizations?
11. Are you building up a mailing list? Do you get on the phone and call a cross section of people about a special picture?
12. Do you analyze and choose possible advertising media according to your area and potential patronage on a particular picture?
13. As people leave the theatre are you available to receive their comments? Do you poll your audiences? Do you ring doorbells to get their views
14. Do you get up on the stage and talk to your audience, telling them what you are trying to do and inviting their suggestions?
15. Do you give your advertising an institutional slant? Do you take ads off the amusement page or in different media to sell the theatre?
16. Do you know store owners and managers? Could you go to them about picture tie-ups or for assistance in fighting adverse legislation?
17. Are you on friendly terms with the editor of your local newspaper and the operator of the radio or TV station?
18. Without being a braggart, have you reminded people of the contribution of movies and your theatre to the community?
19. Are you giving your theatre the best you can afford in technical improvements such as good light, sound, air conditioning?
20. Do you personally check on your housekeeping? Are you giving the most in comfort, cleanliness, and friendly service?
21. Do you read the trade papers and see as many pictures as you can before you show them? Do you know what you are selling?
22. Are you a dues paying member and active supporter of your trade association? Do you respond when asked to cooperate?
23. Through organization, do you share knowledge and experience? Do you work together with other exhibitors even though you see no immediate self-gain, sharing your knowledge and experience?
24. Do you make every effort to attend organization meetings and other trade affairs? Are you open minded toward new ideas?
25. Do you study your programming, selecting the best features and shorts available for playing time, type of audience, etc?

Score four points for every "yes" answer on this list, and if your total score is above 50, then you are about average—which is no great compliment to your skills. We would prefer to say that a good showman should score above 80 in this test, or stay another year in his grade.

But this is your business, and your pleasure—if you don't really enjoy it, then you need a refresher course. Film industry is only for enthusiasts, and if you prefer something else, hop to it, for you never had a better chance.

Night & Day, at the Cathay, Singapore





Lim Keng Hor sends these fascinating photographs of the fabulous Cathay Cinema, in Singapore, one of the most extraordinary theatres in the world. We believe the building includes the theatre, a night club, a restaurant, a cafe-bar, a ballroom, besides the hotel and office structure in the rear. For this occasion, the theatre ramparts were redecorated to resemble the castle at Camelot, for the engagement of "Knights of the Round Table"—and the extensive front display was effective by day or night. CinemaScope took a big stride forward in Malaya during July. Three more of the Cathay Organization group of theatres installed the new dimensions, with "The Robe" as the opening attraction. These houses are located in Malacca, Taiping and Sereban, and bring the circuit's CinemaScope theatres to a total of eight. They are so modern in Cathay that they outdo our side of the world, in extravagant theatre buildings.

"Doc" Twedt To Visit Norway

H. S. "Doc" Twedt, manager of the Chief Theatre, Britt, Iowa, and an old member of the Round Table (since 1938) dropped in the office the other day, looking very cosmopolitan, on his way to visit family and friends in Norway. He took off from Idlewild last Sunday, and will get around Europe before he's back here, in the middle of September. We can prove by Charlie Jones that his section of Minnesota is Norway in the U. S., so he's paying a reciprocal call. "Doc" is famous in show business for his national "Hobo Day" that he celebrates in Britt, Iowa, which gets newspaper attention all over the country. He is a good showman, and a good emissary for the Round Table, abroad. We advised him to use his membership card as an introduction, for he will find plenty of fellow members in fifty countries around the world.

Phil Katz, Full Up to Here— For "Fabian's Fabulous Forty"

Phil Katz's bulletins from the Stanley-Warner Pittsburgh zone, and loaded with stuff in celebration of "Fabian's Fabulous Fortieth" anniversary, which is a showman's special. There are too many to list in limited space, but Julius Lamm, manager of the Colony, Cleveland, contrived a give-away in savings accounts at a bank! Julius really lammed it here, with the bank paying all the bills. In Akron, Millard Gross scored three times at the Strand theatre (we drove past this house the other midnight, just to see the front display.) Phil says it wasn't the Fourth of July that caused all the fireworks in the Pittsburgh zone. His campaigns on "Ring of Fear" are an entry for the Quigley Awards, and photos for our Round Table picture page. The newspaper tear sheets alone, with the tieup for the Police Pension Fund, are something to intrigue the next quarterly judges.

Selling Approach

ADVENTURES OF ROBINSON CRUSOE —United Artists. Color by Pathecolor. Based on Daniel Defoe's immortal classic. The most fabulous hero of all adventure history. Now every thrill-swept page lives again on the screen. Everybody has read—everybody remembers, "Robinson Crusoe." Posters have suitable art material to portray Crusoe in marquee and lobby display. The herald tells the story anew in showmanship style. Newspaper ad mats are generous in a variety of styles and shapes. The composite ad mat at National Screen, has eight admats in one and two column width, including program slugs, plus two publicity mats, all for 35c—sufficient for small situations. A story-mat, No. 5A, will remind folks of the great adventurer. It shouldn't be difficult to put a Crusoe ballyhoo on the street, complete with Man Friday. See this week's Round Table picture page for details. The picture opens this week at the plush Trans-Lux Normandie Theatre in New York, calculated for discriminating movie fans.

MAKE HASTE TO LIVE—Republic Pictures. Dorothy McGuire and Stephen McNally in suspense that pounds your heart in hammer-beats. Compact melodrama of fear and revenge. Tight, well-done thriller. Nerve tingling tension that finally explodes in exciting climax. Will run cold chills down your spine. Six-sheet and other posters feature the same art-work as display material. Mat for flash herald will be furnished gratis by Republic branches. Newspaper ad mats are strong, and accent the quality of this cast of good stars of stage and screen. Story has been pre-sold as Crime Club book selection, and in popular reprint edition. Composite ad mat includes six of the one and two column ad mats, and two publicity mats, all for 35c at National Screen branches.

LAUGHING ANNE—Republic Pictures. In color by Technicolor. Joseph Conrad's greatest sea story. More dangerous than raging monsoon seas, than greed-mad pirates with a lust for gold, were the kisses of the stowaway woman! Romance in the Java Seas, sinister peril for two men, and one woman. Six-sheet and smaller posters have similar art material for marquee and lobby display. Mat for flash circus-type herald, free from Republic Pictures. Newspaper ad mats have good illustrations of Wendell Corey, Marguerite Lockwood, Forrest Tucker and Ronald Shiner, who head this cast. Some ad mats in simplified drawing style, are different and unusual. The composite bargain mat, available at 35c from National Screen, contains six ad mats in one and two column width, and two scene mats, to illustrate reviews, and readers. Good hot-weather picture.

HELL BELOW ZERO—Columbia Pictures. In color by Technicolor. Alan Ladd in a whale of an adventure! Actually filmed in the icy Antarctic, with an authentic whaling fleet in action. Sounds like a great hot-weather film. 24-sheet and other posters have good art materials to make cut-outs as lobby or marquee display. There's a four-page, comics-style herald, which sells the story to the kids, with entire back page for cooperative advertiser. Newspaper ad mats are varied from large to small sizes, and the composite mat, selling for 35c at National Screen, gives you seven ad mats and slugs, plus two publicity mats.

MAN WITH A MILLION—United Artists. In color by Technicolor. Mark Twain's story; laughter by the bushel, love by the Peck. Gregory Peck, that is, in the comedy surprise of your life. The riotous story of a down-and-outer who picks up a million bucks, a million babes and a million laughs. 6-sheet and other posters have some material for cut-outs in lobby and marquee display. 6x9 herald has the best advertising slant for most situations. Newspaper ad mats follow style, with two exceptions, which are in line drawing. The composite, bargain mat, at National Screen, all for 35c is well selected, and has eight ad mats and slugs, and two publicity mats, at a give-away price. Audiences that seldom go out to the movies will like "Man With A Million"—made in England with good humor.

GOG—United Artists. In Eastman Color, both 2-D and 3-D. An exploitation picture in the science fiction class that has a new and different look in exploitation. You can probably build yourself a "GOG"—but look out, it doesn't come alive without warning, and become a Frankenstein of steel! All posters are unique in selling approach and will make good lobby and marquee display. The herald tells the story in the same advertising style. Newspaper ad mats, starting with teasers, sell "GOG" as mystery on the exciting side, with plenty of curiosity factors. Composite ad-publicity mat, which sells for 35c at National Screen, has eight ad mats in one and 2-column width, plus two publicity stills, a bargain in showmanship materials. If your folks like science fiction, this has all earmarks of being something quite unusual.

FILMACK
ALWAYS GOOD!
ALWAYS ON TIME!
FOR BETTER SPECIAL TRAILERS
630 Ninth Ave. New York, N.Y.
1327 S Wabash Chicago 5, Ill.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 31 were:

Albany: Living It Up (Par.) 2nd week, Magnificent Obsession (U-I), Valley of the Kings (MGM).

Atlanta: Garden of Evil (20th-Fox), Magnificent Obsession (U-I) 3rd week, Man with a Million (U.A.), The Raid (20th-Fox).

Baltimore: The Caine Mutiny (Col.) 2nd week, Gone with the Wind (MGM reissue) 2nd week, Living It Up (Par.) 2nd week.

Boston: The Caine Mutiny (Col.) 4th week, Duel in the Sun (Selznick), Gone with the Wind (MGM reissue), Living It Up (Par.) Magnificent Obsession (U-I), Scotch on the Rocks (Kingsley) 2nd week.

Buffalo: Gone with the Wind (MGM reissue) 4th week, Living It Up (Par.) 2nd week, Magnificent Obsession (U-I) 2nd week, Ring of Fear (W.B.), Susan Slept Here (RKO).

Cincinnati: Gone with the Wind (MGM reissue) 2nd week, Knock on Wood (Par.) 2nd week, Living It Up (Par.), Three Coins in the Fountain (20th-Fox) 3rd week.

Cleveland: Apache (U.A.) 3rd week, The Caine Mutiny (Col.), Living It Up (Par.), Magnificent Obsession (U-I) 2nd week.

Columbus: Gone with the Wind (MGM reissue) 3rd week, Living It Up (Par.) 2nd week.

Denver: About Mrs. Leslie (Par.), Adventures of Robinson Crusoe (U.A.), Apache (U.A.) 2nd week, The Caine Mutiny (Col.) 2nd week, The High and the Mighty (W.B.).

Detroit: The Caine Mutiny (Col.) 4th week, Gone with the Wind (MGM reissue), Living It Up (Par.).

Hartford: Gone with the Wind (MGM) 3rd week, Living It Up (Par.) 2nd week, The Long Wait (U.A.), Valley of the Kings (MGM).

Indianapolis: Knock on Wood (Par.), Living It Up (Par.) 2nd week.

Jacksonville: Garden of Evil (20th-Fox), The High and the Mighty (W.B.) holdover, Magnificent Obsession (U-I).

Kansas City: Apache (U.A.) holdover, Garden of Evil (20th-Fox) 2nd week, Gypsy Colt (MGM) holdover, The High and the Mighty (W.B.) 4th week, Johnny Dark (U-I), Knock on Wood (Par.) 2nd week, Magnificent Obsession (U-I) holdover, Princess of the Nile (20th-Fox).

Memphis: The Caine Mutiny (Col.), Gone with the Wind (MGM reissue) 4th week, Living It Up (Par.), Ring of Fear (W.B.), Three Coins in the Fountain (20th-Fox) 4th week.

Miami: The Caine Mutiny (Col.) 2nd week, Gone with the Wind (MGM reissue).

Milwaukee: The Caine Mutiny (Col.), Gone with the Wind (MGM reissue).

New Orleans: The Caine Mutiny (Col.) 2nd week, The Desperado (A.A.) holdover, Gone with the Wind (MGM reissue) 2nd week, Dragonfly Squadron (A.A.) holdover, The High and the Mighty (W.B.), Kind Hearts and Coronets (JARO) 6th week, Magnificent Obsession (U-I), Princess of the Nile (20th-Fox).

Oklahoma City: Demetrius and the Gladiators (20th-Fox) 4th week, Gone with the Wind (MGM reissue), 3rd week, Magnificent Obsession (U-I) holdover, River of No Return (20th-Fox) 2nd week.

Philadelphia: Apache (U.A.), The Caine Mutiny (Col.) 4th week, Living It Up (Par.) 2nd week.

Pittsburgh: The Caine Mutiny (Col.), Gone with the Wind (MGM reissue) 2nd week, Hobson's Choice (U.A.) 2nd week.

Portland: The Caine Mutiny (Col.) 4th week, The High and the Mighty (W.B.) 2nd week, Magnificent Obsession (U-I).

San Francisco: Adventures of Robinson Crusoe (U.A.), The Caine Mutiny (Col.) 5th week, Garden of Evil (20th-Fox 3rd week, Living It Up (Par.) 3rd week, Ring of Fear (W.B.), The Student Prince (MGM) 3rd week.

Vancouver: The Kidnappers (JARO) 12th week, Knock on Wood (Par.) 3rd week, Three Coins in the Fountain (20th-Fox).

Washington: About Mrs. Leslie (Par.), Apache (U.A.), The Caine Mutiny (Col.) 3rd week, Captain's Paradise (U.A.) 10th week, This is Cinerama (S.W.) 37th week, Gone with the Wind (MGM reissue) 2nd week, Man with a Million (U.A.) 2nd week, Prisoner of War (MGM).

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Costs of Candy Continue High

The rising costs of confectionary ingredients continue to plague candy manufacturers with slight reductions evident in only two categories, members of the Pennsylvania Manufacturing Confectioners' Association were told recently at Wernersville, Pa., by Philip P. Gott, president of the National Confectioners' Association, Chicago.

Itemizing the candy ingredients and the changes in their costs, Mr. Gott said that cocoa beans, which sold for about 7¢ per pound in 1941, are selling currently at about 70¢ per pound. "The price of sugar has increased from 5¢ to almost 9¢ since 1941, he added, "and peanut prices from 4½ to 19½¢. The price of milk is considerably higher than the 1941 prices; however, the annual average is lower than it has been since 1950. Present egg prices are lower than the annual average since 1946."

At the same time, Mr. Gott pointed out, imports of confections manufactured abroad are continuing to increase. "During 1953 the imports of chocolate confections were 86% more than in 1952, and during the first three months of 1954 the poundage increased by 17.3%," he said.

•

New Ice Cream Machine To Serve Two Flavors

A new automatic ice cream vendor equipped to serve two flavors of bars, sandwiches or other packaged frozen novelties has been marketed by Mills Industries, Inc., Chicago. The vending capacity is 150, with 75 each of the two flavors. The machine has a National rejector coin changer accepting nickels, dimes or quarters. Its dimensions are 36 inches wide; 25 deep and 60 high. Literature illustrating and describing the new equipment will be supplied upon request.

•

Pepsi-Cola to Distribute Schweppes' Ginger Ale

The Pepsi-Cola Company, New York, has begun marketing Schweppes' Ginger Ale in this country under a franchise arrangement with Schweppes of London, according to James B. Somerall, vice-president of Pepsi-Cola's bottle sales division. The ginger ale is being sold in 6 and 10-ounce bottles and quart sizes.

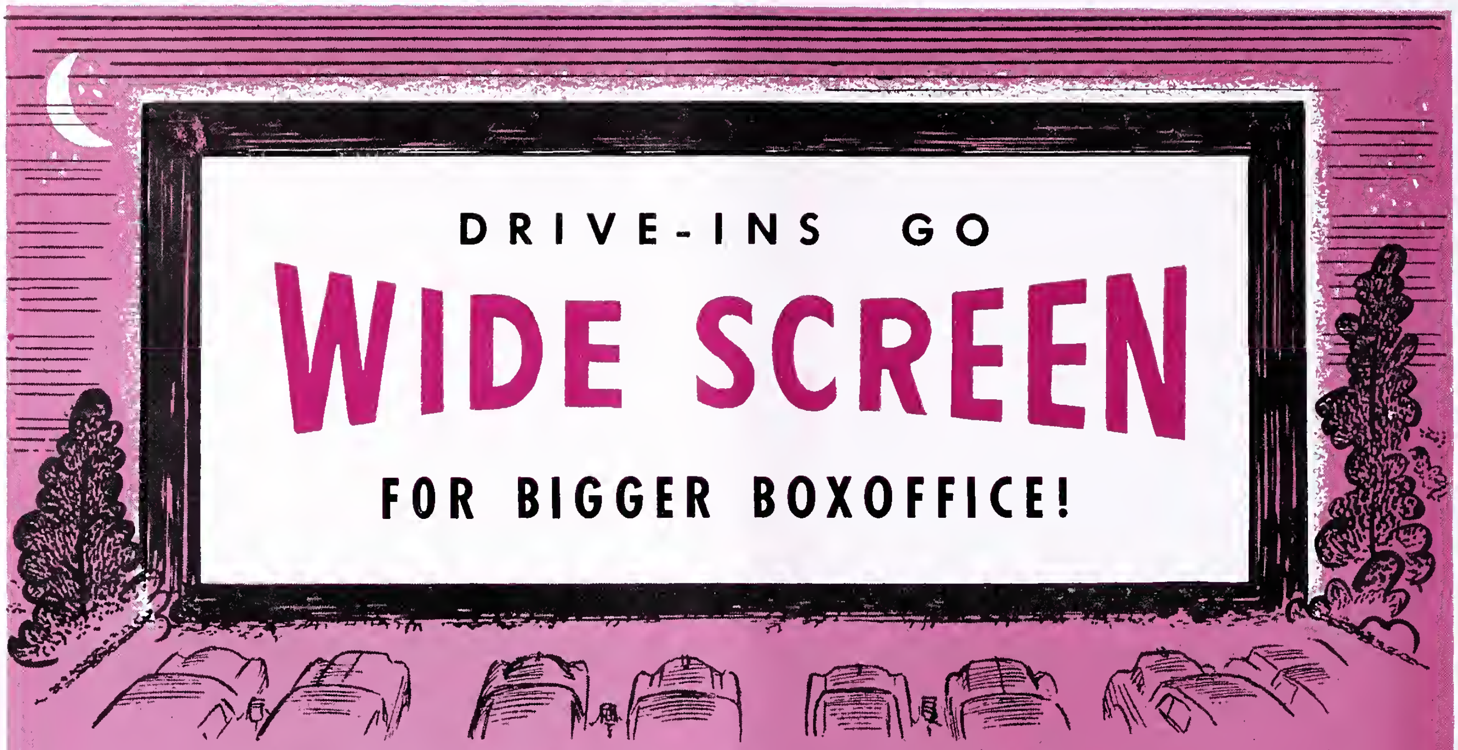
EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Carpeting for First-Aid in Theatre Renovation

AUGUST 1954



DRIVE-INS GO

WIDE SCREEN

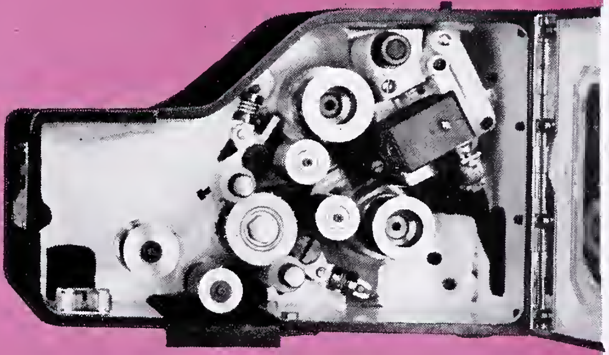
FOR BIGGER BOXOFFICE!

NOW — your drive-in can show the BIG wide screen features so popular at the boxoffice!

Simplex

T M REG U S PAT. OFF.

MAGNETIC SOUND



plus...

Simplex

T M REG U S PAT. OFF.

IN · A · CAR SPEAKERS

. . . present a sound combination hard to beat and for much less than you think. Look into "Simplex" Magnetic Sound — Today!

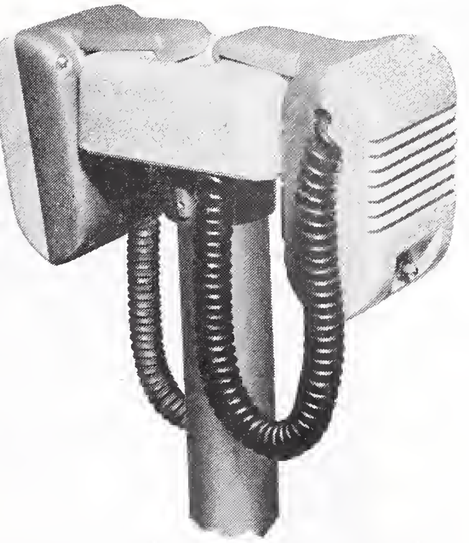
MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION
DISTRIBUTED BY NATIONAL THEATRE SUPPLY

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

Deal Direct and SAVE!

LOOK AT THESE UNHEARD-OF PRICES

typical of the **VALUES** throughout our complete line



. . . And as for QUALITY, You Be the Judge . . .
Satisfaction Guaranteed or Your Money Back ✲

"CHIEF" 3½" SPEAKERS

	LIST	LESS 10%
A. Single speaker only with Koiled Kord....	$5.95	$5.36
B. Set of 2 speakers with aluminum junction box and straight cords...	$13.95	$12.56
C. Set of 2 speakers with aluminum junction box plus down light and straight cords	$14.75	$13.28
D. Set of 2 speakers with aluminum junction box and Koiled Kords....	$15.75	$14.18
E. Set of 2 speakers with aluminum junction box plus down light and Koiled Kords	$16.55	$14.90

"SUPER-CHIEF" 4" SPEAKERS

	LIST	LESS 10%
A. Single speaker only with Koiled Kord....	$6.95	$6.26
B. Set of 2 speakers with aluminum junction box and straight cords...	$15.95	$14.36
C. Set of 2 speakers with aluminum junction box plus down light and straight cords	$16.75	$15.08
D. Set of 2 speakers with aluminum junction box and Koiled Kords....	$17.75	$15.98
E. Set of 2 speakers with aluminum junction box plus down light and Koiled Kords	$18.55	$16.70

■ *All shipments sent cheapest way unless you specify otherwise. Shipping charges collect.*

"THE CHIEF" IN-CAR SPEAKER

Absolutely nothing finer in tone quality, appearance, component materials and workmanship . . . and with exclusive features that make it a stand-out over others at far higher prices! Beautifully-finished cast aluminum housings, with superior volume control and many other advantages. Get the full specifications and compare. ORDER ONE! See It . . . Try It! It will prove its superior value to you!

Single 3½" speaker with straight cord, only $4.95, AND with 10% off for cash with order, it's only . . $4.46 plus postage

(C.O.D.'s are at straight list, $4.95 plus postage)

✲ **Even Beyond These LOW List Prices, You Get *10% OFF* if Payment Accompanies Your Order**

This cash discount applies to ALL First-American equipment, and, of course, the same *Money-Back Guarantee of Satisfaction* holds good: If within 10 days, after use in normal service, you wish to return the merchandise *for any reason* (except damage while in your hands) you will be repaid promptly and without question the full purchase price less 10% for handling.

INDOOR THEATRES!

"Adjust-A-Curve" SCREEN FRAMES WIDE-ARC for Any Aspect Ratio

Nothing compares with this screen frame for exclusive desirable features and sturdy structural engineering. Easily, quickly, precisely you get the exact tilt you want and accurate curvature setting at all points across the entire arc. Use it curved or straight (flat) or change it anytime. *Get full details! Ask us for price on your requirements.*

Auditorium SIDE-WALL SPEAKERS for STEREOPHONIC SOUND

12-inch, 14-watt speaker, superbly engineered and unsurpassed in sound quality. In handsome accoustically-treated cabinet 16" x 16" x 8½". Alnico V 10-ounce magnet with line-to-voice-coil matching transformer, couples to any theatre sound system. List $32.50, less 10% for cash, only............... $29.25

Extra Big Sturdy LIGHTS and DIRECTIONAL SIGNS

Win happy patrons and bigger business with these better-built signs . . . sizes, styles and wordings for every purpose . . . bigger, more attractive and readable . . . easy-access sliding panels and mounting brackets that fit any post without adapters (or wall-mount) plus many other fine features. At such low prices, speed up your traffic and get more refreshment sales:

24" single-face illuminated sign, pictured top right, choice of wording. List $16.95, less 10% for cash, only..............	$15.26
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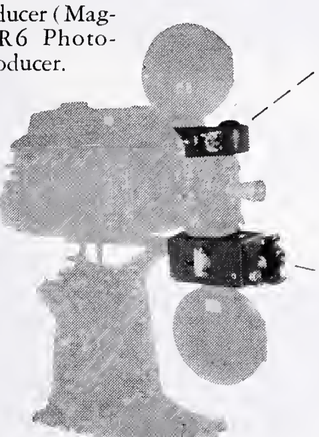

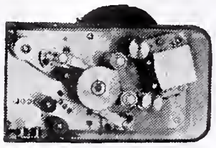

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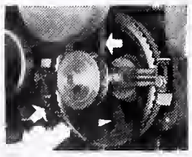

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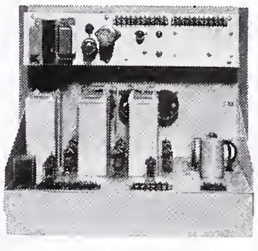
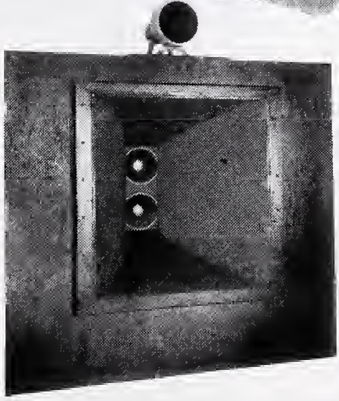


This Integrator is required for Perspecta Sound multi-channel reproduction from a standard photographic sound track on which have been superimposed control frequencies.



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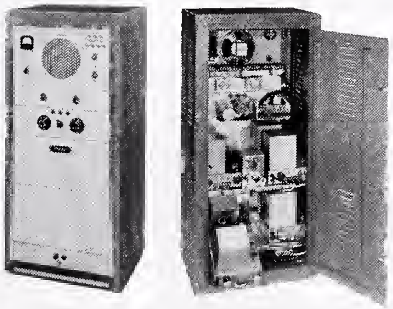

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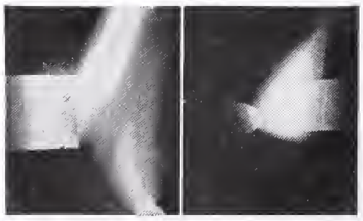

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Better Theatres

for AUGUST 1954

GEORGE SCHUTZ, Editor

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PICTURE ON COVER: Reproduction of a new pattern in a Bigelow four-frame Wilton (Dublin-A 516002-74) that is notably expressive of the function of a theatre. The fabric photographed had tones of gold, grey and black.

Better Theatres is published the first week of the month, with each regular monthly issued as a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Dimensions in Simple Terms Of the Facts

When an aperture width of .839 was set for CinemaScope optical track prints, it was reasonable to presume that it would be adopted for other anamorphic prints with a single optical track. A gain of 14 mils doesn't mean much, but if the reduced shrinkage of acetate stock makes it feasible for CinemaScope, other prints may as well enjoy the advantage of it, slight though it be.

In view of aperture adjustments for projection angle, there is little practical purpose in setting a "standard" aperture. There are only minimal dimensions to consider in actual practice—a width greater than which might allow film weave to expose frame lines; a height less than frame height but enough to include critical information.

The standard aperture of .825 x .600 has never been a standard in effect, but rather a maximum. If a width of .839 is not now too great for film weave tolerance—and Research Council approval of it for CinemaScope optical track prints indicates that it is not—more of the available frame width might well be utilized generally by allowing an aperture maximum up to .839 in filing for keystone.

•

Every so often, especially of late, when a discussion of the new techniques produces some occasion to distinguish between stereoscopy, non-anamorphic wide-screen, and squeeze print wide-screen, reference to them is phrased "3-D, 2-D and CinemaScope." That manner of identification doesn't help much to reduce the confusion about which exhibitors complain. It's something like saying beer, whiskey and Old Forrester . . . which incidentally indicates our high opinion of CinemaScope as a brand of 2-D.

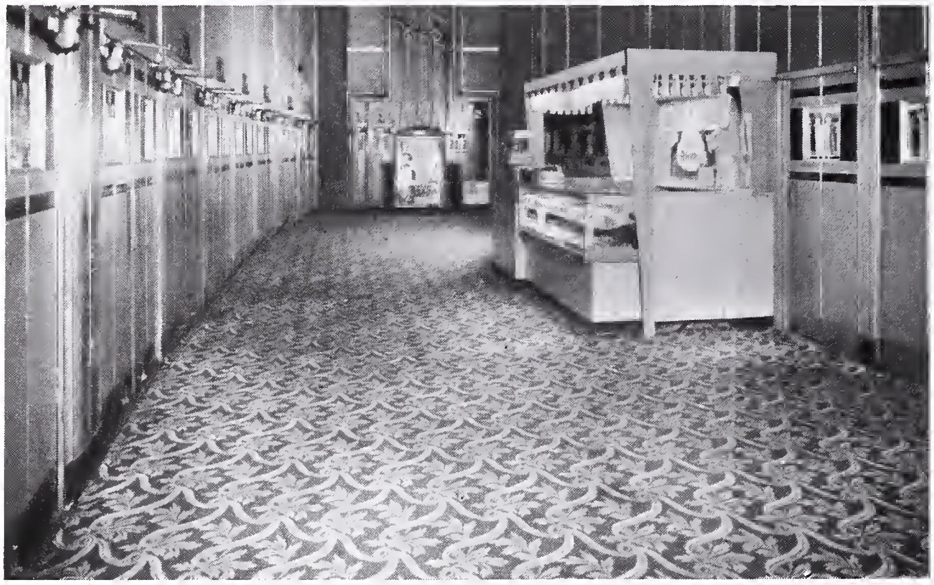
•

Mr. Jack L. Warner gave some of us a bad scare recently with a press release announcing a device which permits projection of a CinemaScope picture in the quote pleasing proportions end quote of 2.2-to-1. What, first a lens to make it 2.55, then another to pull it down to 2.2? . . . Turns out to be just what you and you and you have been doing—using plates with a narrower aperture. For a while, though, it looked like more confusion.

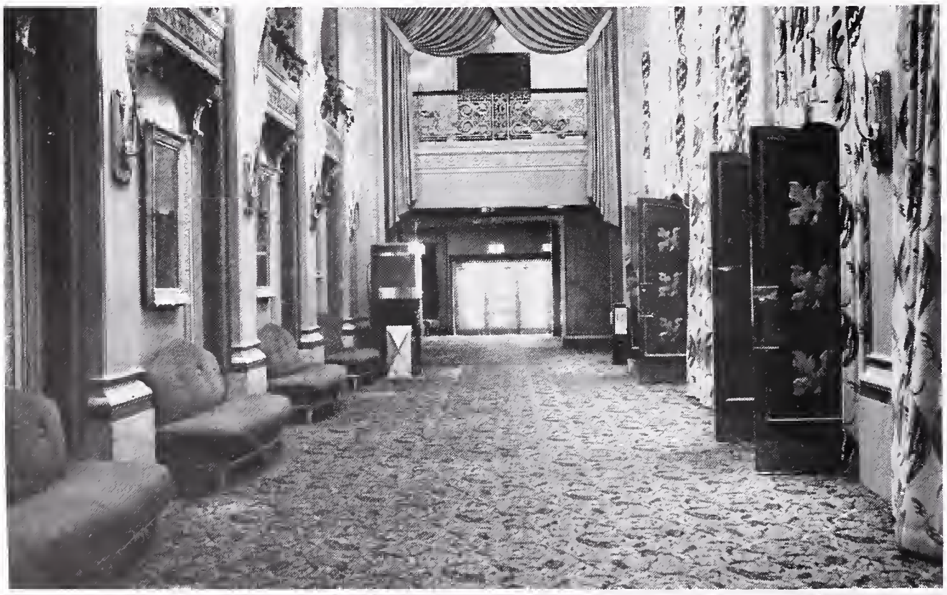
—G. S.

Carpeting for First-Aid in Theatre Renovation

¶ Remarkable is the degree to which carpet can determine the environmental quality of a theatre. That is because the floor of any sizable area between entrance and auditorium is boldly impressed upon the consciousness of persons passing over it, visually and through the feel of it underfoot. So it is that for the second time this year we deal prominently with carpet as means of giving a theatre promptly a fresh, modern appearance—of starting, under the financial pressure of technical innovation, the modernization that theatre properties generally so sorely need. Presented this time are three articles, each from the carpet industry itself, by executives familiar with theatre requirements and how the market can fill them.



Lobby of the Erlen theatre in Philadelphia, after floors were recovered in a Wilton of the RCA line loomed by the Thomas L. Leedom Company. This carpeting is in Egyptian scroll design carried out in gold on a crimson ground.



Recarpeting played a conspicuous role in the recent modernization of the Chicago theatre, Balaban & Katz ace house in the midwestern metropolis. Approximately 2200 yards of Bigelow Wilton were installed, in a five-frame Hartford-Saxony with a pattern in self-tone rose.

Considerations of Beauty and Wear

By ANDREW T. MacARTHUR
Vice-President & Stylist,
Thomas L. Leedom Company

CARPET is the most important item in the interior decor of a theatre, since it is the keynote of the entire motif. The sense of richness, of comfort and beauty provided by the selection of distinctive patterns and qualities available in today's modern floor coverings, enhance enjoyment of a visit to the theatre and create more interest and good will. People are attracted to the theatre primarily by the screen program, but they are also drawn by the desire to relax in comfortable, interesting luxurious surroundings. Stylish, appealing carpets blend with the atmosphere of romance, of make-believe and adventure created by the picture.

DESIGN VALUES

Since patrons of motion picture theatres do not have to live with the decor, but view it for a short time only under soft, subdued lighting, the designs may be more daring and distinctive, and the color scheme can be of fascinating shades, rather than the more subtle tones used in home decoration. This creates an interesting, yet a friendly and informal environment.

You can plan a carpet that has individuality and that will harmonize with the architectural style of your theatre. Indeed, you may have your own custom-made design from sketches submitted by the studio of the carpet manufacturer, if you cannot find a suitable pattern in the regular line.

Theatre owners who are considering the installation of a carpet will be wise to consult an experienced and reputable contract dealer and rely on his advice as to the proper selection of quality. In selecting a pattern, bear in mind that the longer the

Looks great from the box office, too!

RCA CUSTOM LOOMED CARPET

Large, flowing floral design, in burgundy and coral, harmonious against a foliage background in two tones of green. RCA Achievement, Pattern 13601, Color 1887.

Birds of paradise in a tropical setting. Colorful, exotic motifs. A carpet with years of built-in faithful service. RCA Citation, Pattern 8607, Color 1895.

Colorful floral design combined with harmonious, dignified restraint. New loveliness in theatre floor covering. RCA Citation, Pattern 13594, Color 1865.

Lush foliage in the modern manner for lobby and theatre interior. RCA Top Performer, Pattern 4635, Color 1981. Also available in RCA Headliner quality.

Rhythmic, sinuous line and warm, intimate tones—a carpet that will contribute greatly to the beauty of your theatre. RCA Showman, Pattern 245, Color 262.

A handsome house is one steady box office builder you can rely on year after year. And for appearance that pays off, begin your decorating with RCA Custom Loomed Theatre Carpet!

Patterns and designs by the score . . . traditional or contemporary motifs, colors galore. Solids, too, both plain and tone on tone. Or, individually-patterned carpet, woven to order.

Patrons by the hundreds of thousands, cleanings by the thousand . . . these RCA Custom Loomed Carpets by Thomas L. Leedom Company can take it and take it. RCA insists on highest quality manufacture, using color-fast, fine woolens backed by long-fiber jute and cotton.

Call your RCA Theatre Supply Dealer. He'll be glad to bring you the RCA Custom Loomed Carpet story . . . or have you visit him.

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THEATRE EQUIPMENT, CAMDEN, N. J.

The Seat of Comfort is in the *Cushion*

TC 706

The famous "Rocking Chair" Loge with accent on Comfort and Luxury. Spring base principle permits comfort at *every* sitting position.

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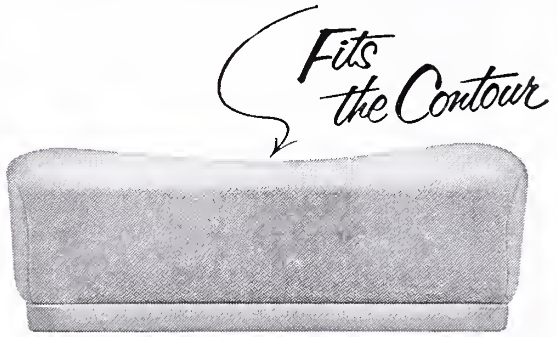
The New "CONTOUR"

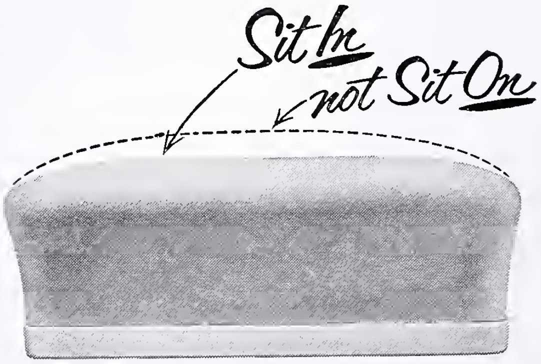
Formed Rubber Cushion



Designed to make Heywood-Wakefield theatre seating as comfortable as the average patron's own easy chair at home . . . the luxurious new "Contour" Formed Rubber Cushion that *conforms to* the contours of the occupant's body as he sits down in its luxurious depth . . . assuring utmost comfort regardless of how he shifts his weight or position.

The New "SIT-IN"

Coil Spring Cushion



Occupant sits *deep down in* not high up on this outstandingly comfortable new coil spring cushion . . . whether he sits in the middle, on the side or way back in the seat, he'll enjoy relaxing comfort at all times. This is just one more fine example of Heywood-Wakefield engineering skill, proving the seat of the comfort is in the cushion.

HEYWOOD-WAKEFIELD COMPANY *Theatre Seating Division, Menominee, Michigan* • Sales Offices: Baltimore, Boston, Chicago, New York match, or repeat, the more yardage is required to do the job.

New factors of cost and technical developments have brought many changes to the carpet industry in the variety of novel weaves, such as "three-dimensional" piles, embossed weaves with cut and loop piles, and many others; but experience has proved that the best type of carpet for theatre use is the straight cut, even pile. Wilton and Saxony weaves have a splendid reputation for giving long and satisfactory wear in theatre installations.

Both of these types are woven on a Jacquard Wilton loom, which securely locks the tufts. For instance, if five colors, or frames, are used in the pattern, only one color at a time appears in the tuft, as the other four colors are woven into the back of the carpet. This locks the tuft into the weave and forms a cushion which helps to support the pile.

The patterns which are made by the Jacquard are also more clearly defined. Most Wilton carpets which are woven for theatre use have from three to five frames, and usually have from nine to ten rows or wires to the inch. Saxony carpets are an exception, however, and are generally woven eight rows to the inch, because the Saxony weave employs heavier, thicker yarns to form a rugged, nubby pile and construction. Pile height in a good contract carpet may vary from one-half to three-eighths of an inch.

> *Refurbishing of the motion picture theatre has been overdue for some time. The new technological developments in the art of the screen can but make the more apparent the necessity to eliminate shabbiness and bring a fresh appearance to the theatre itself. . . . Shabbiness is likely to show up first in floor coverings, auditorium seats, and the interior wall and ceiling surfaces. . . . The need to replace floor coverings, and worn and damaged auditorium seating remains important in any case, because new decorative treatments lose their value when areas like floors and seating, which are in constant use, are in bad condition.*
>
> —Ben Schlanger, writing on modernization in BETTER THEATRES for March 1954.

Axminster and Velvet carpets will also give satisfactory service, provided they are closely woven and have a dense pile. The denser the pile, the more resistance it offers to the tread; therefore, dense pile carpets should be selected for spaces which are subject to heavy wear, such as aisles.

It pays to buy a little extra yardage for the stairways, so that the carpet may be moved over the risers, where it is subject to much scuffing and hard wear. It is also advisable to buy some extra yardage over and above the exact amount required for the installation, as replacements may be needed for carpet accidentally damaged or worn. If carpet is required for replacement purposes, the price of the carpet may be higher and the delivery slow, as it is a costly operation for the manufacturer to set up a loom for small yardages.

VICTORIA BANK & TRUST

Lobby area with plain walls and dominated by service facilities which well illustrates the decorative force of carpeting in an interior scheme. This is a view of the El Rancho theatre in Victoria, Tex., unit of the Long circuit, as recarpeted with RCA' "Headliner," a Wilton loomed by the Thomas L. Leedom Company, with a peony design in coral and lemon.

WOOLS FOR THE PILE

Weave construction specifications are very important in the wearing quality of a carpet, but another factor which also affects the wearing quality is the type of wool used in the spinning of the yarn. All carpet wools are imported from foreign lands, as domestic wools are too soft and slippery for carpet manufacture.

Carpet yarns should not be too soft and should be resilient to the tread. A good way to test this is to press the thumb into the pile. If the yarn is too soft, the pile will remain pressed down, while the proper yarn will spring back upright because it is spun from live wool selected for strength, length of fibre, and resiliency.

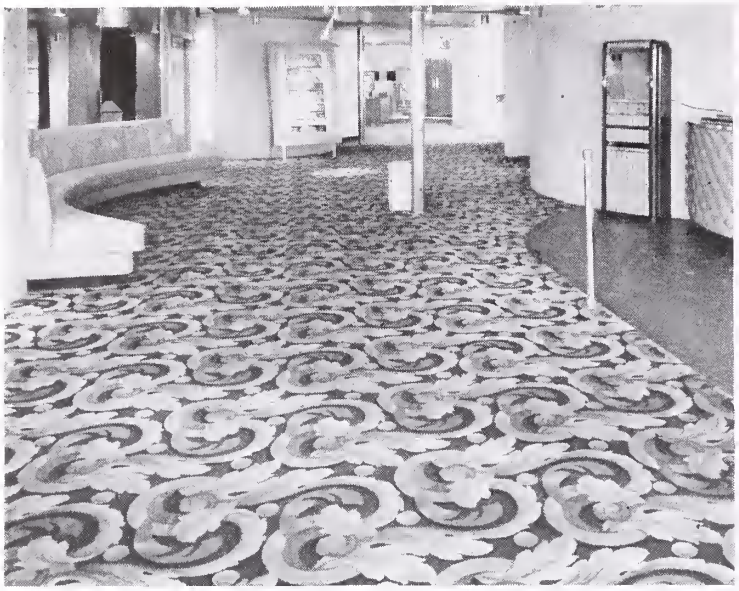
Another factor which is sometimes overlooked in the selection of a theatre carpet is the kind of dyes used and the colors employed. Red colors, and also black, are better chrome-dyed since chrome-dyed colors are faster and less fugitive and will not bleed into the other colors if the carpet has to be shampooed.

It is advisable to choose the brighter or deeper colors for theatre carpets, because pastel shades are more subject to fading. The deeper tones have more dyestuff employed in the dyeing, and consequently retain their appearance longer under wear.

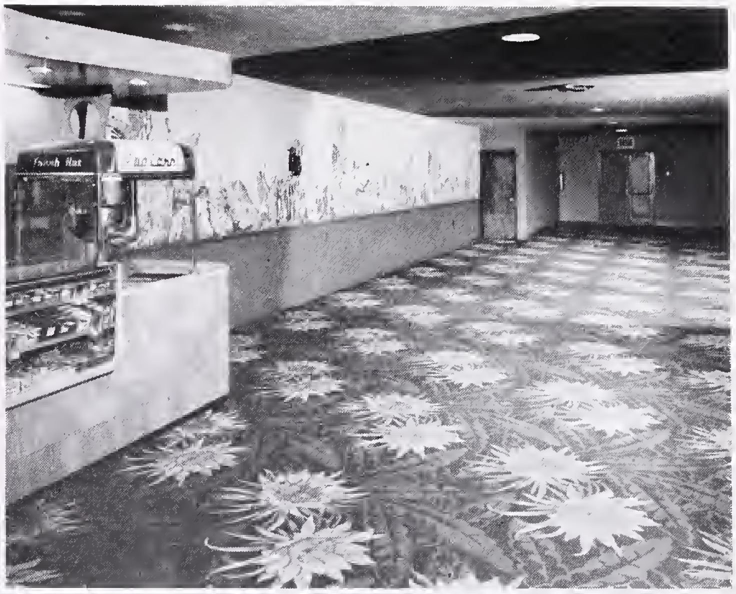
No claims are entertained in the carpet industry for crushing of pile, shading or soiling, because these are not manufacturing defects.

MAINTENANCE OF CARPETS

Protect your carpet by laying it over a padding of sponge rubber, hair, or felt, as this precaution aids considerably in lessening the friction of the tread, thus adding to



The impact of carpet on a theatre interior is strikingly demonstrated in this view of the Tower theatre in Denver, in which the floor fabric, with sweeping figures, supplies decorative form and color almost alone. The carpet is an Alexander Smith Crestwood combining wool with carpet rayon.



Another deep lobby—that of the Viers Mill theatre in Washington, D. C.—in which the decor is greatly dependent on floor fabric for charm and also to "pull in" elongated space through sweeping design. Carpeting is an A. & M. Karagheusian Wilton in the Gulistan "Persian Sunburst" pattern.

the life of the carpet—besides, it feels more luxurious to walk on.

Theatre carpets should be vacuumed daily, and the best type of cleaner has the motor-driven brush and beater, which does a thorough job of removing dust and dirt particles embedded in the pile. It also helps to maintain the pile upright, so that it offers more resistance to the tread.

For freshening the appearance of the carpet, there are some very effective dry cleaning powders on the market which do a good job of rejuvenation. [*Two are described on page 39.*—Ed.] Stains may be removed with a synthetic cleaner of the soapless, non-alkaline type, diluted with water.

One method of removing chewing gum is to rub ice on the gum to freeze or harden it, then scrape it off with a dull knife, being careful not to disturb the weave.

Sprouting tufts should never be pulled out, as this loosens the weave. They should be trimmed level with the pile with a pair of scissors.

If the carpet not only is spotted, but is generally dirty and stained over its entire surface, the best procedure is to have the cleaning done by a professional carpet cleaner, as the wide variety of stains encountered makes it impossible to use merely a single cleaning agent for their removal. Some of these cleaning agents are also inflammable and are supposed to have a toxic effect on individuals, so that they have to be handled with care.

Look at your carpet critically. Can it contribute to an environment which lures people from the comfort of today's living room and the competition of television back into your theatre? Patrons of motion picture theatres are impressed by the luxury and decor of a theatre, and no single component of the interior treatment has so much immediate effect on their impression as carpeting does.

Carpet Weaves and Designs for Theatres

By W. G. HAMMEL, JR.

Sales and Contract Manager, Alexander Smith, Inc.

THERE HAS been a noticeable increase in theatre carpet sales during the past six months, and we expect sales to get progressively better. This livelier interest in refurbishing would seem to be, at least in part, a reflection of the impact of the new motion picture techniques on the business. Many of you have made the changeover to the new screens and sound. This new media of presentation, coupled with better films, has had a tremendously favorable impact on the public. (To mention *television* in this article may be considered in poor taste; but I must admit that our family were avid television fans up until several months ago. As in many other families, I now hear those long forgotten words, "let's go to the movies.")

Is *your* theatre ready to entertain the public? I am sure you will agree that "entertainment" goes beyond the actual picture program. It goes beyond the particular medium — Cinemascope, 3-D, etc. — which you have installed. To "entertain" your guests fully you must also offer them a neat, handsome atmosphere.

The largest single expanse prominently visible to the eye is your *floor*. Hence, in your refurbishment program, it would seem wise to start with *carpet*.

I shall endeavor to explain very briefly the basic carpet weaves. I shall then point out highlights of the weaves that are most practicable for theatre use. Following that we will touch on designs.

THREE BASIC WEAVES

There are three basic carpet weaves: *Axminster, Wilton,* and *Velvet.* It must be clearly understood that the determination of the life of carpeting is not synonymous with type of weave. A *good* Axminster will wear longer than an *inexpensive* Wilton, and vice versa.

Outstanding for its rich texture and luxurious "feel" underfoot, the Axminster weave offers tremendous advantage for commercial use because (1) all the yarn is on the walking surface, hence dollar-for-dollar it represents the best value of any of the weaves; and (2) there are unlimited possiblities for variations in color and design. Unlike the Wilton weave, where number of colors is limited, there are no limitations to number of colors, or type of design, in Axminster.

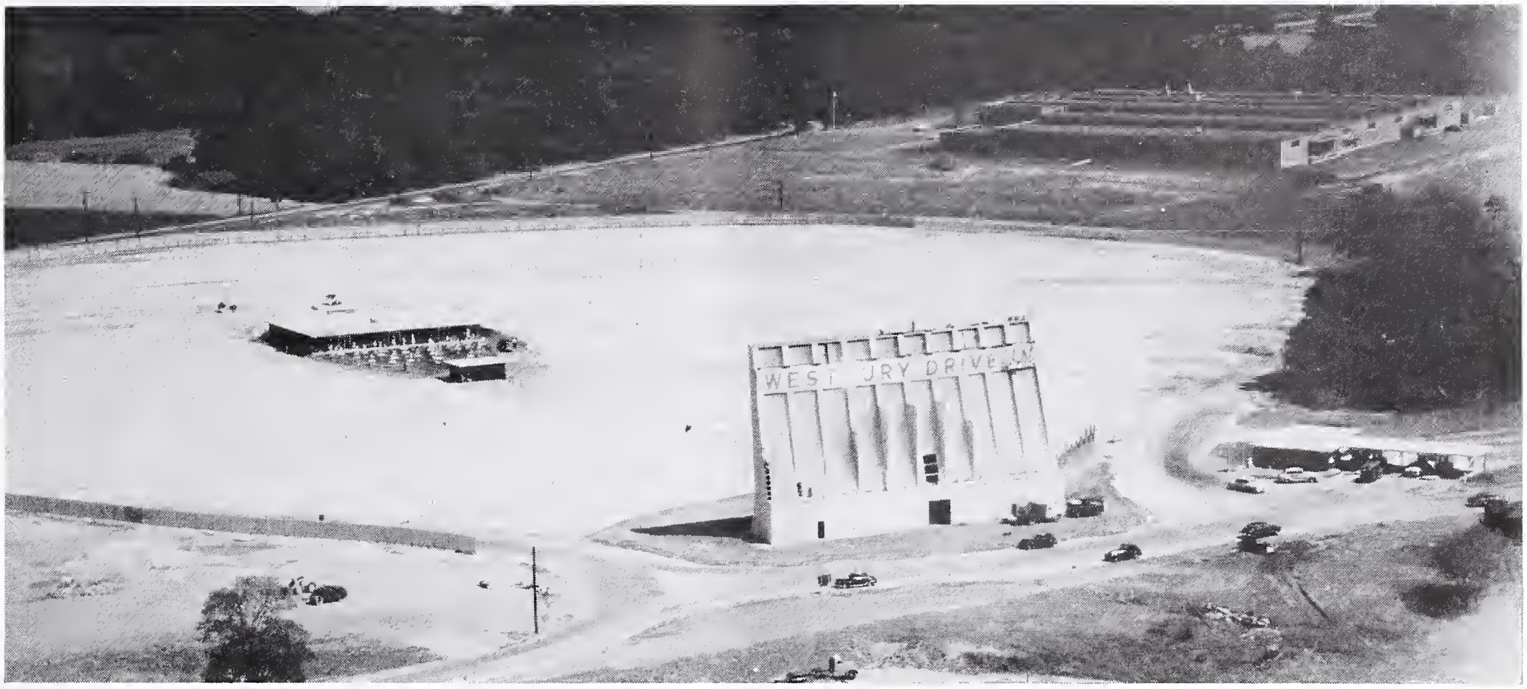
Alexander Smith has engineered two qualities of Axminster specifically for theatre use—"Crestwood" and "Crestmont" qualities. We stock more than twenty-five different colors in designs developed with theatres in mind. "Crestwood" and "Crestmont" are woven on special modified Axminster looms.

Dense and compact, Wilton has earned a truly aristocratic reputation because of

(*Continued on page* 45)

2000-Car Drive-In Equipped with Six-Lane Cafeteria And Large Playground

Picturing and describing the new Westbury Drive-In, Westbury, Long Island, designed to serve the "average family group" on a large-sized scale.

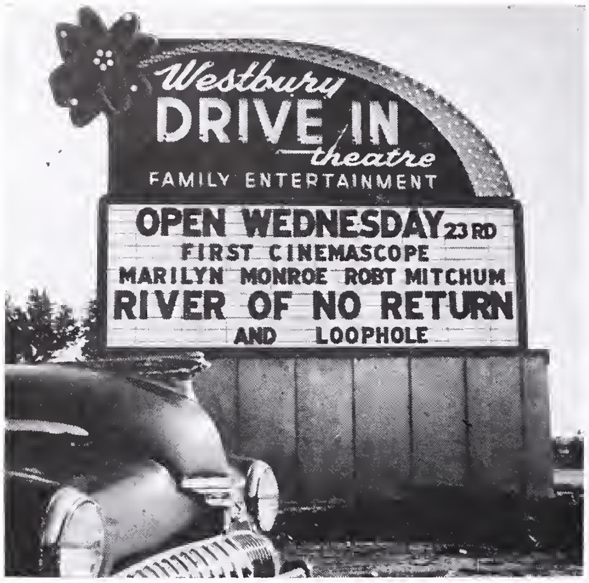


Aerial view of the Westbury drive-in, showing the refreshment building at the twelfth ramp, the separate booth at the eighth and the eating terrace between.

Of steel and concrete construction, the Westbury's screen tower is 130 feet wide by 100 high.

FEW DRIVE-INS constructed anywhere can boast of the capacity of the new Westbury drive-in, Westbury, Long Island—2000 cars—and it has other facilities constructed to match its immense size: a playground designed to entertain 500 children at a time and a refreshment cafeteria equipped with six separate service lanes. Though the drive-in be large in size, however, the management has adopted a policy of the "personal touch" in catering to the comfort and needs of every member of the "average family group," to whose service it is dedicated. The drive-in opened in June.

Located just off Exit 34 on the Northern State Parkway, the new drive-in is owned by the Drive-in Westbury Corporation, headed by Saul Lerner and was planned and supervised in construction by Harvey Elliot. Before entering the drive-in field, both men were active in indoor theatre management. Mr. Lerner formerly owned and operated a circuit of theatres in New York and New Jersey, which he sold prior to building his first drive-in, the Hempstead, in Bethpage, L. I. He now owns



The marquee at left with its animated display sign above the attraction panel directs attention to the drive-in from the highway. From the refreshment building (above) which is constructed of Roman brick and glass, patrons can view the screen while enjoying a snack.

two other drive-ins, one in Commack and one in Massepequa, L. I. Mr. Elliot is a former Boston circuit manager who became interested in the outdoor theatre field in 1945 and since that time has planned and supervised construction and operation of seven other drive-ins.

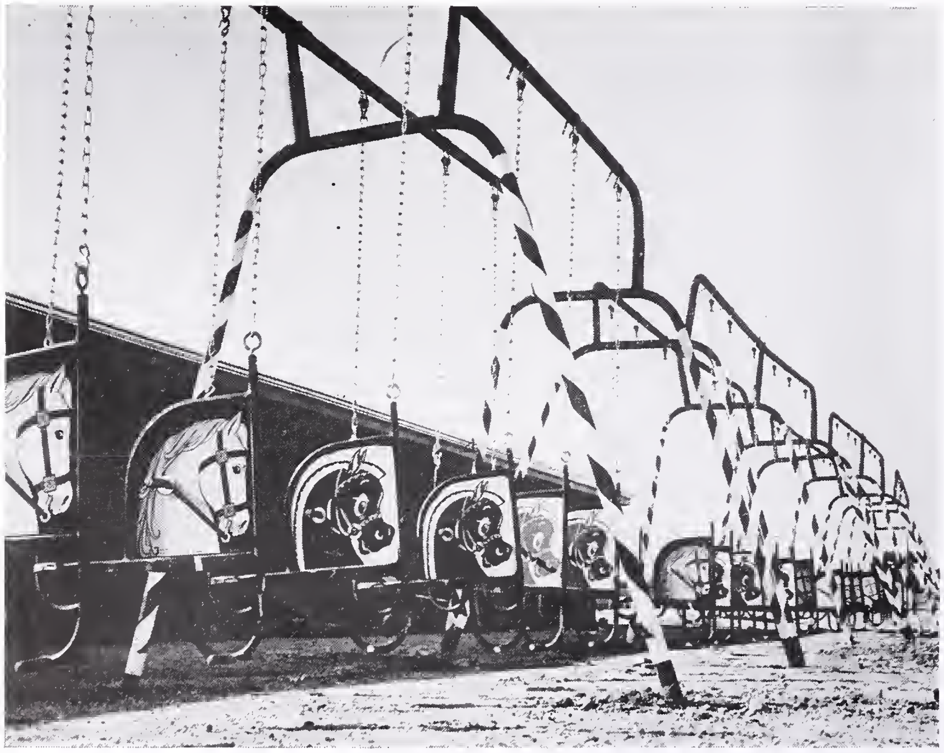
That policy of the "personal touch" in service at the Westbury begins with the very youngest members of the family, for whom there is a nursery supervised by a registered matron where a free bottle warming service is provided along with free bottles and diapers, if desired. For the older children there is the playground with its many recreational facilities. And for the enjoyment of all the family there is an outdoor eating terrace in front of the refreshment building equipped with tables and chairs. Patrons desiring to enjoy a food snack without leaving their automobiles are serviced from mobile carts.

Carrying the "personal touch" even further, the Westbury management offers a special phone service for professional people. And should a patron run out of gas or have a flat tire, there is an auto mechanic on hand at all times to fix the latter or provide two gallons of gas free of charge.

Directing the attention of patrons to the drive-in is a large marquee, 30 by 30 feet, bearing the theatre's name in neon beneath an animated display sign on top. The changeable attraction panel beneath is of stainless steel and employs Adler letters. This structure has a foundation of concrete.

At the entrance two box-offices arranged for two lanes of traffic each are connected to a building housing the manager's offices. This building is constructed of cinder blocks, and the offices are of Roman brick and glass.

Covering an area of 28 acres, the Westbury has 24 ramps, which are spaced 40 feet apart, with the distance between speaker posts 18 feet. Projection facilities are in a separate building at the eighth ramp allowing the refreshment and restroom building to be located more centrally at the twelfth ramp, and the outdoor eating terrace is between these buildings. The drive surfaces are asphalt and stone.



One section of the Westbury's large playground, equipped to handle 500 children, contains these Miracle Whirl "hobby horse" swings. Other equipment includes two "Whirl-a-Tilts," two elephant slides, two jungle gyms and two see-saws.

PLAYGROUND EQUIPMENT

Playground facilities are located behind the refreshment building. The equipment, supplied by the Miracle Whirl Sales Company, Grinnell, Iowa, includes 24 "hobby horse" swings (see photo), two "Whirl-a-Tilts," two elephant slides, two jungle gyms and two see-saws. During the hours of its operation, two attendants supervise the children's activities.

The Westbury's screen tower, which is of steel construction with a foundation of concrete, is 130 feet wide by 100 feet high. The screen material is Transite painted white, and the picture presented for non-anamorphic films is 93 feet wide and 124 feet for CinemaScope.

With a throw of 420 feet, projection lenses for both standard and anamorphic prints are Bausch and Lomb. Projectors are RCA "100" and lighting is by RCA "Wide-Arc" lamps with 10mm positive trim operated at 135 amperes. Sound equipment is also RCA, including "Starlight"

(*Continued on page* 44)

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"Naturama"—a Way to Print Two Subjects on One Reel

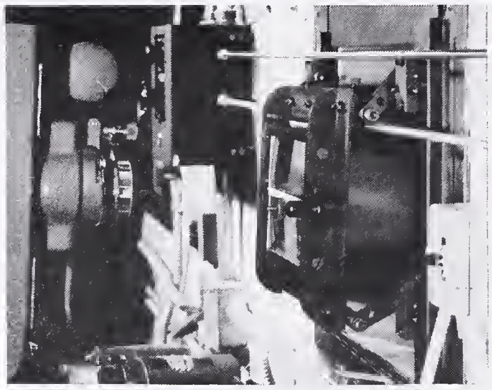
ONE OF THE more "intriguing" ideas which have come from outside the industry in response to the virtual abandonment of the venerable 4-to-3 aspect ratio, is to reduce frame height by half and to use the resulting frames in pairs for one-strip 3-D without rotation in projection, or to use them alternately for 2-D to allow printing of two subjects in footage normally required for one.

Such doubling of frames is proposed by Lt. Col. Robert V. Bernier, USAF Res., whose system, called "Naturama," is the property of the Synthetic Vision Corporation of Dayton, Ohio, manufacturers of dual screen curtain-masking equipment described in BETTER THEATRES for July. Col. Bernier is engineering vice-president of the company, and Mrs. Jane E. Bernier president. Application of the "Naturama" method to 3-D has been demonstrated at the Ames theatre in Dayton, and Mrs. Bernier advises that other screenings can be arranged for interested groups.

The basic frame scheme as compared with a standard 35mm print is shown in *Figure* 1. This indicates application specifically to one-strip 3-D, with left- and right-eye photographs in tandem like 2-D frame. Superimposition is effected in projection by an optical device (see accompanying picture) placed in front of the projection lens in a manner comparable to the Nord and Pola-Lite single-strip systems, though of course without the necessity to turn the photographs upright.

The alternate frame scheme, which Col. Bernier calls his *interlace* method, is indicated in *Figure* 2. Frame height is the same as that for 3-D, but the photograph is narrower—.758″ as against the standard width of .868″—to allow for two standard optical sound tracks, one for each of the 2-D subjects.

It will be noted in *Figure* 2, that three alternate frames (white) are labeled 1A, 2A and 3A. These frames, for illustration, would be the start of Subject A, with its sound track at the left (assuming that the drawing is from the base side). Subject B would be printed in the opposite direction (shaded areas), ending toward the beginning of Subject A and using the opposite sound track.



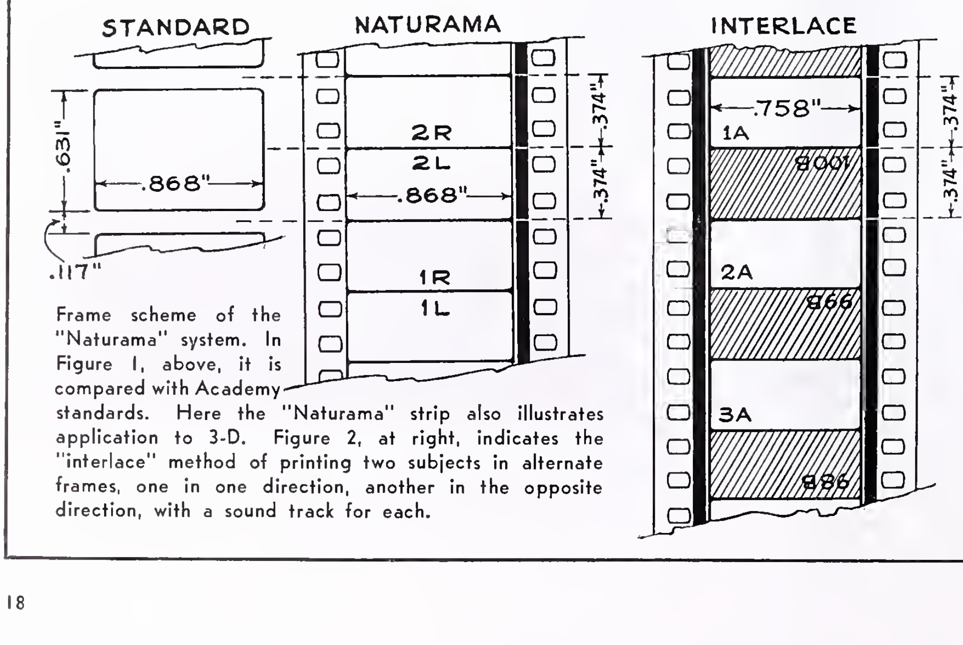
Filter and prism devices for projection of "Naturama" 3-D prints shown mounted in ports. With the images paired across the film, no rotation is required; the two photographs are merely polarized and superimposed. The unit fits into a rigid fixture attached close to the port shutter and can be lifted off for 2-D projection.

Besides providing a sound track of its own, printing Subject B in the opposite direction puts it heads out on the reels in the projection of Subject A. This, of course, is consistently true for either subject—projection does the rewinding job in both cases.

Specification sheets sent by Mrs. Bernier give aperture dimensions for the interlace system as .728 x .364, for an aspect ratio of 2-to-1. The specified aperture for "Naturama" 3-D measures .825 x .738, which is a ratio of 2.27-to-1.

Now if you were to have stereoscopic pictures printed by the vectographic process, the disparate photographs, superimposed as they would be on the film, could similarly occupy alternate frames. Col. Bernier calls this application of his interlacing method "Vectorama."

Nor are these all the possibilities seen by Col. Bernier for "Naturama." Doubling the number of frames per foot, he submits, would allow going to a rate of 48 frames per second, halving the intervals of photographed motion, and accomplishing this without any increase in film footage.

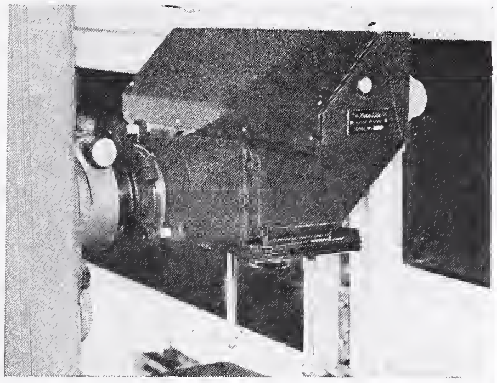


Frame scheme of the "Naturama" system. In Figure 1, above, it is compared with Academy standards. Here the "Naturama" strip also illustrates application to 3-D. Figure 2, at right, indicates the "interlace" method of printing two subjects in alternate frames, one in one direction, another in the opposite direction, with a sound track for each.

Single-Strip 3-D Spreading Steadily But Needs Product

CONSIDERING that special prints have to be made for its use, installations of Pola-Lite equipment for one-strip 3-D keep up a steady pace. A few months ago they numbered only around 30, while they now number more than 300, according to Al O'Keefe, vice-president of the Pola-Lite Company. These installations are for the new single-strip system, which has print frames (toe to toe with width the long way of the film) measuring 720" x 400", for an aspect ratio of 1.75-to-1.

The resolution lens is attached to the projection lens barrel as shown in the accompanying photograph. In changing from a 3-D to a 2-D picture, a turn of a couple of wing nuts at the bottom allows the prism unit to drop out of the housing in a bellows action with its mounting suspended out of the light beam.



Five or six 3-D features are now, or soon will be, available for Pola-Lite one-strip projection. United Artists' "Southwest Passage" and "Gog" are the latest. Even if there were two or three more definitely on the way from the studios, the supply would be pretty skimpy. Stereoscopy is technically competent, and applied to certain kinds of material it can give the average theatre what it needs for a change of pace, something radically different now and then, a bit of novelty and special sensation.

AN EXHIBITOR'S OPINION

Many exhibitors have found 3-D thus attractive to their patrons, and with the convenience of one-strip projection more and more would doubtless give it a try with similar results. Said John Lakeman, operator of the Dixie theatre in Haleyville, Ala., in a recent letter to *Motion Picture Herald,* the industry's failure to maintain a flow of 3-D product is "killing the goose that would have laid golden eggs." It is his experience that the public doesn't mind

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the glasses. When they complain about them, in his opinion, they mean they don't like "the eye strain produced by the picture being out-of-sync, out-of-line, or out-of-focus—or maybe they don't like that sensation of going blind in one eye when a piece of blank film goes through one machine." Not knowing what the trouble really is, they naturally blame the special glasses.

"Instead of abandoning 3-D," Lakeman protested, "why not strive to improve the technique of making and projecting it? The stock reply from the bookers, 'Sorry, but that picture has been pulled out of 3-D release,' is getting very alarming to me."

The average theatre needs a novelty from time to time on its program. Some theatres used to resort to stage presentations on occasion. To book and set them up was usually quite a chore, with union complications in many localities. A 3-D shocker or spectacle now and then could supply something of the same thing by way of "special attraction," and do so with the facility of the screen. The technique has been acquired. Why, indeed, as Mr. Lakeman asks, should the business abandon it?

•

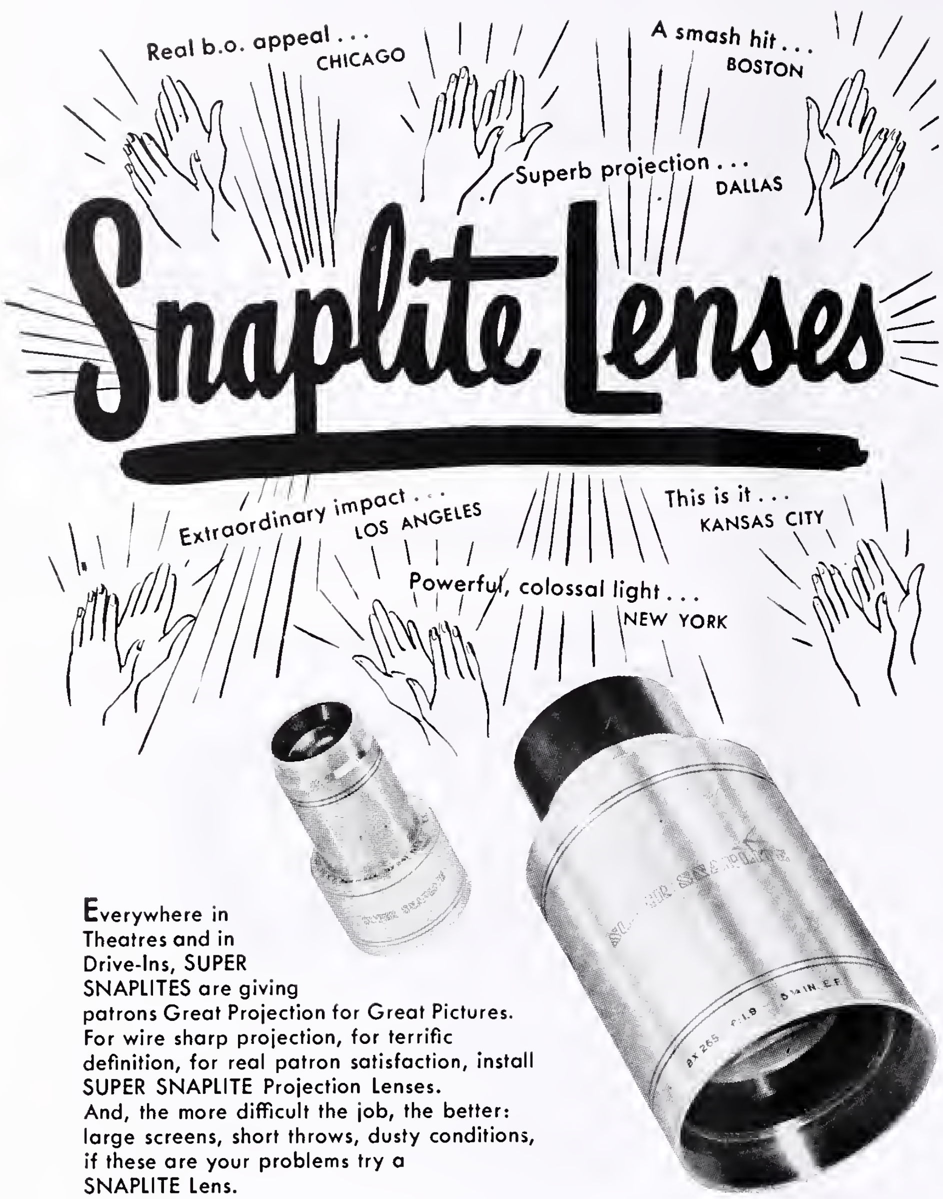
TRADE SHOW IN ENGLAND: Britain's Cinematograph Exhibitors Association liked having a display of theatre equipment at its recent convention so much that one is likely to be a regular feature of its annual gatherings. There hadn't been one for fifteen years. For this year's meeting at Harrogate in Yorkshire, the Association of Kinematograph Manufacturers organized a trade show at which sixteen firms exhibited, a goodly number in the British scale, with products of quite representative range—seating, carpeting, advertising devices and lighting fixtures, etc., as well as projection and sound equipment.

•

Wide Screen in Nine Days After Tower Is GWTW

ONE MIGHT say that the new screen for a wider picture at the Lakeside drive-in at Pawnee, Okla., is the boon of an ill wind. The Lakeside probably would have gone to wide-screen in time, but perhaps not so promptly if a tornado hadn't demolished the original structure. Writing us about it, the owner, Milan G. Steele, says that when the big wind hit, it cleared the buildings and fences. The wood frame screen tower, however, couldn't squeeze under it.

A new tower, says Mr. Steele (sending the adjoining picture of it under construction), was built in nine working days by six carpenters. It is made of laminated 2x6's nailed and bolted together, with Transite for the screen itself. The original



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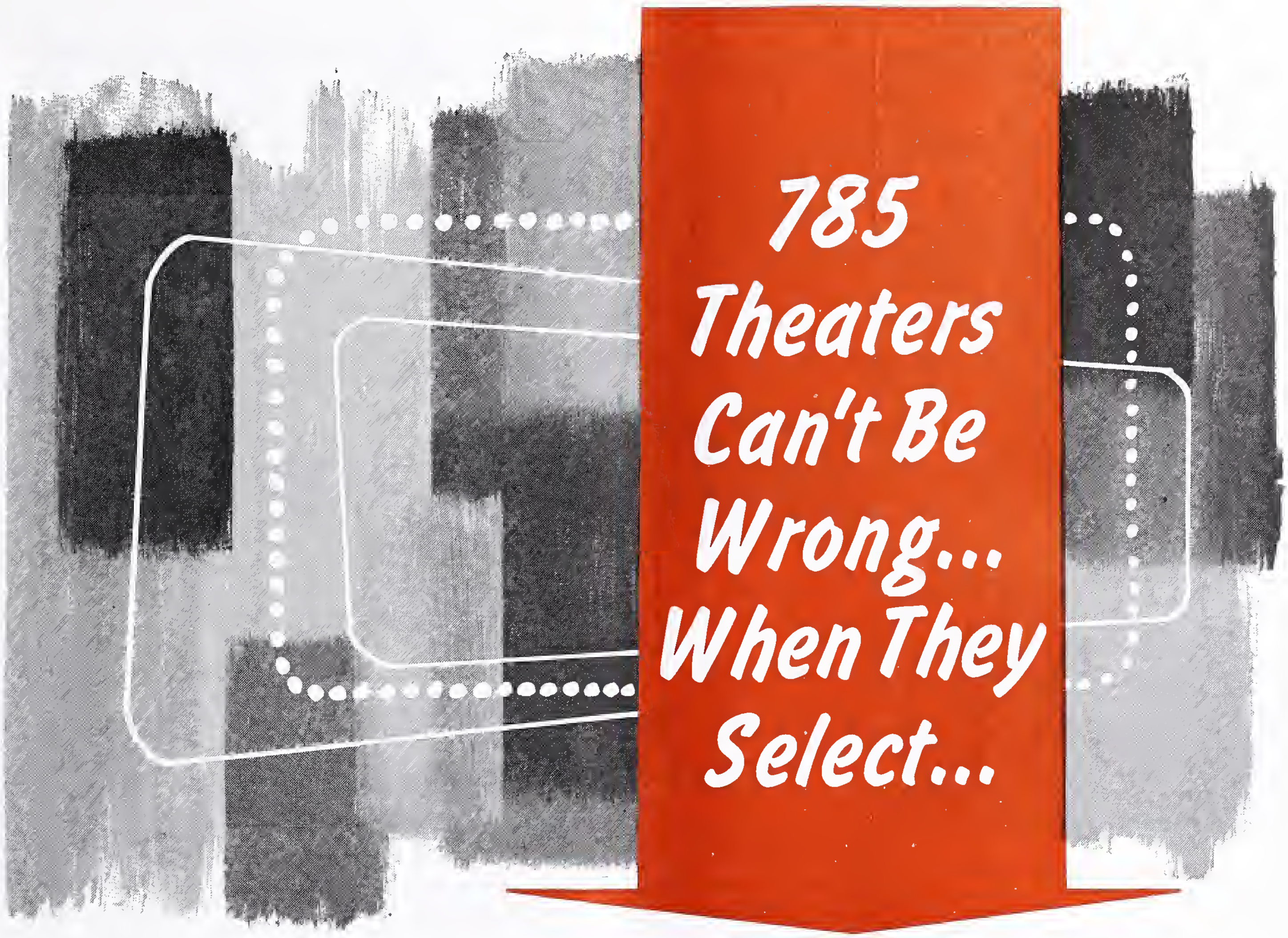

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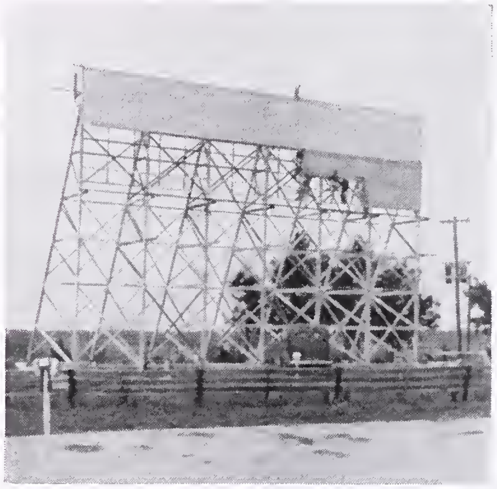
screen measured 40 x 30 feet. The new one is 60 feet wide.



"The scaffold," writes Mr. Steele, referring to the picture, "was made by extending the horizontal members of the trusses out 3 feet and working from the top, cutting them off as the Transite was applied and primed. This method saved time as well as furnishing a scaffold."

There is an interesting feature of the fencing shown in front of the screen. Constructed in a basket weave out of local cottonwood lumber, is also a continuous seat, contrived by slanting the posts, which are set in cement, and attaching cottonwood extensions and backing. About 75 persons can thus be seated.

ANAMORPHIC LENS DATA

Efforts of exhibitors on at least two occasions to test anamorphic lenses indicate they feel the need of comparative data on the efficiency of the types and makes available. One or both of the national exhibitor associations may concur in this; if so, the Society of Motion Picture and Television Engineers, or the Research Council, might be persuaded to conduct a test—with, of course, the collaboration of the manufacturers.

THE INDUSTRY'S SHOW FOR ALL EXHIBITORS—ADMISSION FREE!

On the basis of the latest reports of reservations, the 1954 exposition of theatre equipment and supplies conducted by the Theatre Equipment and Supply Manufacturers Association (Tesma), will have had nearly all of the 144 available booths taken by the time these words reach print.

As last year, the Theatre Owners Association is co-sponsor. Tesma, TOA and the Theatre Equipment Dealers Association will hold their annual national conventions concurrently.

Also at the same time and place will be the national convention of the International Popcorn Association, which will conduct its own annual equipment and merchandise exhibit in space adjoining the trade show of the theatre organizations.

To the latters 144 booths, the IPA exhibit will add 50 more of interest to theatre operators and their executive and technical staffs—substantially twice as many as any previous American trade fair related to motion picture exhibition.

The theatre exhibits will occupy a huge area of the main exposition hall of the mammoth Conrad Hilton Hotel in Chicago. Opposite them, immediately off the entrance foyer which leads to both sections, will be the IPA exhibits, which will embrace all phases of refreshment vending with booths ranged along aisles dubbed *Popcorn Plaza, Soft Drink Turnpike, Candy Lane, Hot Dog Drive,* and *Ice Cream Circle.*

The IPA convention program also provides for panel sessions that will include discussions of theatre interests. The IPA exhibit general chairman is a theatre man—Carl Siegel of Stanley Warner Theatres.

All exhibits will continue through the entire convention period, beginning October 1st and closing November 4th.

Entrance to either group of exhibits is entirely free to theatre operators and their staff members. Membership in any of the convening associations is not necessary. Registration for a convention is not required of any theatre person for the purpose of attending the Tesma and IPA trade shows.

The size and facilities of the Conrad Hilton permit the convenience of all of these conventions and exhibits under one roof, convenience which is the more remarkable for those who have rooms there. So that this may be possible, room reservations should be made well in advance of the opening date.

Better Projection

A Department on PROJECTION & SOUND

Effect of New Aspect Ratios On Use of Light Produced

By GIO GAGLIARDI

GIO GAGLIARDI

NOW WHEN many projectionists are squeezing the maximum output from their projection systems in order to illuminate the new large pictures, it may be interesting to review some of the methods used to collect the light produced by the carbon crater and distribute this light on to the screen. This procedure is of particular interest because of the new aspect ratios with greatly increased area.

It is the function of the projection system to collect the maximum possible light from the carbon arc, to focus this light upon the film in the projector aperture, and then to pick up this image at the aperture and focus it on the theatre screen. Actually, if we remove the film from the projector, the light field visible on the screen is equivalent to an enlarged image of some portion of the positive carbon crater.

As the positive carbon burns in the arc, the various rare and special chemicals in the cores of the new carbons vaporize at incandescent temperatures and produce a crater-shaped source of tremendous light intensity. The positive crater will vary in size and depth depending on the carbon, the core material and size, and the voltage and current used at the arc.

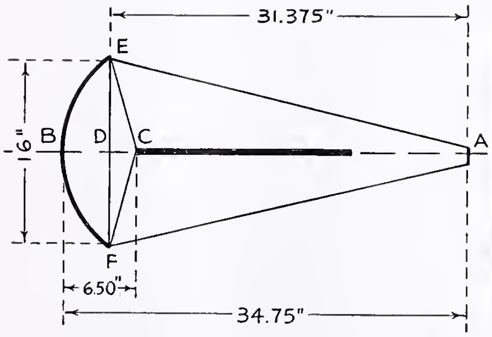
The new carbons now being used for large screen illumination have very large core diameters with rather thin carbon shells. They burn at very high current rates, producing deep craters. It has been found advantageous to use water cooled jaws and shields so as to confine the tremendous energy to the carbon tip adjacent to the light-generating crater.

In order to collect and utilize the light produced by the positive carbon crater, two methods have been generally used. With one the light is picked up by a set of condenser-type lenses and is focused on the projection aperture. These condensers have to be large in diameter in order to collect sufficient light, and they must have a large curvature because of the restricted distance between the arc and the projector.

REFLECTOR LAMPS

A second method is to use an ellipsoidal type reflector which can be made in very large diameters and which will give a very efficient light-collecting surface. This form of lamp optics has been used to great advantage with the suprex non-rotating carbon trims, and is now being utilized very effectively in the new high-capacity lamps using 10mm and 11mm rotating positive carbon trims. A schematic of the optical line-up is shown in *Figure* 1.

A 10mm carbon forms a crater slightly smaller in diameter; however, the brilliancy emitted is not uniform over the entire area of the crater. The brilliancy at the center is maximum, but it falls off rapidly as the edge of the carbon is approached. This is natural since the shell of the positive carbon is made of solid carbon, which has a much



Optical action of a reflector type projection lamp with a 16-inch mirror. Distance AB divided by BC gives the magnification rate; or, 34.75 divided by 6.50 equals 5.34 magnification. Distance AD divided by EF gives the speed; or, 31.375 divided by 16 equals 1.95 speed.

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63-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
100-110	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
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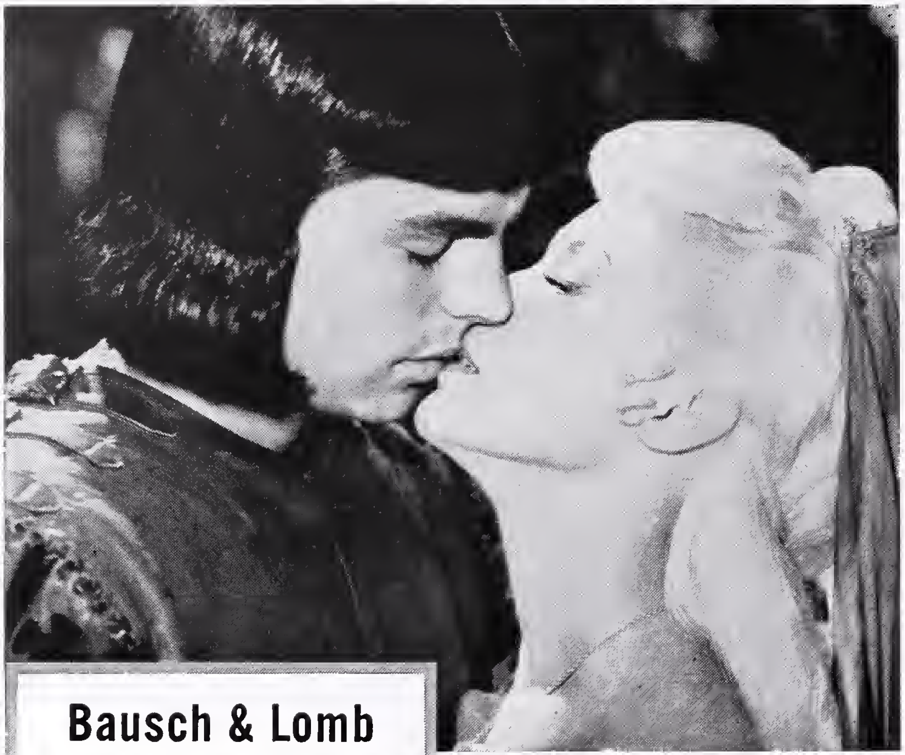

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lower incandescent brilliancy than the special core.

Figure 2 shows an approximate distribution of light intensity over the crater of a 10mm carbon. You will note that the brightness at the center is approximately 1000 candles per square millimeter, while close to the edge it is only about 300 candles per square millimeter. You will note also that the diameter of the entire crater is slightly less than 10mm, or .40-inch, and this dimension is considerably less than the length of the diagonal of the film aperture; therefore, it is necessary to magnify the image of the crater sufficiently to cover the film gate properly.

CRATER INTENSITIES

Actually a great deal of the light from the crater cannot be utilized because of the large fall-off from center to edge. The magnification of the lamp optical system shown in *Figure* 1 can be calculated from the two focal points of the ellipsoid formed by the reflector. Where *C* is the position of the arc crater, and *A* is the position of the film gate, and *B* is the maximum curvature of the mirror, then the *diameter of the spot* at *A* is to the *diameter of the carbon crater* as the distance *AB* is to the distance *CB*. This magnification figures out to be 5.34 times.

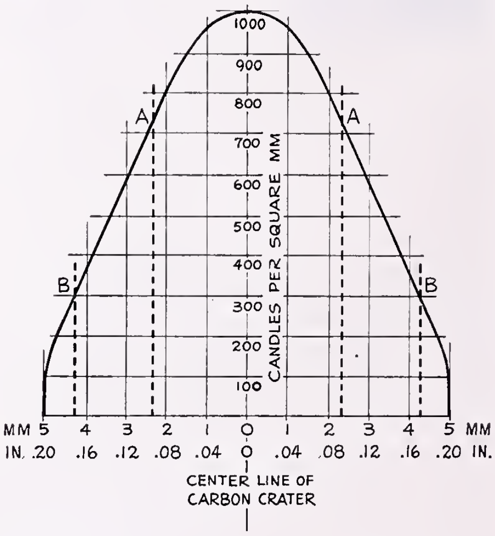

FIGURE 2—Graph of variation in light intensity across the face of a 10mm. carbon crater.

For a film aperture .800 by .600 inches, the diagonal is approximately 1 inch. If we divide this diagonal by 5.34 we get a spot diameter of .188-inch, which indicates approximately the size of the crater area utilized by the lamp system. This is shown in *Figure* 2 by lines *A-A*. The brightness of the crater at *A* is approximately 720 candles, as compared to the 300 at the edges. This explains why such a good light distribution ratio can be obtained on the screen when this carbon trim and this magnification is used.

Actually the formation of the crater

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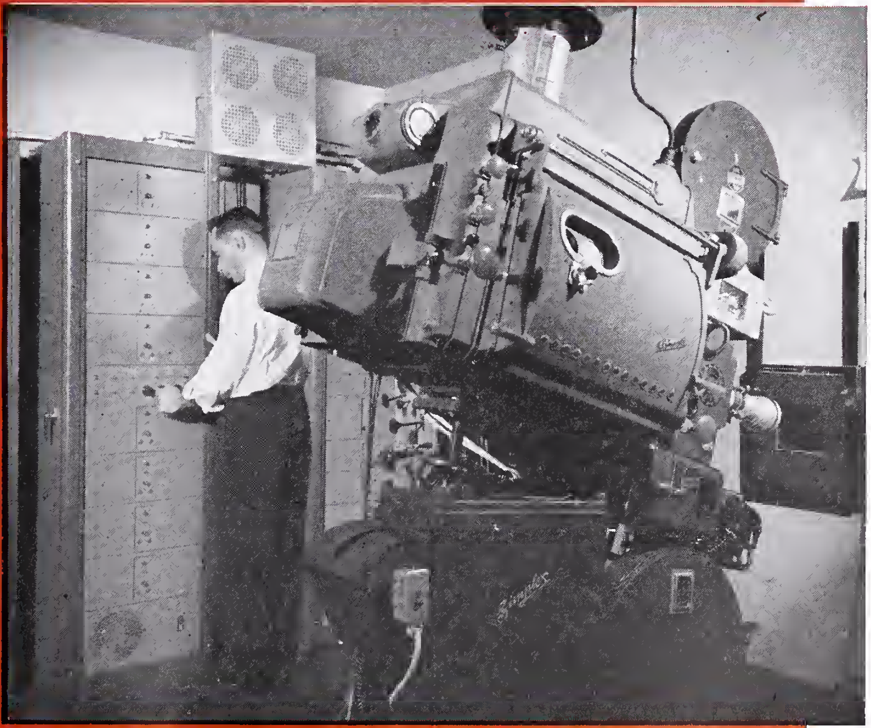
  The finest stereophonic sound system built. It gives the fullest possible protection against all emergencies plus the ease and convenience of operation essential to the de luxe theater. Ultra-quiet switching with an absolute minimum of maintenance is assured with a separate bank of preamplifiers for each projector. Electronic change-over from one projector to another and provisions for a third projector are included.



Every Ampex system uses identical magnetic pickup heads to give the world's finest and most precise reproduction of sound. Equipment is easy to install, easy to maintain, and is pleasingly free of all "stray" parts.

- See your *Ampex distributor for prices and further information.*

AMPEX
CORPORATION
REDWOOD CITY, CALIFORNIA

Ballantyne

Dub'l-Cone

In-a-Car

Speakers

preferred because . . .

SUPERB SOUND

Ask your Ballantyne representative to demonstrate the Dub'l-Cones. Nowhere will you find more faithful, undistorted sound reproduction at all volume levels.

WEATHERPROOF

Every point in the speaker has been protected against moisture and corrosion. Diaphragm is treated to protect against dampness. The voice coil is noncorrosive aluminum—will not buckle, warp or swell.

DEPENDABLE

A heavy 1.47 oz. Alnico V magnet gives THREE to FIVE TIMES the power of earlier magnetic materials.

UNIQUE DUB'L-CONE

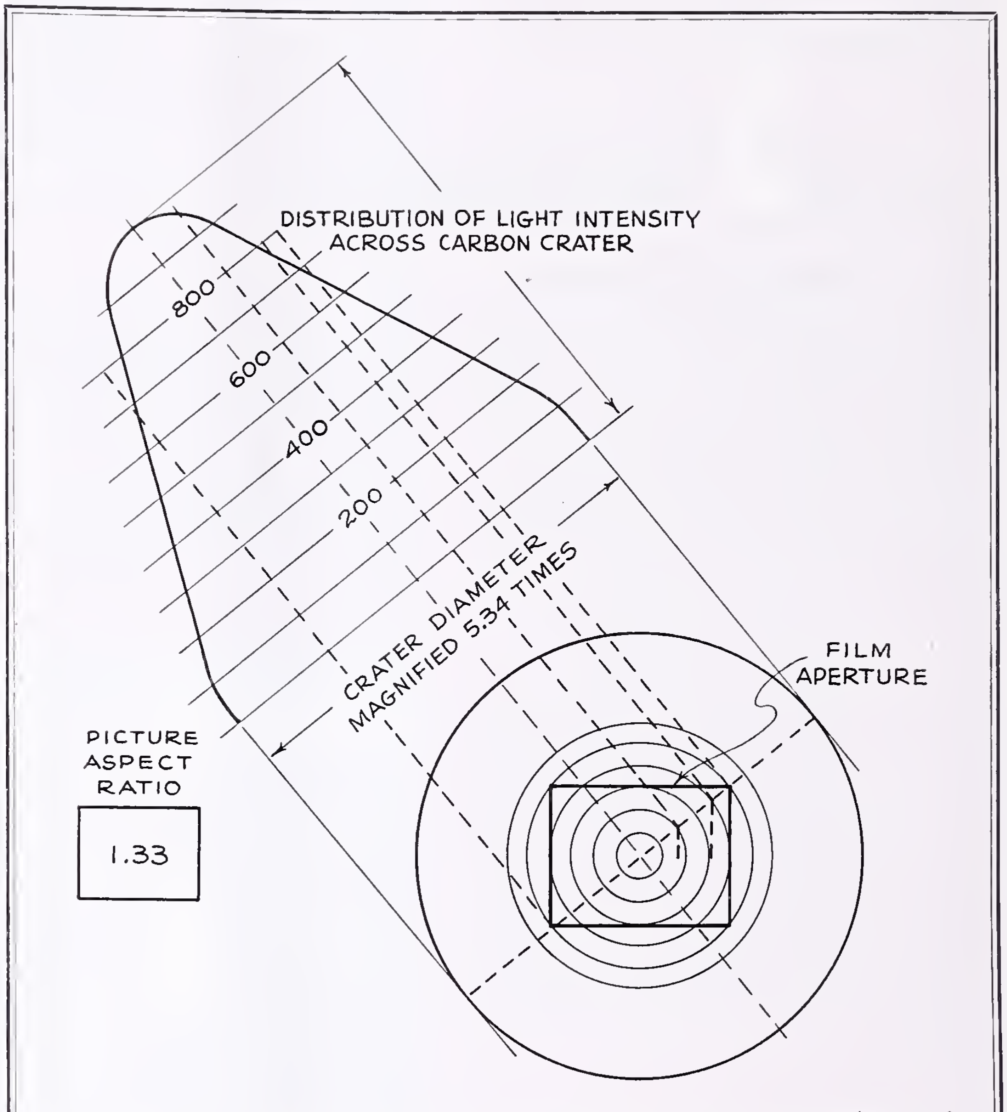
Two cones, one super imposed over the other with a 3/16-in. air gap between for tonal resonance. The exterior cone protects while the interior cone projects the sound. Both are completely weatherproof. If ever damaged, you can replace it on the spot in a matter of minutes.

Complete all purpose equipment for the new techniques

The Ballantyne Co.

1712 Jackson St. Omaha, Nebraska

image at the film gate is considerably more complicated. Some of the recent studies by National Carbon Company researchers show that the mirror in a reflector lamp forms a tremendous number of images of the carbon crater from all points of the reflector. The result is a rosette-like overlay with crater images viewed from all possible angles, and when the optical system is aligned perfectly, this integration of all images produces the evenly distributed white light for which this system is noted.



DISTRIBUTION OF LIGHT INTENSITY ACROSS CARBON CRATER
800
600
400
200
CRATER DIAMETER MAGNIFIED 5.34 TIMES
FILM APERTURE
PICTURE ASPECT RATIO
1.33

FIGURE 3—Approximate light distribution across film aperture and approximate utilization of light spot by projector aperture. Aperture size .800 x .600 in.; area, .480 sq. in.; diagonal, 1 in.; spot area, .79 sq. in.; spot utilization 60%. Arc crater is magnified 5.3 times and superimposed on projector aperture.

A great deal of work has been done by the lamp manufacturers in designing reflectors and condensers to pick-up as much light as possible from the carbon crater. Angles of 140° and even up to 180° are covered by the large reflectors, but little has been done to produce better utilization of this light at the film aperture gate.

Let us look at *Figure* 3. A 10mm crater has been magnified 5.34 times to cover the film gate. Please note the relative size of the full spot with respect to the actual 4x3 projector aperture. The greatest part of the crater area lies *outside* the aperture. Naturally this is done to use the most intense part of the crater core section and maintain the most even distribution of light on the screen. However, the fact still remains that a great part of the light spot goes to waste, merely producing heat on the projector baffles and gate castings.

A large part of this light loss is caused by the imposition of a circular spot on a rectangular film aperture. Naturally a cylindrical carbon and a symmetrical optical system produce a circular spot as shown in the sketch, while the rectangular aperture, which masks the film, utilizes only the rectangular section as shown in the same sketch. It is obvious that the two do not super-impose exactly and that there has to be some loss. The problem is to reduce this loss to a minimum.

There are two possible approaches to the solution of this problem. One is to devise an optical system which collects all the light, then distributes it over the aperature in an approximately rectangular shape.

The other is to adopt an aperture of such shape that it will utilize the greatest percentage of the circular spot.

The first method is being used in the condenser-type lamps, the condensing lenses being ground with partly cylindrical surfaces which produce an elliptical spot tending to cover a rectangular film gate more efficiently. Specially ground condensing lenses of the fresnel, or honeycomb, type have been developed for German reflector lamps to regroup the unutilized light outside the usual aperture area and distribute it over the actual aperture. This method, as far as is known, does not change the shape of the light spot, however. The Ventarc (blown-arc) system uses two reflectors to increase the light pick-up angle and to redistribute this light better.

All the above systems need to be developed further in order to assure that the possible *net* light gained will be greater than the losses introduced by the added equipment. At any rate few of these new systems are in use and little data are available about their effectiveness. Therefore let us study the present version of producing a circular spot on the film gate and utilizing certain portions of this spot with a rectangular film aperture.

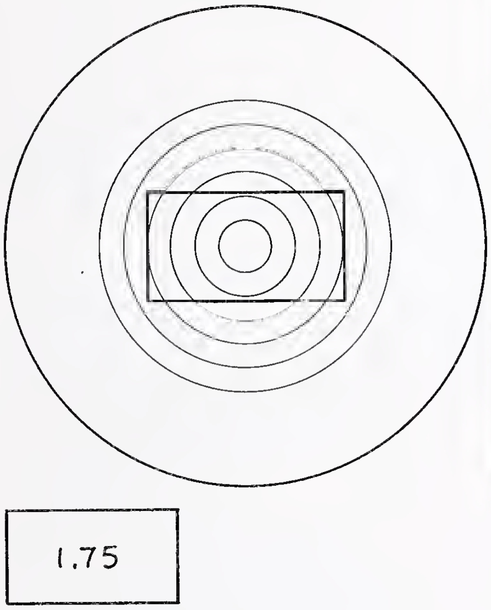
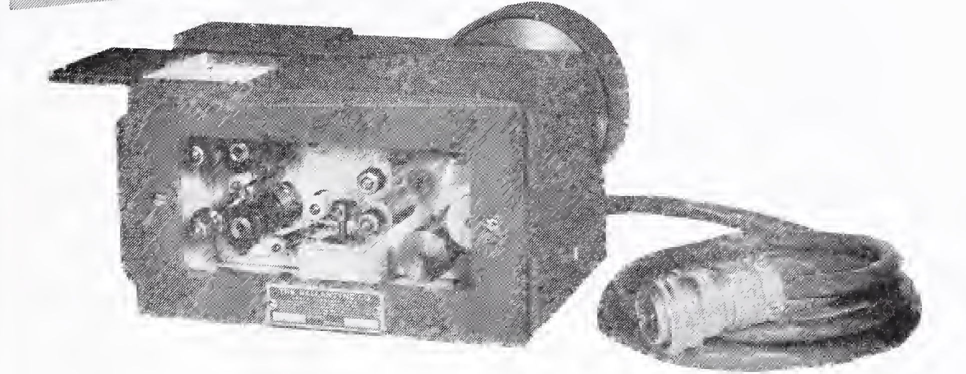


FIGURE 4—Coverage of 10mm carbon crater for aperture representing 1.75/1 aspect ratio without anamorphic print. Aperature size .800 x .450 in.; area 360 sq. in.; diagonal .918 in.; spot area .79 sq. in.; spot utilization 45%.

APERTURE COVERAGES

In *Figures* 3 to 8 are shown the relative areas covered by a 10mm carbon crater magnified 5.3 times, and various projector film apertures. *Figure* 3 shows the Academy aperture of .800 x .600 having a nominal aspect ratio of 1.33 to one. All projection lamps were designed for this aperture and have the proper magnification to cover this area and this diagonal. The crater bright-



Ballantyne MAGNETIC SOUNDHEAD

. . . for Outstanding Sound Reproduction

Don't take our word for it. Just ask a few of the theatre owners and operators who have installed Ballantyne sound. Compare its engineering and compare its simplicity of design for ease of threading and installations, but most important of all LISTEN to the sound that is reproduced. We think once you compare, you'll agree there is nothing better.

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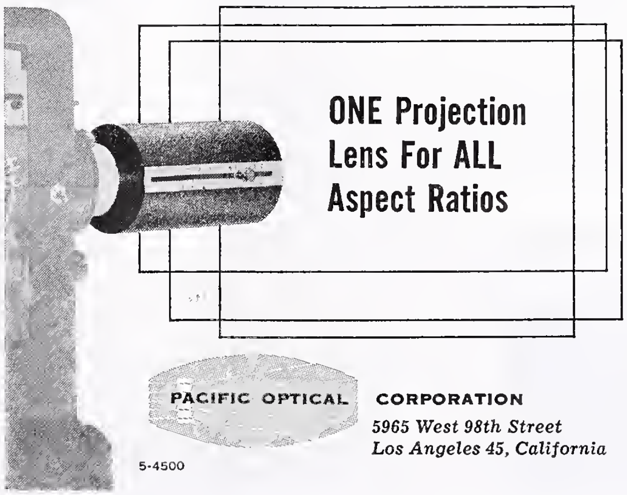
Whether you own a big, medium, small, indoor or drive in theatre, there is a Ballantyne Magnetic sound package designed especially for your theatre. Everything is included, pre amplifiers, magnetic reproducers, power amplifiers, monitors and speakers systems. All are engineered so that regardless of what kind of a theatre you have, you get the best possible sound.

Take just two minutes and find out about Ballantyne before you buy any magnetic sound equipment. Do it right away.

The Ballantyne Company
1712 Jackson St.
Omaha, Nebraska



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5-4500

New Xpansa lens gives continuous focal length variation. Added to your regular projection lens, it lets you show all standard (non-anamorphic) release prints regardless of aspect ratio. It also provides rapid and perfect matching for 3D projection. This eliminates the need for several lenses and gives you wider program variety. The Xpansa lens gives picture quality equal to your present system, is easily installed, and requires no booth modification. See your local theatre equipment distributor or write for *free* literature. Distributor inquiries invited.

RAYTONE
HILUX
PRODUCTS
FOR
Quality and Economy

HILUX SCREENS

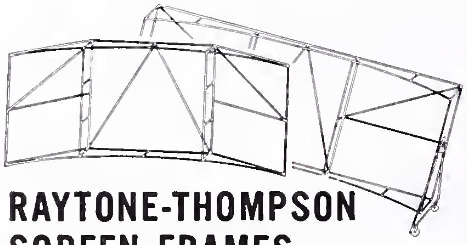
The *only* all-purpose, seamless screen supported by a money-back guarantee that it *must* meet the manufacturers claims. For CinemaScope, all wide-screen systems, 3-D, 2-D, black and white, color. Tear-proof, flame-proof, mildew-proof.

HILUX LENSES

HILUX
VARIABLE ANAMORPHIC LENS

Extremely fine primary lenses and a superior variable anamorphic lens designed for every wide-screen system used today. Your best buy for unprecedented speed, maximum light transmission, razor-edge definition. Fill *your* screen with a brighter, clearer picture.

Made by PROJECTION OPTICS CO., INC.
ROCHESTER, N. Y.



RAYTONE-THOMPSON SCREEN FRAMES

Lighter and stronger—the simplest in design. Can be erected by *non-skilled* help in 2 hours! Strong enough to extend in front of proscenium without bracing to any wall.

PLUS Raytone Screen Paint in white, Stereo and black masking for Drive-in Theatres; *and* the Raytone Screen Brush to rid your Screen of dulling dust and dirt.

RAYTONE
SCREEN CORP.
165 Clermont Ave., Brooklyn 5, N. Y.
MIDWEST: L. E. Cooley,
408 Oak Park Ave., Oak Park, Ill.

ness distribution curve is shown projected across the diagonal of the projector aperture to indicate roughly the part of the crater brightness which is selected to illuminate the screen.

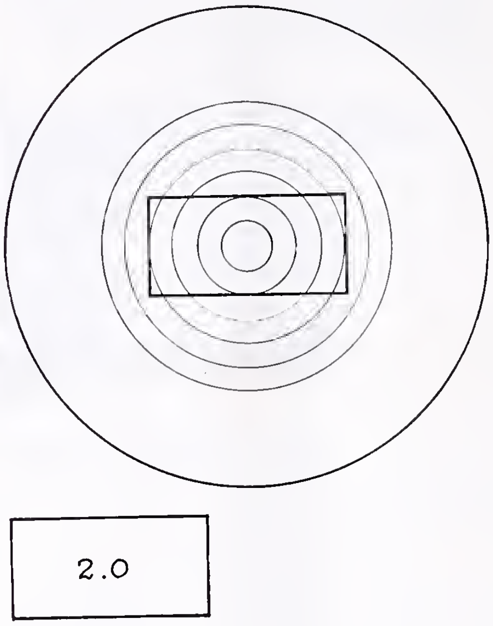


FIGURE 5—Coverage of 10mm carbon crater for aperture representing 2-to-1 aspect ratio without anamorphic print. Aperture size .800 x .400 in.; area, .320 sq. in.; diagonal .895 in.; spot area .79 sq. in.; spot utilization 40%.

For the .800 x .600 aperture, the diagonal was 1 inch, therefore a circular spot 1 inch in diameter was selected to produce the light. Such a spot had an area of .790-square inch. The aperture in *Figure* 3 utilizes .480-square inch of this, or about 60%.

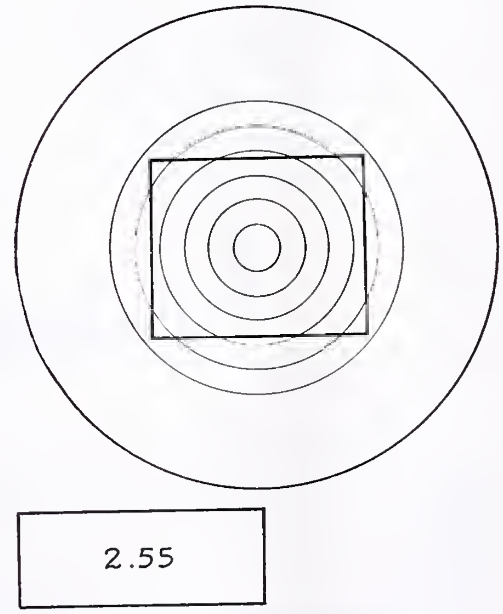


FIGURE 6—Coverage 10mm crater for aperture representing 2.55/1 aspect ratio with anamorphic print. Aperture size .900 x .700 in.; area .630 sq. in.; diagonal 1.14 in.; spot area 1.02 sq. in.; spot utilization 61%.

In an effort to change aspect ratios in order to make the projected pictures wider, we have proceeded to crop the projector apertures at top and bottom. This cuts down the actual light-bearing area selected from the arc spot and decreases further the efficiency of light projection. *Figure* 4 shows an aperture whose area is .360-square inch, using only 45% of the spot, while *Figure* 5 shows an aperture having an area of .320-square inch and using only 40% of the light spot.

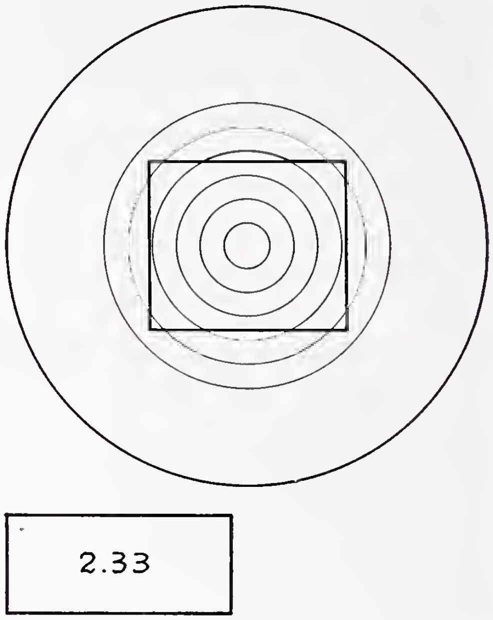


FIGURE 7—Coverage 10mm crater for aperture representing 2.33/1 aspect ratio with anamorphic print. Aperture size .825 x .700 in.; area .575 sq. in.; diagonal 1.08 in.; spot area .917 sq. in.; spot utilization 62%.

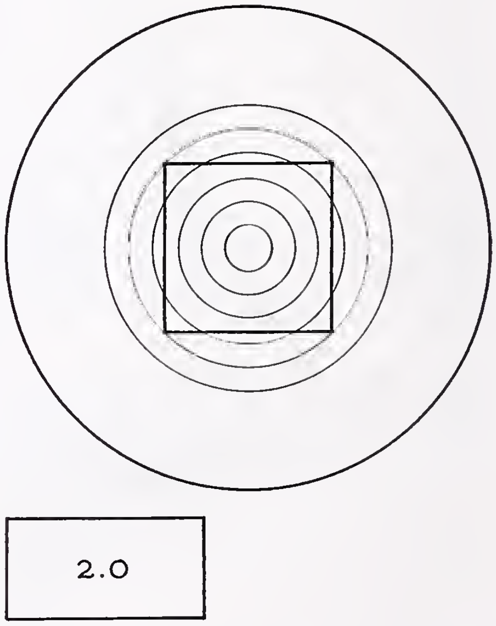


FIGURE 8—Coverage 10mm crater for aperture representing 2-to-1 aspect ratio with anamorphic print. Aperture size .710 x .710 in.; area .510 sq. in.; diagonal 1.00 in.; spot area .79 sq. in.; spot utilization 65%.

For purposes of comparison, let us consider also the present CinemaScope aper-

(*Continued on page* 44)

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	32
2—Altec Corporations Sound equipment and maintenance service.	38
3—American Seating Co. Auditorium chairs. NTS and direct.	44
4—Ampex Corp. Sound system. Direct.	25
5—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	36
6—Ballantyne Co. Sound equipment package (6A), in-car speakers (6B). Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	26, 27
7—Bausch & Lomb Optical Co. Projetion lenses. Direct. Branches and dealers in all major cities.	17, 24
8—Bodde Screen Co. Projection screens. Direct.	33
9—Carbons, Inc. Projection carbons. Franchise Dealers.	23, 42
10—Century Projector Corp. Projectors (10A), sound equipment (10B). Unaffiliated dealers.	38
11—Dible, Graham W. Orchids. Direct.	43
12—F & Y Building Service, The Architectural design and building service.	20
45—Fairchild Recording Equipment Corp. Sound equipment. Direct.	33
13—First-American Products, Inc. In-car speakers (13A), wide screen frames (13B), drive-in directional signs (13C), auditorium speakers (13D). Unaffiliated dealers.	3
14—Griggs Equipment Co. Auditorium chairs. Direct.	32, 38
15—Helmco, Inc. Butter dispensers (15A), fountainette units (15B), chocolate dispensers (15C), sandwich bars (15D). Direct.	38
16—Heywood-Wakefield Co. Auditorium chairs. Branches and unaffiliated dealers.	12
17—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	35
18—International Projector Corp. Sound equipment (18A), in-car speakers (18B). NTS.	2nd Cover
19—Irwin Seating Co. Auditorium chairs. Unaffiliated dealers.	38
20—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers.	34
21—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	20
22—LaVezzi Machine Works Projector parts. All dealers.	35
23—Magnasync Mfg. Co., Ltd. Sound equipment. Direct.	39
24—Manley, Inc. Popcorn machines (24A), popcorn (24B), frankfurter and bun warmer (24C). Offices in principal cities.	43
25—Minneapolis Speaker Reconing Co. Drive-in speaker reconing service. Direct.	35
26—Motiograph, Inc. Sound equipment (26A), in-car speakers (26B), motor-generators (26C). Unaffiliated dealers.	38
27—National Carbon Co., Inc. Projection carbons. All dealers.	6
28—National Super Service Co. Vacuum cleaners. All dealers.	37
29—National Theatre Supply Distributors.	4, 19
30—Pacific Optical Corp. Projection lenses. Direct.	27
31—Pepsi-Cola Co. Soft drinks. Branches in principal cities.	38
32—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	8
33—Radiant Mfg. Co. Projection lenses. Direct.	21
34—Radio Corp. of America Carpeting (34A), projection and sound equipment (34B). Dealers marked *.	11
35—Raytone Screen Corp. Projection screens (35A), projection lenses (35B).	22, 28
36—RCA Service Co. Projection and sound equipment maintenance service.	37
37—Robin, Inc., J. E. Rectifiers (37A), motor-generators (37B), projection screens (37C), projection lenses (37D). Direct.	32
38—S. O. S. Cinema Supply Corp. Distributors.	43
39—Strong Electric Corp., The Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 83, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	7
40—Theatre Seat Service Co. Auditorium chair rehabilitation service.	43
41—Vallen, Inc. Curtain tracks (41A), curtain controls (41B). Direct.	32
42—Wagner Sign Service, Inc. Changeable letter signs: Front light panels for drive-ins (42A) back-lighted panels (42B), and changeable letters (42C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	43
43—Westrex Corp. Foreign distributors.	5
44—Williams Screen Corp. Projection screens. Direct.	36

●

EDITORIALLY . . .

VARIABLE ANAMORPHIC LENS, page 31.

"Hilux" variable anamorphic lens with magnification spread from 1:1 ratio up to the full 2:1 ratio for CinemaScope from Projection Optics Company, Inc. Postcard reference number 32A.

FILAMENT DOWNLIGHTS, page 31.

Two new filament lamp downlights, one recessed and one semi-recessed, made by Day-Brite Lighting, Inc. Postcard reference number E45.

SMALL SOUND SYSTEMS, page 31.

New systems for small-capacity theatres for all types of multi-channel and single-channel magnetic and optical reproduction marketed by Westrex Corporation. Postcard reference number 43A.

DRIVE-IN SCREEN COATING, page 33.

Surfacing compound for drive-in screens made by Protective Coatings, Inc., from plastic product with aluminum. Postcard reference number E46.

PROMOTIONAL RECORDER, page 35.

Instrument to deliver pre-recorded talks for promotional use in theatres announced by Mohawk Business Machines Corporation. Postcard reference number E47.

PERSPECTA INTEGRATOR, page 35.

Additional model of the Perspecta Sound "Integrator" mounted on a vertical chassis of the recessed type announced by Fairchild Recording Equipment Company. Postcard number E48.

ORCHID CORSAGES, page 37.

Orchid corsages for gifts in special promotions to boost attendance offered in special 1c sale by Graham W. Dible, "The Orchid King." Postcard reference number 11.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in August 1954 issue—

....

....

....

....

NAME________________

THEATRE or CIRCUIT________________

STREET ADDRESS________________

CITY________________ STATE________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B.F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Gor-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN:

Detroit:

49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

52—Ringold Theatre Equipment, 108 Michigan St., N.W.

MINNESOTA

Minneapolis:

53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

62—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar S
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

67—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1838 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

NationalTheatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grend Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

106—Alexander Theatre Supply, 84 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies

Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

110—American Theatre Supply, 318 S. Main St., Sioux City

TENNESSEE

Memphis:

111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:

118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

119—Alamo Theatre Supply, 1303 Alamotee St.

UTAH

Salt Lake City:

120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA

128—Charleston Theatre Supply, 506 Leo St., Charleston.

WISCONSIN

Milwaukee:

129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

"Hilux" Variable Anamorphic Lens

THE PROJECTION Optics Company, Inc., of Rochester, N. Y. has placed into production a new "Hilux" variable anamorphic lens. It has a complete anamorphic magnification spread from the 1:1 ratio up to the full 2:1 ratio for CinemaScope.

The company plans to demonstrate the new lens at trade centers throughout the country.

Two New Deep Baffled Filament Downlights

THE ADDITION of two new filament lamp downlights, one a recessed and the other a semi-recessed unit, to its line of lighting equipment has been announced by Day-Brite Lighting, Inc., New York.

The "Deep Baffled Semi-Recessed Derby" (No. 80148) has a baffle assembly finished in matt black and the reflector assembly in hot-bonded "Super-white" enamel. The "Deep Baffled Recessed Derby" (No. 80149) also has its baffles finished in matt black with the reflector assembly and face plate in the same white enamel on the semi-recessed model.

The units are designed for use with spot lamps, either Par-38 or R-40 to 150 watt size. For decorative effects, lower wattage and color lamps can be accommodated, it is pointed out.

A new folder entitled "Day-Brite Derby Downlights" (Form OD-620) listing the complete Derby line is available upon request to the company (Chrysler Building, 161 East 42nd Street, New York City 17).

MARLITE WOODPANELS FOR A LADIES' LOUNGE

A modernized and distinctive appearance has been given this ladies' lounge by the installation of "Marlite" striped mahogany woodpanels on the walls. The panels, manufactured by Marsh Wall Products, Inc., Dover, Ohio, are easy to handle and install and are prefinished in seven patterns designed to reproduce the grain and coloring of fully-finished woods. The finish of the panels is baked and never requires painting, the manufacturer states.

Westrex Sound Systems For Smaller Theatres

THE WESTREX CORPORATION, which last month announced a complete line of new theatre sound systems for all types of multi-channel and single-channel magnetic and optical reproduction in *large* theatres (see BETTER THEATRES for July) now reports the availability of "Standard" multi-channel equipment designed for *smaller* theatres.

The "R6 Photographic Reproducer," like the "R7," features new timing belts and has a longer optical path and the "Equilight Diffuser" designed to assure the best reproduction from either variable area or density prints. The "R9 Reproducer" (as described in July BETTER THEATRES) is for the reproduction of multi-channel magnetic sound and the "Integrator" for the reproduction of Perspecta (multi-channel optical) Sound.

The "A116 Power Amplifier," like the "T454" has a new circuit and specially wound coils. It is described as smaller in size and weighing less than ordinary 20 to 30 watt amplifiers because of the simple, modern circuits. The Westrex "T604A" pre-amplifiers and the "33 Cabinet Assembly" are the same as for the larger systems.

The Westrex "Standard 38 Cabinet" is 4 feet high and provides for 3-channel or 4-channel magnetic or optical reproduction, self-contained monitoring, and non-synchronous and emergency switching facilities. It also provides a volume indicator which can be switched to each of the channels to assure the proper balance essential to good stereophonic sound. Servicing is done from the rear of the cabinet or by easy removal of the power amplifier.

The Western Electric "713B" high frequency unit is designed to handle the output of the Westrex "Standard" multi-channel system in a frequency range of 800 to 10,000 cycles when used with either the KS-12024 (50°) or the KS-12025 (80°) multi-cellular horn. This speaker unit utilizes a duralumin diaphragm in a magnetic structure excited by a permanent magnet.

The "P12N" speaker handles the low

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100 Amps.

•

Model K 100X40
60 & 100 Amps.

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135 Amps.

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MOTOR GENERATORS

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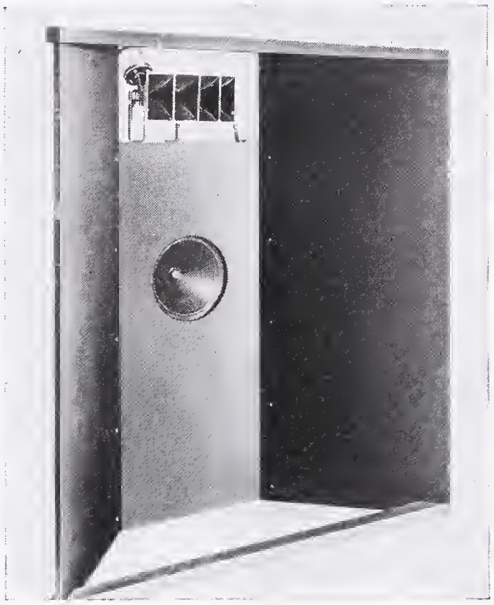
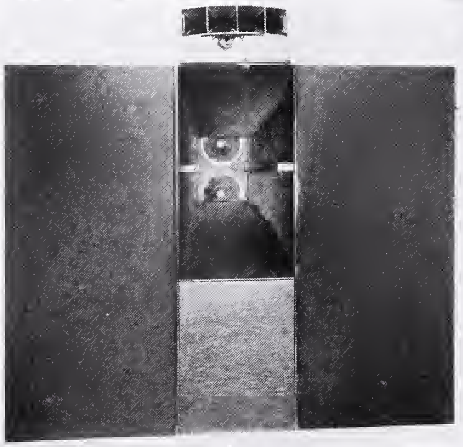
frequencies in the "L8" and "L9" assemblies with balanced frequency characteristics. The Alnico 5 magnets in this speaker are more powerful than those used in previous types, it is pointed out.

The Westrex "L8" and "L9" stage loudspeaker assemblies have the "N3" dividing network designed effectively to channel the low frequencies to the "P12&" channel the low frequencies to the "P12N" units.

When the high and low frequency units and the network are combined with the "X837" horn-baffle in the "L8" assembly, the theatre owner gets the minimum cost, it is pointed out. The "L9" loudspeaker assembly for larger theatres is slightly more expensive, while the "T501A" assembly (see July BETTER THEATRES) is available at a somewhat higher cost.



The Westrex "L8 Standard" stage loudspeaker assembly for smaller theatres features the Western Electric "713B" high frequency unit wtih associated horn, "P12N" low frequency unit and "N3" dividing network.



The Westrex "L9 Standard" stage loudspeaker assembly for larger theatres also includes the Western Electric "713B" high frequency unit with associated 50°, 80°, or 160° horizontal coverage horns, "N3" dividing network, and "P12N" low frequency unit.

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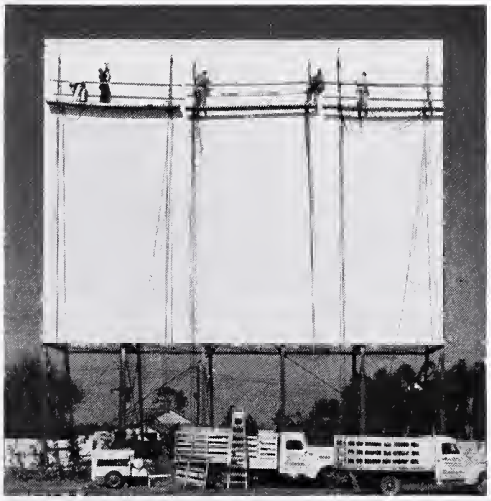
Drive-In Screen Coating Of Plastic with Aluminum

A SURFACING compound specifically for drive-in screens has been developed by Protective Coatings, Inc., Tampa, Fla., from their plastic product which long has been used for the weather-sealing of buildings and similarly employed by the U.S. Navy to prevent corrosion of ships taken out of service for an indefinite period of time. Called "Cinemaplastic," the screen coating represents an effort to produce a pigmented "paint" capable of reflecting projected light efficiently, and at the same comparable to the sealing compound with respect to permanence in outdoor application.

"Cinemaplastic" has been applied to the screens of several drive-ins in Florida during the last few months. In each case the screen had been rebuilt with extensions at the sides for projection of a wider picture, including CinemaScope. The material is described as a vinyl plastic liquid, with aluminum and white metallic oxide pigment. As explained by the manufacturer, the screen surface is coated in the following manner:

Two coatings are used. First a base coat containing aluminum is sprayed on (a brush or roller can be used) at the rate of 1½ gallons per 100 square feet. This coat is said to be capable of drying in about half an hour. Then the second coat containing white pigment is applied at the rate of 1 gallon per 100 square feet.



Applying "Cinemaplastic" to a drive-in screen. Two coats are used, each varying in composition from the other, with the first applied following special seam treatment.

In at least the Auto Park theatre at Tampa, 3-D as well as CinemaScope productions have been presented successfully, according to a letter from the owner. This refers to the non-polarization as well as reflectance characteristics of the treatment.

Of interest with reference to light reflectance is the method of dealing with screen structure seams, which require special filling because they are visible, in the man-

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NO SEAMS • NO STREAKS • NO CLOUDS or DISTURBING ELEMENTS

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PLUS DOUBLE WEIGHT SCREEN FOR ADDED STRENGTH

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BODDE SEAMLESS SCREENS ARE AVAILABLE IN 3 REFLECTING FACTORS

TYPE A (For narrow theatre) has 4:1 GAIN FACTOR

TYPE B (For medium width theatre) has 3:1 GAIN FACTOR

TYPE C (For wide theatre or steep balcony) has 2½ GAIN FACTOR

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HERE'S SOUND ADVICE!

If the confusion that surrounds the various sound systems being offered today has delayed your decision on just what you should install in your theatre, consider these facts:

Three of the majors — M-G-M, Paramount and Warner Brothers — have already announced that *all* future productions will have Perspecta Stereophonic Sound. Other studios are following their example.

Why has Perspecta Stereophonic Sound been chosen as standard — a standard certain to remain for years to come? For three very good reasons:

1. The movie industry wants to make money. To do this they know they must keep your box-office busy. Perspecta Stereophonic Sound will do just that by giving the movie-going public the dramatic realism they want.

2. Perspecta Stereophonic Sound is a system every movie exhibitor can afford to install.

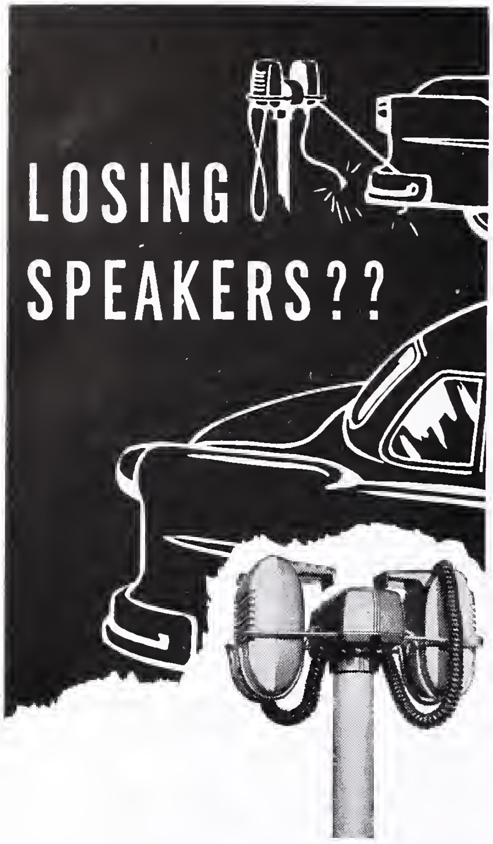
3. Perspecta Stereophonic Sound Track operates identically with the optical sound track you've been using for years except for the inclusion of three low-level, low-frequency tones "heard" only by the Integrator, which automatically controls volume and direction for true stereophonic effect.

The Perspecta Stereophonic Sound Integrator, design-engineered by Fairchild, makes this system available to you at a price you can afford. Only one Fairchild Integrator serves all projectors in the booth — controls Perspecta Stereophonic Sound through any 3-channel sound system of standard make. And projector modifications are not required.

Call, wire or write *now* for full information on your specific theatre sound problem.

FAIRCHILD RECORDING EQUIPMENT

MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK



Koiled Kords* WILL HELP SAVE THEM!

Retractile cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

Koiled Kords
INCORPORATED
BOX K, Hamden, Connecticut
*Trade Mark of Koiled Kords, Inc.

ner of specular surfaces, under the light of a projected picture. Before the surface is coated, a certain amount of the base coat is sprayed into the joints, then while the compound is still tacky, a self-adhesive tape is applied over the entire joint, after which application of the two coats proceeds as explained above.

The two coats, the manufacturer points out, form a film which is flexible enough to stretch and contract with the structure as it may expand and contract in response to atmospheric conditions. The manufacturer also says that "Cinemaplastic" withstands temperatures from 40° below to more than 180° above zero.

Rank Company Renews Bell & Howell License

J. ARTHUR RANK'S British Optical & Precision Engineers has announced a further extension of a long-term license agreement under which the Rank Organization will continue to manufacture the Bell & Howell Company's film equipment in England for sale in sterling area countries.

The first agreement between the two companies was signed in 1946. Since then British Acoustic Films have manufactured Bell & Howell 35mm studio equipment and 16mm motion picture cameras and projectors under the trade name of "G. B.-Bell & Howell."

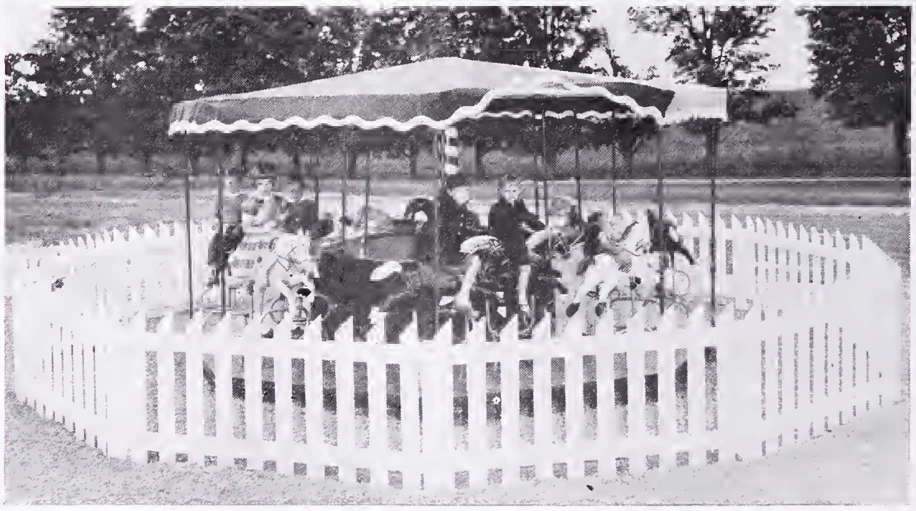
Arrangements have also been completed for a long-term extension of an existing agreement for the distribution by the Bell & Howell Company of high-precision Taylor, Taylor and Hobson lenses in the United States and other countries.

"Message" Repeater For Promotional Use

A HIGHLY compact instrument which delivers a pre-recorded talk from a magnetic tape cartridge through a 5-inch speaker for a variety of promotional uses in theatres has been marketed by the Mohawk Business Machines Corporation, Brooklyn, N. Y. The unit is designed for use as a "barker" in front of the theatre, and the manufacturer also suggests that it be placed behind lobby displays to lend voice impact to advertising signs, to push popcorn and candy sales, to deliver a message to patrons in the parking lot, and for crowd control during intermissions.

Called the "Message Repeater Junior," the machine can deliver messages up to two minutes in length. It can be set to run continuously or can be activated by a manual switch, floor mat or other mechanical or electrical device. Despite its small size, the

MERRY-GO-ROUND BOOSTS BUSINESS



This Miracle Whirl merry-go-round, recently installed at the Star-Lite Drive-in theatre, Elizabethtown, Ky., proved an instantaneous hit with his younger patrons, thereby helping to boost business considerably, reports Robert T. (Bob) Enoch, president and general manager of Elizabethtown Amusements Corporation. The kiddies are given their first ride on the merry-go-round free, but a fee of 10c is charged for subsequent rides. This helps to pay for the installation, Mr. Enoch explains, and will eventually provide a good source of extra revenue. In addition to the new merry-go-round, the Star-Lite has a free playground area which is equipped with a hand merry-go-round, several slides, swings and see-saws. Cardboard cut-outs of Walt Disney characters line the front of the playground area. In addition to the Star-Lite the Elizabethtown Amusement Company controls the State and Grand indoor theatres in Elizabethtown and the Knox drive-in at Vine Grove Junction, Ky.

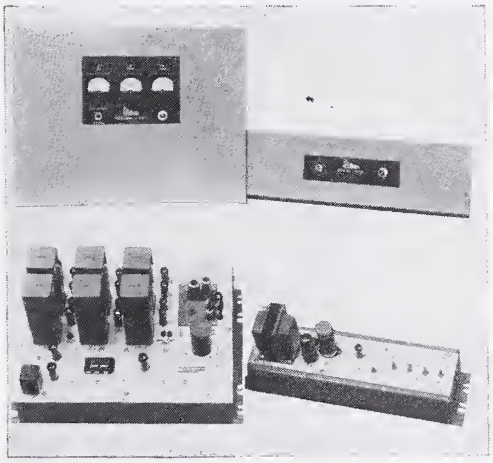
unit will deliver enough volume to be heard over street noises, the maker states.

Message REPEATER JR.

The magnetic tape, which is the recording medium, is enclosed within a cartridge "about the size of a pack of cigarettes," it is pointed out, and cartridges are interchangeable, permitting the use of different pre-recorded messages.

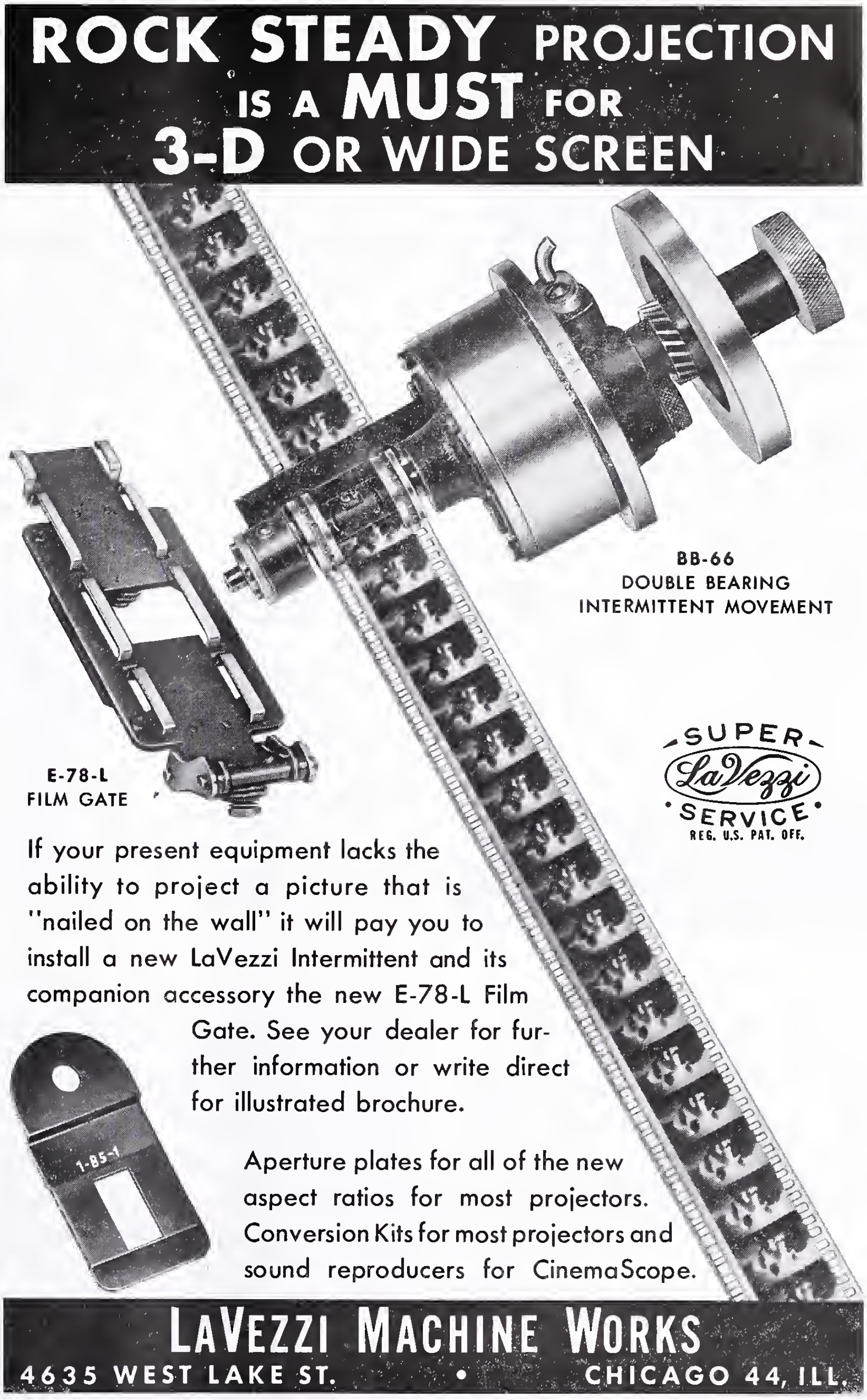
Perspecta "Integrator" on Vertical Chassis

AN ADDITIONAL model of the Perspecta Sound "Integrator" with the standard "Integrator" and power supply mounted on a vertical chassis of the recessed type has been announced by Sherman M. Fairchild, president of the Fairchild Recording Equipment Company of Whitestone, L. I., N. Y. The new model is designed, it is pointed out, for mounting in theatres where horizontal booth space is at a premium.



The new Fairchild model of the Perspecta Sound "Integrator" mounted on a vertical chassis of the recessed type is shown in front view at top and rear view below.

Designated as Model 315C, the unit is



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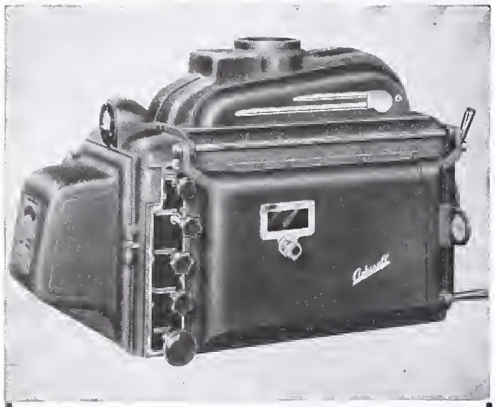

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TECHNIQUES AND 3-D

- Assures the brightest pictures because they return the most light. Unusually high reflective efficiencies (better than 3.1 to 1 as compared to a flat white screen).
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- Perforations are of the diameter and spacing recommended by SMPTE, clean-cut and with no projecting fibres to impede sound or collect dirt.

Write today for details and sample. Orders given prompt attention.

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SCREEN COMPANY
1675 SUMMIT LAKE BLVD., AKRON 7, OHIO
Originators of All-Plastic and Seamless Plastic Screens.

designed for normal rack mounting and features easy accessibility to all components for installation as well as service. All under-chassis wiring may be reached by removal of the front panel.

Shipments of the new model are now being made, Mr. Fairchild said.

Bishop and Green Named "Integrator" Distributors

THE BISHOP AND GREEN Corporation of New York has been named distributors of "Integrators" by Perspecta Sound, Inc., with the equipment to be distributed by the New York firm to be manufactured under license from Perspecta at Stamford, Conn., Camden, N. J. and Houston, Tex.

Bishop and Green, which has offices at 1501 Broadway, is headed by H. A. Goldstein and Harold Schwarz of Dallas is vice-president in charge of sales. Demonstrations for exhibitors will be conducted by the company in various exchange cities using a film consisting of footage from a number of pictures recorded optically with Perspecta sound frequency, according to Mr. Goldstein. The company recently installed Perspecta equipment in theatres of the Interstate Circuit at Ft. Worth, Dallas, San Antonio and Austin, Tex.

Prices for Ampex Equipment Reduced

REDUCTIONS in the prices for "Ampex Master" stereophonic sound systems to be effective immediately have been announced by Jim Mahon, theatre equipment sales manager for the Ampex Corporation, Redwood City, Calif.

In announcing the price reductions, which he terms "drastic," Mr. Mahon stated that "the enthusiastic acceptance of Ampex equipment in the motion picture industry has enabled us to achieve the economies inherent in efficient, quantity production. The savings are being passed along to the theatre owner in the form of decreased prices," he said.

●

3D IMAGE AXIS FINDER

A pocket 3D image "axis finder" has been marketed by Polacoat, Inc., Blue Ash, Ohio. A projectionist viewing a polarizer in the projection booth through the finder can instantly determine whether the axis of a port polarizer is proper, it is said, and also the efficiency of the polarizer can be determined by the relative density of wedge-shadows appearing on the finder.

The angle of the axis of polarization is

GRIGGS' CHAIRS FOR NEW CINERAMA THEATRE

MELBA
GRIGGS EQUIPMENT CO.
FURNITURE

In preparation for the introduction of Cinerama to the Southwest at the Melba theatre in Dallas, Tex., the Interstate Circuit completely remodeled the theatre, including the installation of new auditorium chairs of the Griggs Equipment Company, Belton, Texas, shown in process of delivery above. The model chosen for the 1630-capacity auditorium was Griggs' "30 MBW," a self-raising chair which is fully upholstered and equipped with deep coil spring cushion seats. It has center standards of one-piece steel with rolled tubular edges. Griggs' seating experts scientifically engineered the new Melba seating arrangements, for Cinerama, checking the position of each individual seat with a light-meter to assure patrons of the best possible view of the screen.

read directly on a calibrated scale at the rim of the lens, which is housed in a metal ring that slides between the cover plates of a rigid anodized aluminum case. The case completely protects the lens when carried as a pocket instrument.

Special Sales Offer For Orchid Corsages

ORCHID CORSAGES which can be used as gifts to theatre patrons in special promotions to boost attendance are being offered to exhibitors in a special "1c sale" by Graham W. Dible, "The Orchid King," Los Angeles. Under the special offer, which is an annual event conducted for a limited time only, exhibitors buying 100 corsages at the regular price can purchase an extra hundred at the price of 1c each.

The corsages are available in one, two or three blooms and require only ordinary refrigeration, according to Mr. Dible. He also states that shipment will be made to any location in the country overnight via air.

Projection Data On Wallet-Size Cards

Cards of wallet-size containing projection formulae for calculating any lens or screen dimensions or the screen throw distance are being supplied free of charge to the trade by the Projection Optics Company, Inc., Rochester, N. Y., either directly or through its dealers. One side of the card is devoted to CinemaScope's 2.55 to 1 ratio while the opposite side is for standard films in any aspect ratio. The data can be applied both to indoor and drive-in theatres, it is pointed out.

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You keep more of your box office income when you Super clean your theatre. Super cleaning saves you money because • Super pick-up gets all the dirt the first time. No repeated effort or wasted time. • Super tools are especially designed for the theatre —they go everywhere, clean everything in your house, including screen, sound equipment and air filters. No costly removal or special equipment necessary. • Only one operator and a Super can do the same job faster, better than several people employing less efficient cleaning methods and equipment.

There is a Super Specialized Theatre Cleaner to fit your needs. Four models to choose from. Ask your supply house for a demonstration or write.

Model M—For all general cleaning—Easily converted to blower.

Model BP-1—Quiet cleaner for both wet and dry pick-up.

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In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

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At Your Service

All of the department editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

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BOOTH 138

Carpet Powders for On-the-Floor Cleaning

POWDER compounds for cleaning theatre carpeting on the floor without the use of suds or liquid are now available on the market. The compounds can be used both for "spot cleaning" or over an entire area.

"GLAMORENE"

"Glamorene" is the name of one such cleaner manufactured by Glamorene, Inc., New York, and distributed by National Theatre Supply and the Wilkins Theatre Supply Company. In application it should be sprinkled over an area about 6 feet square and brushed down deep into the pile. After it dries (15 or 20 minutes) the area should be vacuumed. A gallon will clean approximately 300 to 500 square feet, the manufacturer states, depending upon the soiled condition of the carpet and the length of the nap. For cotton and synthetic carpeting the company has another special cleaner, which is a concentrated liquid. Booklets describing both and their proper application will be supplied upon request (10 East 44th Street, New York 17, N. Y.).

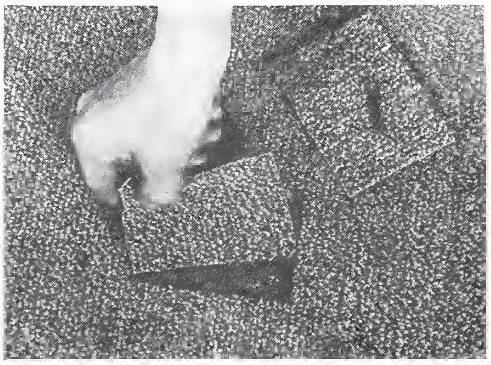
"MAIN-TEEN"

"Main-Teen" is a moist cleaning powder, packaged in 50-pound containers, made by the Von Schrader Manufacturing Company, Racine, Wisc. In applying it a thin film of powder should be sprinkled over a space about 5 feet square. About 2 to 3 pounds per 100 square feet should be used, with less applied if the carpet is only slightly soiled. The area should then be scrubbed with any bristle brush and the powder removed after it dries by vacuum. The company supplies a dispenser and a scoop with the first order and will send a brochure on the product to those requesting it.

The company suggests that for best results "Main-Teen" be applied to carpets in a regular maintenance program in the manner that "floors are kept up by waxing or some other well worked-out plan to make them wear well and look good."

"Loma Loom" Carpet Adapted For Theatre Installations

FLOOR coverings with a woven surface and sponge rubber base are now available in a density and depth of fabric regarded as suitable to theatres. A later development of "Loma Loom," which has been used in many homes and offices, it has been installed in the Branford theatre, Branford, Conn. (See photo below.) "Loma Loom" is manufactured by the Shelton Looms, Sidney Blumenthal and Company, Inc., New York, and is distributed by Weil Brothers Textiles, Inc., New York.

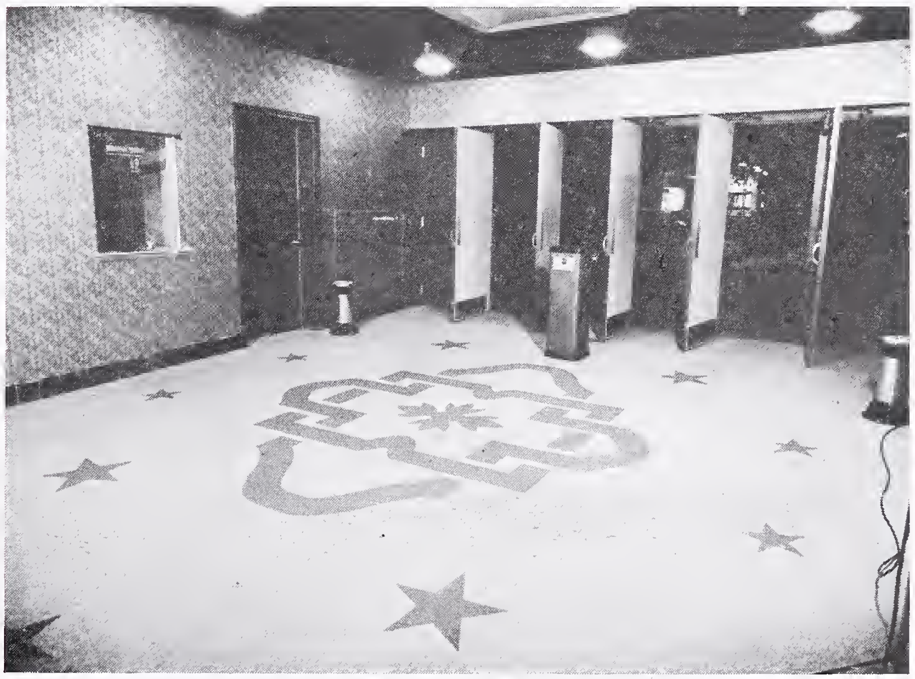


The ease with which "Loma Loom" carpeting can be repaired is demonstrated above where a section damaged by a cigarette burn has been cut out for replacement by a new piece which blends into the surrounding area. No sewing or binding is thus required to repair the carpet.

Made of a loop pile face blend of wool (80%) and nylon (20%) 54 inches wide, the carpet has a built-in sponge rubber cushion 3/16ths of an inch thick. This cushion is not laminated; chunk rubber calendered under heat is bonded to the latex-backed carpet and the sponge is blown after the rubber and carpet are one. This construction avoids the need for sewing or binding, it is pointed out, and eliminates raveling. In addition, seaming can be done so that the carpet appears as broadloom.

An outstanding feature of the carpet is the ease with which it can be repaired if damaged. The harmed section is simply cut out and a new piece inserted which blends into the surrounding area without leaving a trace of the repair. (See illustration above.)

The carpet is manufactured in a "Nutrend" quality and "Supre" (which is heavier). Both are available in the following colors: pearl, cocoa, evergreen, cardinal and tweedex in slate, spruce, cinnamon, and spray.



"Loma Loom" carpeting has been installed throughout the Branford theatre, Branford, Conn., with the pattern chosen for the lobby (above) in slate grey tweedex with an inlaid design of cardinal red in the background. The inside of the theatre is covered with cardinal red. The two-tone colors tend to maintain more easily than the solids, according to the manufacturer.

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★

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exploitation equipment
housekeeping & maintenance
and related activities

---

continuing

A DICTIONARY OF MAINTENANCE

Eighteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

PROCEEDING with our summary of inspection and maintenance considerations, we come now, in our "dictionary" scheme, to the area in which sound equipment would fall if this were in the area of ordinary managerial interests. It is omitted because sound apparatus requires specialized knowledge too complex to come within the duties of a manager; it lies in the province of the projection staff, and maintenance of it is commonly assigned to service engineers, under contract.

SOAPS—In theatre maintenance we find need of several different types of soaps, or cleaning agents, depending upon the specific cleaning job at hand. These may be listed as follows:

Liquid Soaps: These are used in water according to manufacturers' specifications, for washing walls and mopping floors as well as washing certain fabrics. This is also the type of soap generally used in restroom dispensers for our patrons' use.

Powdered Detergents: While there are pure soap powders on the market, we find ourselves mostly concerned with the detergents in theatres. There are a number of different types.

Solid Soaps: Generally the solid soaps are not used so much, being displaced with the cleaners listed above. When using solid soaps, take care to rinse the washed surface carefully to remove all trace of soap film.

•

SPRINKLER SYSTEMS — Some theatres have interior sprinkler systems for fire protection. While there are different makes available, the principle is the same. Overhead, at specified intervals, there are small sprinklers connected to a central water pump. Sealing these sprinklers at each outlet is a material which has a specific melting point. The central pumping system usually has a fire alarm activated with the release of pressure on any of the water lines. Periodically this sprinkler system must be tested by the theatre engineer, or the firm supplying maintenance service, to insure that it is ready for operation. Care must be taken to protect the sprinkler heads against accidental discharge (with consequent water damage) through careless breaking of the water seal when moving equipment, etc. By "bleeding" one of the lines near the pump, it can be determined if this loss of water pressure turns on the alarm, while at the same time activating the pump to build up the pressure again for use.

•

SPOTLIGHTS—The reflectors in spotlights must be polished and sometimes returned to the factory for resilvering and a factory polish job to remove pits. Due to the intense heat inside the spotlight housing, the small parts holding the lighting element sometimes crack and require replacement. Lenses and color wheels, etc., used on the spotlight must be handled carefully. Moving parts must be oiled or greased at regular intervals. Spotlights affixed to interior walls or ceilings should be securely anchored to prevent accidental injury to personnel, and wiring should be inspected to see that insulation and connections do not wear or become loosened. Carbons for arc spots should be stored in a dry place, entirely free of moisture.

•

STAGE SCENERY—With the passing of stage shows from motion picture theatres, there is less concern with stage scenery. But many theatres continue to have a certain amount of such material. The old-fashioned "flats" (canvas stretched over wooden frames upon which scenes are painted) must be stored in such way that they do not warp through absorption of moisture or from excessive heat. The "drops" (backdrops of fabric material hung on metal or wooden battens and "flown" by the lines at the pin rail) should be lowered occasionally and dusted or vacuumed thoroughly, or perhaps removed for outside dry cleaning. Minor rips or tears can be repaired by stage hands. Drops not being used should be carefuly dusted, folded and stored away in dust containers until they are needed again. Minor items of stage scenery or equipment, properly falling under the category of "props," should be stored away in the property room when not in use.

•

STAIRS—Stairs are a source of considerable danger in a theatre. They should be regularly inspected for loose or broken flooring, loose carpeting, and obstructions. Metal caps put on the edges of steps, to keep concrete from breaking away and to provide a firm foothold, should be firmly anchored. Lighting is most important; it should be checked daily for bulb replacement. Rips and tears in carpet should be *immediately* repaired. Hand rails should also be inspected daily.

•

STANDEE EQUIPMENT — See *Holdout Ropes and Standards.*

•

STORAGE FACILITIES—Periodic cleaning of storage rooms is important, as "junk" of no real value has a way of accumulating and taking away valuable space needed for essential materials. Clean, dry space must be maintained, with adequate ventilation and lighting. An "in and out" storage inventory list is helpful in locating valuable equipment which might be lost or overlooked in crowded quarters. Locks are essential where valuable properties are stored, with keys filed in the office.

•

STOKERS—See *Coal Stokers.*

•

SWITCHBOARDS — Electric switchboards normally come under the care of the electrician (or a stagehand). Inspection should be made to ascertain that it is being kept in good repair, with broken switch handles and burned out pilot lights replaced, fuses in good condition and adequate spares in stock, up-to-date listing of all circuits clearly posted, connections tight and well insulated, board neatly painted and free of any surrounding trash, rubbish or flammable materials. Any automatic controls should be tested regularly and moving parts oiled or greased as indicated on face plate. In event of "blackout" of the house or any part of the theatre, a regular procedure should be established dictating who should trace troubles in event electrician is not on hand. Name of local contract electrician should be prominently posted on switchboard to facilitate location in an emergency.

T

TAPES—*See Holdout Equipment.*

•

THERMOSTATS—Tied in with other automatic controlled equipment, such as air-conditioning or heating, thermostats act to cut on and off the equipment automatically according to room temperature. They should be tested for accuracy and performance occasionally. These tests are easily conducted by two people, one at the thermostat and one at the point of controlled cut-in, with each signalling the other the setting at which the unit should function and whether it carries out its functions.

•

TICKET CHOPPERS — The cutting blades and mechanism through which discarded ticket stubs pass should be cleaned and oiled regularly. The receptacle at the base of the chopper should be securely locked so the management can recheck stubs from time to time to ascertain that all tickets are received and in sequence, with none being held out or accepted after date. Daily these stubs should be removed from their locked compartment and burned under responsible supervision.

•

TICKET MACHINES — Local maintenance can include some of the following operations: Sharpening of the blades, which are easily removed for this detail; oiling of motor; brushing free of dust and ticket scraps; oiling of meter mechanism. Broken keys and such small parts can be secured from the factory for replacement, but in the event the issuing mechanism begins making errors in the number of tickets ejected request should be made of the factory service department for a spare machine to be used while the entire defective machine is returned to the factory for an over-hauling.

•

TICKET STORAGE—All tickets should be stored under lock and key in a relatively safe place. Currently used tickets are usually retained in a locked metal cabinet in the room where cashiers are checked in and out, while old ticket series are frequently locked up in storage area where space is not at such a premium but where they may be inspected and inventoried from time to time as conditions warrant (and traveling auditors demand). Remember *not* to destroy any tickets without the written consent of an attending U. S. Internal Revenue man if there is any question about their tax liability.

•

TILE—Within the theatre, several types of tile are apt to be encountered: *Asphalt tile, ceramic tile, metal tile* and *rubber tile.* Asphalt and rubber tiles are subject to rapid deterioration if cleaning is attempted with gasoline or similar cleaners, or if oil is allowed to stay on its surface any length of time. Too much water on such tiles may cause them to come loose from sub-flooring. Ceramic and metal tiles are far more resistant to caustic cleaners, but wax clean, or glass wax, is better for soil that does not yield to water. Tiles may be on both walls as well as floors, but it is in the flooring we meet most maintenance problems (*see Floors*).

•

TOILETS—Most toilet, or commode, problems can be cured by the engineer with the help of a "plumbers friend," the old reliable rubber suction cup at the end of a short handle. If this will not force an obstacle from the pipes of a clogged drain, a professional plumber will be needed. The theatre engineer or porter can replace defective floats in commode water tanks, and valve seats in leaking water valves. An important factor in keeping commodes unstopped in women's rooms is the installation of small disposal cans in each booth for discarded sanitary napkins so they will not be flushed down the drain.

•

TRANSFORMERS—These should be maintained by an electrical service firm (except for large transformers which are an integral part of power company facilities). There is little or no maintenance; attention is seldom other than immediate replacement when a transformer burns out.

U

UNIFORMS—Theatres are likely to use such types of uniforms as usher's and doormen's suits and coats; cashier's blouses and skirts; refreshment stand attendant's smocks, or dresses and aprons; maid's and porter's uniforms; and engineer's or porter's khakis or dungarees. In addition, parking lot and drive-in ramp and traffic staffs are usually uniformed. Uniforms thus represent a sizeable investment and therefore deserve constant maintenance to keep the outfits presentable for as long as possible; in each staff classification, someone should have authority to supervise the handling of uniforms for that group of personnel. Uniforms should be neatly hung after each day's use; minor tears or rips should be reported and promptly repaired. In alterations of uniforms to fit new members of the staff, have material turned under rather than cut off—the succeeding person may be much larger in size.

At regular intervals, usually once a week, all uniforms in use should be sent out to a first-class dry cleaning establishment for cleaning and pressing. Frequently a deal can be arranged for this firm to make minor repairs while the uniforms are in the shop. At the end of each season, if summer and winter uniforms are used, the outgoing uniforms should be thoroughly cleaned, pressed and hung away in moth-proof containers for the following season. Since the footwear of the floor staff is an integral part of their smart appearance, it might be desirable to make a shoe polishing outfit available to members for their use prior to going on duty. (Shoes and socks of *dark* color are provided by the employees.)

Where paper collars and shirt fronts, or dickies, are used by ushers and doormen, it is desirable that they wear a cast-off collarless shirt underneath, to which collar and dickie can be attached, both for comfort and to protect the uniform jacket from undue perspiration odors and stains.

Where practicable, individual lockers should be provided each member of the service staff so he can be held individually responsible for his own uniform and equipment. A full length mirror nearby will encourage proper care and use of this valuable equipment.

•

UPHOLSTERY — The various sofas, overstuffed chairs and similar furniture pieces around the theatre, as well as the auditorium seats with its upholstery material, require continuing attention. They should be dusted and vacuumed daily. When soil becomes evident, it should be removed with carbon tetrachloride (another method is to use soapless shampoo, which is lathered on the surface, then removed, after which the fabric is allowed to dry thoroughly). Tears should be sewed promptly.

V

VACUUM CLEANERS—Two types of vacuum cleaning equipment are used in theatres, the *individual cleaning unit,* and the *central cleaning system* with numerous fixed outlets throughout the building.

Individual Cleaner: Motor should be oiled regularly. If a fan belt is used, it should be replaced when worn and slipping. The extension wire should be kept neatly coiled, and any wear in the line should be promptly corrected. The container should be emptied before being loaded. Attachments should be stored carefully and instruction given the cleaning personnel in their proper application to the cleaning problems around the theatre.

Central System: Clean dust container and brush out exposed parts regularly. Motor should be checked for lubrication. See that all caps over the many outlets close properly after hose has been disconnected. Any stopped up lines or outlets should be opened up. Hose lines should be kept in good repair, and any breaks in hose be promptly repaired, or hose be replaced.

•

VALANCES—For long life, valances (hanging banners of cloth) should be strongly sewed with grommets inserted in the hem for attachment to hooks or wires on the marquee, or wherever used. Rented valances should be promptly repacked and shipped back to the manufacturer to escape over-charges. Permanent valances when not in use should be cleaned, pressed and folded away in dust proof bag until needed again.

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40-53	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
68-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
100-110	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-170	13.6x22	523	1/2x9	555C
170-190	13.6x22	583-08	1/2x9	555CN

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FOR ANY SIZE THEATRE OR DRIVE-IN

CARBONS, Inc.
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With Us Exhibitors If It Isn't One Thing It's Another!

says Charlie Jones

... owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.

NOW THAT Charlie and Joe McCarthy are off the air waves, maybe we can all get our minds back on America's second greatest interest—making money.

In the past few months we have been shooting off our own mouth on several things that maybe are more or less off this reservation. We've been neglecting our monthly shot of anti-toxin and have been accordingly threatened by that well known occupational disease caused by a notion that all our personal ills are due to the indiscretions, inconsistencies or idiosyncrasies of either or both of the other two branches of this three-limbed industry.

In the past couple of weeks we've had a couple of shots of anti-toxin, consisting in a few packed houses. Now we're looking at the future through rose-colored glasses again.

It would be impossible to minimize the serious state in which the small exhibitor finds himself today. It is so serious that we don't know whether to slash our throats or to divorce our wives and marry into a producer's family. An old story, of course. We've been hearing it for the last 30 years. We've long been crying into each other's beers in such profuse torrents that there's a rumor catering firms are now getting rich simply selling crying towels at exhibitor conventions. (Somebody always thinks up ways of getting rich off us!)

•

That anti-toxin, a houseful of people, is heady stuff. They always seem to clean out the vats about this time of year out in Ioway, and we start getting an occasional taste of that sweet stuff with a real nice head of foamy profit floating on top of the glass. By Christmas time we've either got ourselves drunk under some table down in Florida, or John Q. has closed down his bar until next season, and we take up our crying jag where we left off the previous June.

"There is nothing wrong with this business that a good picture won't cure" is a threadbare cliché which comes close to getting its author on one of the above mentioned Mac's first teams. The trouble with it is that it isn't a cure, but simply an analgesic.

No question about it, the most important part of the movie industry is good pictures. A louse is a louse regardless of its dimension, scope or acoustical accoutrements. On the other greased palm, a bell-ringer seems to go out and drag them in even if the exhibitor doesn't hang so much as a one-sheet for it. It's this latter thought that we'd like to sidle up to, brush over and bring to a little light.

•

Whenever a picture rises above the average of its kind, everybody jumps on its bandwagon, runs an extra 11 or 8 inches of advertising on it, and thinks what a whale of a showman he is because he put the picture over. In other words, if you did anything at all different for a hit picture, and the picture hits for you, it's an awfully nice feeling to tell yourself what a smart cookie you really are to have done suchahelluva job of exploiting. I know, I've done it.

The nice thing about it is you never have a chance to see whether maybe the picture would have done just as much if you had taken your leaky boots and $4 reel and gone fishing during the run. The fact that you stayed, hung up the extra one-sheet and saw the fruits of your labor become big and juicy is the secret of why exhibitors stay in this dismal side of the business and ride to the poorhouse in their Cadillacs.

For years we have been frustrating ourselves, trying to keep buried in our subconscious the overwhelming desire to tell all the kids there ain't no Santa Claus, and expose to the innocents the myth of the stork. Now for just this one steamy, sticky, sultry afternoon we are going to discard our inhibitions and let fly with a broadside that most of us are lousy showmen and don't deserve to go to the poorhouse in anything better than a Model T.

•

Actually, there are probably a couple of hundred guys right in your town who could run your show as well as you do. At least

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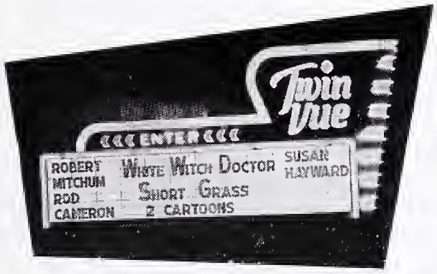

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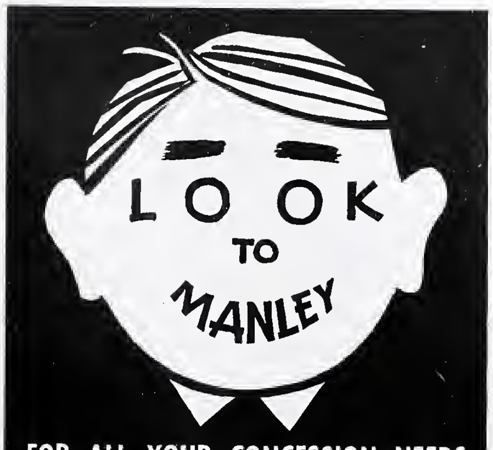


FOR ALL YOUR CONCESSION NEEDS

I think there is in mine. The exhibitor who runs his show by simply climbing on to the hit pictures and riding his way to success on the filmy cloud of someone else's efforts is at best merely a second-hander. As I say, there are hundreds of guys right in your town who can do the same thing.

The showman is the guy who furnishes his own horse to team up with the one furnished by the producer and drives off in a cloud of stardust that leaves the onlookers limp and hanging on the rails. He's got to be the personification, as far as *his* town is concerned, of all the things that makes the movie industry still the most glamorous, most persistent institution in America's conversation. Sure, you can ride to glory on the coat tails of somebody else if you happen to have been healed with some of that nice green salve. But there is no rush in getting to the haven of Heaven. A good showman loves his work and he's content to get there if he has to ride a stubborn mule.

To the real showman, his workshop has more allure than the golf course, the lake or the club room. He knows there is plenty there to keep him busy, even if he has to disprove the adage that "all work and no play makes Jack a dull boy." He knows that he'll never get caught up, or that he'll never have time to put into effect all the ideas he'd like to use, but that if he keeps plugging he'll enjoy the satisfaction of conscientious effort and he'll reap the gleanings of additional returns on every picture left untouched by his less industrious brother exhibitor. That, briefly, is the difference between an exhibitor and a showman.

•

If we read at all we can't help seeing what other showmen do. The trade papers are full of showmanship every week. There are literally thousands of ideas on how to exploit a picture, how to create an extra desire, how to sell our theatres as our town's most important place of entertainment. But it takes *work*. If we can ride the other guy's pony to success and are content to do it, that's okay, I suppose. But if we aren't making it and are spending all our concession profits buying crying towels, brother, it's time we either furnish our own horse or get off and push.

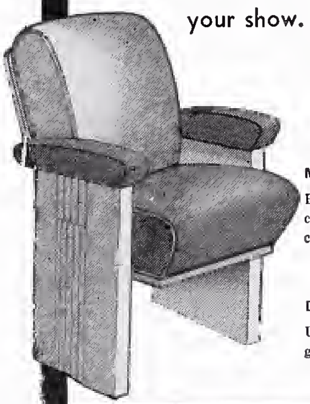
Fully recognizing the very serious state of the small exhibitor and the migraine condition of product, I can't help but believe it is just another boil-up of the continual turmoil that has always plagued exhibition. The only thing certain about exhibition is that *if it isn't one thing it's bound to be another.*

But I ain't going to worry about it for the rest of today. It's too hot.

Charlie

the BIGGEST attraction in town!

Sure, SRO is OK
. . . fine in fact,
unless your customers
stand up because your
seats are broken down.
But your patrons won't perambulate once we rehabilitate
. . . and make your seats an
all-star attraction at every show.
We'll be happy to quote on
your needs. And remember,
our work never interrupts
your show.



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Bernard Sholtz Retires From Post with RCA

THE RETIREMENT of Bernard Sholtz as field sales representative for RCA theatre products in the eastern and northeastern regions, following 25 years of service in that post, has been announced by J. F. O'Brien, theatre equipment sales manager, Engineering Products Division, RCA. At the same time it was reported that William E. Cheesman, product manager for RCA theatre carpet and chairs for the last three years, will succeed Mr. Sholtz.

Known as "Mr. RCA Theatre" throughout the eastern seaboard, Mr. Sholtz joined RCA in March, 1929, as field salesman for RCA photophone equipment. He was the company's first sales representative for theatre sound equipment. Mr. Cheesman, prior to 1951, was for six years supervisor of order service for RCA theatre equipment, having been with RCA since 1930. In his new post he assumes responsibility for sales of RCA theatre sound systems, projectors, speakers, screens, carpets, and chairs in the eastern-northeastern region, which includes New York, Philadelphia, Washington, Boston, Pittsburgh and Buffalo.

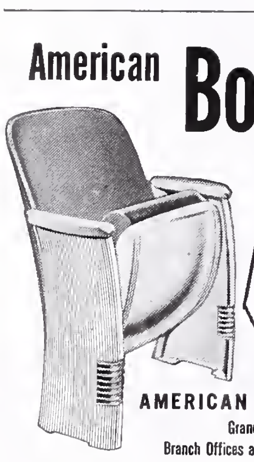
•

NEW "PASS-OUT" LAMP

A new "Blak-Ray" lamp incorporating improvements over past models and a new series of "invisible" inks for use with pass-out systems has been announced by Ultra-Violet Products, Inc., South Pasadena, Calif. Designated "Model MX," the lamp requires no warm-up period to reach its peak and can be re-started instantly, the manufacturer states. The unit weighs 7 pounds and comes in a grey hammertone finish with chromium trim.

The new inks, available in five colors, are invisible on skin, paper or cloth, it is stated, but glow brilliantly under activation from the "Blak-Ray" lamp. They are non-toxic and designed to withstand two or three handwashings. Special formulae may be obtained for more permanent markings if desired, it is pointed out.

American Bodiform® Chairs



COMFORT BEAUTY DURABILITY

AMERICAN SEATING COMPANY
Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

Effect of New Aspect Ratios

(*Continued from page* 28)

tures. In *Figure* 6 a comparison is made with a similar crater magnification and an aperture .900 x .700, which is approximately what is used in the field for 4-track CinemaScope film. Here the aperture diagonal is 1.14 inches, and the spot area for this is 1.02 square inches. The area of the aperture is .630-square inch, or 61% of the spot on the projector gate.

For one-track CinemaScope, the aperture is about .825 x .700, with a diagonal of 1.08 inches and a spot area of .917-square inch. The area of this aperture is .575-square inch, or 62% of the circular spot area.

It is well known that the largest rectangular area which can be inscribed in any given circle is a square. Let us investigate the effect of using a square aperture in the standard circular spot 1 inch in diameter. We find that it is possible to use an aperture .710 x .710, as shown in *Figure* 8. This aperture has an area of .510-square inch, and would use 65% of the lightspot area. Using such a projector aperture in conjunction with the present anamorphic lenses (as required by CinemaScope) would produce a picture on the screen in a 2-to-1 aspect ratio.

From the above data it can be seen that there are four cases where the actual utilization of the projector light-spot area can be considered high:

Figure 3—The old 1.33 ratio with standard .800 x .600 aperture and normal lenses uses 60% of a standard size spot.

Figure 6—The four-track CinemaScope 2.55 ratio with .900 x .700 aperture and anamorphic lenses uses 61% of a larger spot. Since it is necessary to use a larger spot to cover this aperture, the corners of the picture may drop off in light if the center is kept at the same brilliancy. *To eliminate this lower distribution ratio, it may be necessary to de-focus the lamphouse optical system and decrease the center light intensity.*

Figure 7—The one track optical sound CinemaScope 2.33 ratio with .825 x .700 aperture, and anamorphic lenses uses 62% of a slightly larger spot. Here the same comments apply as for *Figure* 6, but in a lesser degree.

Figure 8—A new and entirely theoretical case of an anamorphic print (of CinemaScope compression) projected in an aspect ratio of 2-to-1 with a .710 x .710 aperture using 65% of a standard spot. This particular setup can give the best utilization ratio of the light produced by the lamp optical system, and with any of the anamorphic lenses available, it can produce a picture with a 2-to-1 aspect ratio, which seems desirable for many existing theatres.

With this type of aperture it may be possible to center the picture on the screen and to allow sufficient film area for multi-track magnetic sound. The operating advantages for such a square film frame and aperture seem to be great enough to warrant thorough investigation.

Where aspect ratios larger than the old 1.33 have been used with normal prints, the procedure is to change aperture plates and resort to short focal length lenses. Let us see what happens in such cases.

Figure 4—An aspect ratio of 1.75-to-1 is obtained by using an .800 x .450 aperture. This aperture uses only 45% of the available spot area.

Figure 5—Where an aspect ratio of 2-to-1 is desired, an .800 x .400 aperture is used. This aperture utilizes only 40% of the available light spot on the film gate. It can be seen that this last case provides the worst possible efficiency in projection light usage.

All the aperture and carbon crater sketches are drawn to approximate relative scale. Dimensions and areas are given, and on each sketch is shown the actual relative shapes and ratio of the picture size produced by each particular projection combination. Thus you may be able to compare the final shape of the resulting picture which will be produced by each system.

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2000 CAR DRIVE-IN

(*Continued from page* 16)

in-car speakers and magnetic as well as optical. Speaker wiring provides for the addition of multiple-track speakers if desired in the future.

The refreshment building is constructed of Roman brick with large glass windows in front permitting a view of the screen from inside. The interior walls are also of Roman brick, and all lighting is recesssed. The food service is provided in cafeteria style with six separate lanes, each of which is stocked with identical merchandise and equipped with individual cashier stands.

The hot foods are prepared in advance in the kitchen (and then delivered to the self-service counter units) from equipment which includes Manley popcorn machines Selmix drink dispensers, Pronto heating units and Hotpoint french fryers. In the arrangement of merchandise at each counter first in line are the hot items, including frankfurters, pizza pies, french fried potatoes and Flavo-Rite shrimp rolls. This section is followed by popcorn and then ice cream. Both hot and cold beverages are at the end of the line; these include Coca-Cola, an orange drink, toddie, hot coffee and hot chocolate.

The car-hop service is provided from carts supplied by the Walky Service Company, Wichita, Kan.

Carpeting for First-Aid in Theatre Renovation

CONTINUED FROM PAGE 14

its unusually clear, crisp designs and gem-like colors. Because of the method of weaving, much of the yarn is in the back of the carpet, thus providing a "hidden-value." The weave may be made with a cut or a looped pile, or a combination of both. Textured effects can be achieved by the introduction of hard twist yarns.

It adds the keynote of distinction to public rooms, theatre lobbies and concert halls. For executive offices, Wiltons provide the assurance of long wear and quiet luxury. And from the normal range of five colors possible on a Wilton loom, a wide variety of patterns and textures can be achieved.

Often the most economical weave for commercial installations, Velvet has all its yarn on the surface. It is dense, compact and provides extra long life under heavy traffic conditions. There are three main variations:

(1) Cut-pile Velvet of straight yarns which give the plush surface from which the weave gets its name.

(2) A cut-pile of twisted yarns known as frieze, which has a highly textured surface.

(3) An uncut "looped" pile which gives a pebbly texture. In these latter varieties, yarns are two or three ply, often with different shades or colors specifically engineered for invisible seaming, giving floors a surface of uninterrupted beauty, regardless of size or shape.

A complete range of patterns embraces contemporary, modern and classic ideas. The contract design staff also can prepare special designs to harmonize with the character of a specific theatre. Such special designs are available for minimum yardages.

ACOUSTIC VALUE

An extremely important factor inherent in carpet is the acoustical value. Carpet is about 25% sound-absorbing. I have been in a few theatres that have hard sound-reflecting tile in the theatre proper. The investment in sound equipment was almost wasted because of the distorted reception caused by hard-surface floors.

The factor of economics undoubtedly played an important part in some theatres using tile. However, keep this in mind—*carpet sells for more, but it costs less.* The maintenance cost of tile over carpet may run about 70% more—installation costs of tile and carpet are approximately the same. There is no substitute for the acoustical value, the luxury and the comfort that is inherent in carpet.

Theatre Carpet and Your Budget

By JAMES D. ATKINSON

Contract Manager, Bigelow Rugs and Carpets

RESPONSIBLE carpet manufacturers are alert to the theatre operator's problem today in coping with a two-way stretch on his budget brought on by the competition of other entertainment mediums. They realize the exhibitor is confronted with the formidable cost of keeping his equipment up-to-date in the industry's technical revolution; yet, at the same time, he is compelled to maintain a decor that will make his patrons want to come back soon.

Reliable manufacturers face this problem with a realism founded on their long experience in providing practical solutions to the theatre's needs. They know the seasoned showman recognizes that the purchase of new carpet can do more than any other single investment toward giving his house a completely new appearance. They also know this can be achieved only if they are able to provide a carpet installation that fits the operator's budget, yet is exactly right in pattern, color and quality for the particular theatre in question.

That is why the veteran theatre owner makes it a policy to deal exclusively with the established manufacturer or supplier of carpeting. One can not be in the theatre business long without having heard of so-called bargains in carpet, obtained from sources with no reputation to uphold, that proved disastrous through undue wear.

The reliable manufacturer, or supplier, looks on the sale of theatre carpet as a precision assignment. He recognizes that it is a complex and highly specialized field where the study of each installation presents an individual technical problem. For example, Bigelow has long maintained a consulting service for purchasers of public-space carpet. It is available through one of its contract suppliers. Other established manufacturers offer similar guidance.

You may ask, "Specifically what can such a counseling service do in helping me to hold down installation costs?" The answer is found in the procedure these experts follow. Their first step is a careful study of your theatre and the carpet that is now installed. Many discoveries can come from this survey. Perhaps they may find usable areas in some of the carpet that you had thought worn out. These can be cut and re-laid in sections of the theatre that are dimly lighted, or where traffic is less severe.

Through a study of movements of your patrons, they may discover some parts of the theatre that warrant less heavy carpet than you had thought permissible; or possibly they may find that in your last purchase you had not ordered a sufficient length of stair carpet. This has made it impossible for you to shift the carpet adequately to distribute wear and prolong its life. They will see that this costly mistake is not repeated in the installation you are now considering.

Bigelow's product and styling departments have developed an entire new line of long-wearing Wiltons, in a quality range to fit the budgets of both large and small theatres under today's economic conditions.

Incorporated into the program is a wide selection of stock patterns, basic colors and quality variations. Construction characteristics can be combined to make a total of 100 individual qualities and prices. The program's 25 improved colors can make a total of 300 moresque effects. These can be applied to a broad selection of stock patterns to create many color combinations.

Included in the program are Wilton carpets ranging in yarn application from two to five frames. Each frame in a Wilton carpet represents a separate yarn that is embodied in its construction. The yarns are woven out-of-sight into the carpet's body when they are not required to form part of the pattern. This increases the carpet's bulk and insures its durability. The new Bigelow Wiltons in the lower framage group have extra quality added in compensation for the fewer number of hidden yarns. This is done by increasing the pile height, or wire. It both lengthens wear-life and heightens the luxurious effect. The added pile height can be adjusted to meet precise requirements of individual theatres.

Next to quality, the most important considerations for theatre carpet are pattern and color. A carpet that is skillfully colored in the appropriate pattern serves a two-fold purpose. It creates a fresh and pleasing appearance that enriches the theatre's decor. It also tends to hide eventual soiling and appearance of wear in the carpet.

Until recently theatre carpet has been considered almost exclusively in terms of pattern. In the past year, however, the Stanley-Warner circuit has installed solid-color carpet in three of its theatres—Bigelow's "Gropoint," a durable tight-looped velvet, in red.

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

Arthur C. Bryan has been appointed vice-president and general manager of consumer products and *William H. Feathers,* vice-president and general manager of industrial products of National Carbon Company, a Division of Union Carbide and Carbon Corporation, according to an announcement by A. S. Johnson, National Carbon's president. It was announced at the same time that *Walter A. Steiner* has been appointed vice-president in charge of development. Mr. Bryan has been with National Carbon in various sales activities since 1935. He started with the company as an industrial salesman in the Chicago office and five years later was appointed a district manager in the New York office. From that position he moved to Cleveland, Ohio, as assistant manager of the Carbon Sales Division there. Later, he held the post of division manager of the Kansas City Sales Office. Mr. Bryan next became assistant general sales manager for the company, in 1949 was promoted to general sales manager, and in 1952 vice-president in charge of sales. He was graduated from the University of Nebraska with a B.S. degree in Electrical Engineering. Mr. Feathers came with National Carbon on graduation from Virginia Polytechnic Institute with a B.S. in Chemical Engineering in 1937. He joined the company at Niagara Falls and five years later was made head of the works laboratory at the Niagara plant. He became assistant superintendent of the Columbia, Tenn., plant in 1943 and in the three succeeding years was made assistant superintendent of the St. Louis, Buffalo and Fostoria plants, respectively. In 1947 he was sent to one of the foreign electrode plants on a special assignment and when he returned in 1949, Mr. Feathers was made general superintendent of the three Niagara plants of National Carbon. He was transferred to Cleveland as assistant to vice-president in charge of production in 1952 on his return from a year at M.I.T. under a Sloan Fellowship. Mr. Steiner was graduated from Polytechnicum Mittweida in Mittweida, Germany, in 1924 with an M.E. in Mechanical Engineering and was hired by National Carbon that same year. He served in various engineering capacities at different locations and in 1929 was made assistant chief engineer. He was made assistant superintendent of the Fostoria plant in 1936 and in 1937 was assistant to the director of the Research laboratories. From 1938 until 1944 he handled special assignments and in 1944 became product manager for industrial products. In 1953 he was made general product manager over all the company's products.

Walter Corey has been named manager of the Lakewood theatre, Detroit. He formerly held that post at the East Side drive-in there.

Rose Cardia has been appointed manager of the Uptown theatre, Detroit, replacing *James Beck.*

Ed O'Neill, formerly with the Markoff Theatre Circuit, Colchester, Conn., has been named general manager of the new Bridge drive-in in Groton, Conn., by the Associated Management Corporation, owners of the 850-car theatre.

Leon Webb has been appointed manager of the Portland drive-in, Portland, Conn., an operation of the Markoff Theatre Circuit, Colchester, Conn.

Ralph Moyer has been named manager of the Picfair theatre, Los Angeles, filling the post recently vacated by *M. Abel.*

Wendell Jansen has purchased the Princess theatre in Fargo, N. D., and reopened it following remodeling.

A new drive-in theatre called the Boulevard has been opened at Wheatfield near Niagara Falls, New York, by *Tony Raguso,* who also operates the Transit drive-in near Lockport. The new drive-in accommodates over 800 automobiles.

Oliver Hall of East Liverpool, Ohio, has been named manager of the Melody Cruise-in theatre near Springfield, Ohio, according to an announcement by *Michael Chakeres,* general manager of Chakeres Theatres, Inc., Springfield. In addition *William Jacoby* of Springfield has been named manager of the circuit's Fairbanks theatre there, replacing *Robert Pemton,* who resigned.

Community Circuit Theatres, Cleveland, Ohio, has acquired the Variety theatre in that city under a 25-year lease with the new owners, *Edward and William Wargo,* who purchased the Variety and Uptown theatres from Stanley-Warner. The Variety is a first-run neighborhood house with a capacity of 1900 seats.

Robert Selig, executive vice-president of Fox Intermountain Theatres, Denver, has been re-elected president of the board of trustees of the University of Denver.

George L. McKenna has been appointed manager of the Theatre and Industrial Marketing Department, Engineering Products Division, Radio Corporation of America, according to an announcement by *Theodore A. Smith,* vice-president and general manager of the Division. Mr. McKenna succeeds *Barton Kreuzer,* who has been advanced to director of product planning for RCA. Joining RCA in 1945, Mr. McKenna has served for the past year as manager of operations planning for the Division. Previously he was special assistant to the vice-president and general manager and sales manager of industrial products. As marketing manager for RCA theatre and industrial equipment, he will be responsible for the product planning, marketing, and sales of RCA theatre products, industrial and scientific instruments, sound and visual equipment, film recording apparatus, "TV Eye" closed-circuit television systems, tape recorders, and "hi-fi" sound components. A native of Portsmouth, N. H., and a graduate of the Massachusetts Institute of Technology, Mr. McKenna resides in Abington, Pa.

E. M. Loew's Theatres, Boston, last month opened its newest drive-in at Burlington, Mass. Called the Route 128 Drive-in, it accommodates 1,000 cars. *John Ugolini* is the manager.

Recent managerial changes in theatres of Loew's, Inc., in Ohio include the transfer of *Sam Shubouf* from Loew's Akron to Loew's Jersey City, N. J.; *Harry Klotz* from Loew's Canton to Akron; and *Eugene Moulaison* of Syracuse, N. Y., to replace Mr. Klotz in Canton.

James Hughes, chief of the service staff at Loew's Poli theatre, Hartford, Conn., retired recently after 20 years of association with the downtown, first-run theatre. Some 100 friends and colleagues attended a testimonial dinner.

Jack Simons, formerly manager of Loew's Poli, Hartford, Conn. and more recently with independent theatre interests in Pittsburgh, has been appointed manager of the Stanley-Warner Palace in South Norwalk, Conn.

A windstorm last month destroyed the screen of the Sunset drive-in at Paragould, Ark., owned by *Orris Collins.*

Mitter Adams has opened a new drive-in theatre at Florala, Ala., with a capacity of 200 cars. He has named it the Jim and Tim drive-in for his twin sons.

The Liberty Theatre Company, owned and operated by *J. C. Keller, Jr.,* has purchased the Rex theatre in Eunice, La., from *Victor Duhon.*

In celebration of the 42nd anniversary in show business of Jack and Christine Yeo of Milwaukee a dinner party was given at the Plush Horse there recently by Ben Poblocki, president of Poblocki & Sons, and members of his family and the Oberlander family. All of the Poblocki sons attended the dinner with their wives and children with the exception of Eddie and Barney.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 131 attractions, 6,268 playdates.

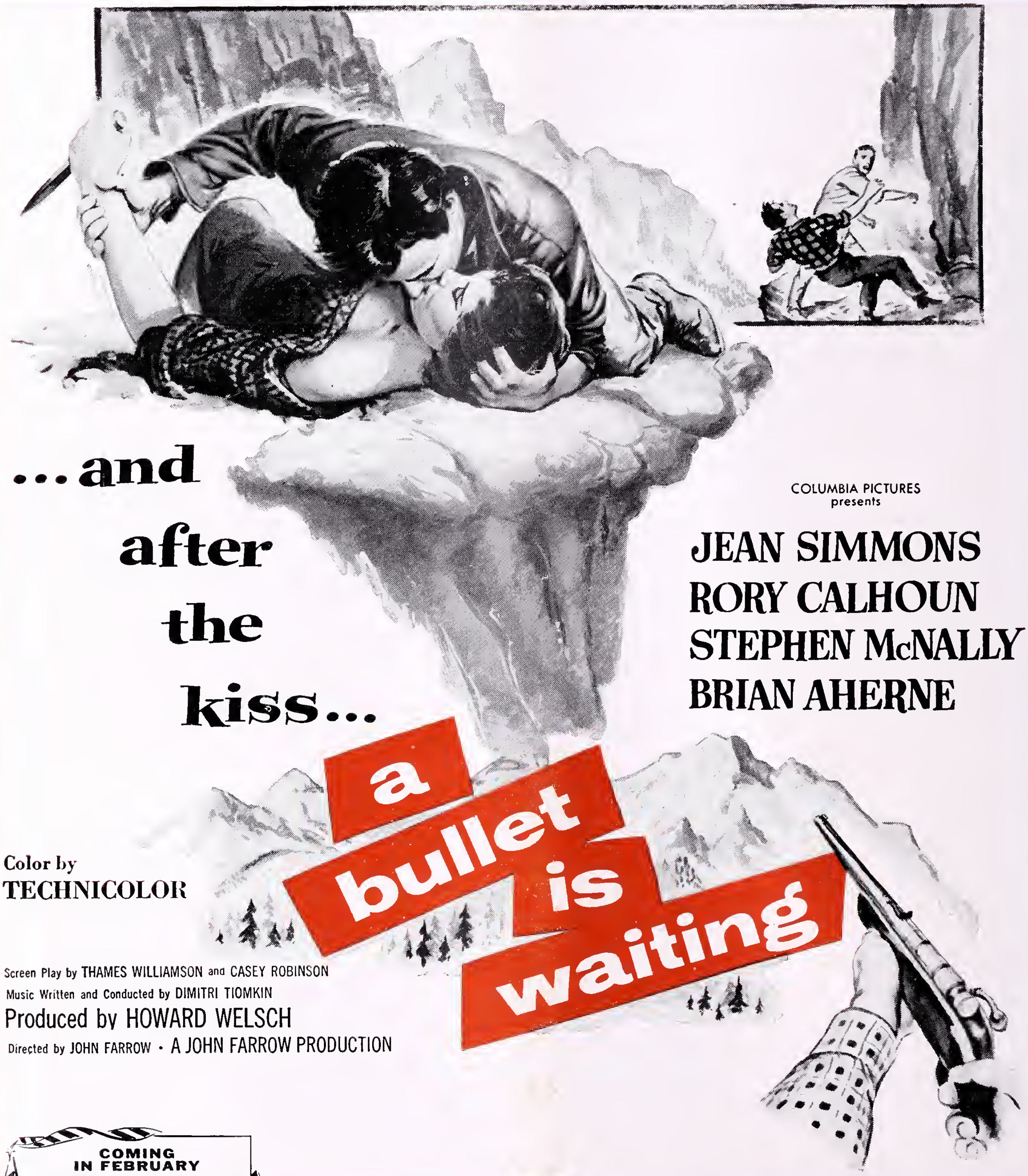
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Averages; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	–	3	3	18	12
†Adventures of Robinson Crusoe (U.A.)	1	5	–	–	–
Alaska Seas (Par.)	–	–	7	15	11
Arrow in the Dust (A.A.)	–	2	9	8	1
Bad for Each Other (Col.)	–	2	4	15	7
Bait (Col.)	–	–	2	4	4
Battle of Rogue River (Col.)V	–	1	5	8	5
Beachhead (U.A.)	–	11	22	19	5
Beat the Devil (U.A.)	19	2	3	13	15
Best Years of Our Lives (RKO Reissue)	1	3	8	22	14
Black Horse Canyon	1	4	6	8	–
Border River (Univ.)	1	11	34	14	4
Boy from Oklahoma (W.B.)	20	20	35	30	11
*Captain's Paradise (U.A.)	7	2	3	3	1
Carnival Story, The (RKO)	7	16	12	6	8
Casanova's Big Night (Par.)	–	1	10	17	25
Cease Fire! (Par.)	–	7	13	18	9
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (W.B.)	14	27	24	9	5
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Crazylegs (Rep.)	–	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	24	10	4
Crime Wave (W.B.)	–	–	5	7	6
Dangerous Mission (RKO)	–	2	12	12	4
Demetrius and the Gladiators (20th-Fox)	7	4	2	–	–
Dial M for Murder (W.B.)	4	35	12	12	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	5	3	10	2
Drums Across the River (U-I)	–	10	16	5	–
Duffy of San Quentin (W.B.)	–	–	1	5	6
*Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (W.B.)	4	44	47	14	20
*El Alamein (Col.)	–	3	6	1	–
Elephant Walk (Par.)	13	28	10	2	–
Executive Suite (MGM)	10	30	36	18	6
Fireman, Save My Child (U-I)	–	2	5	7	8
Flame and the Flesh (MGM)	–	7	19	23	4
Forbidden (U-I)	–	2	29	22	9
Forever Female (Par.)	8	3	15	23	30
French Line (RKO)	8	16	6	2	–
†Garden of Evil (20th-Fox)	4	3	1	–	–
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	115	50	9	3	–
*Golden Idol, The (A.A.)	–	–	–	7	1
Golden Mask (U.A.)	–	–	3	2	3
Go Man, Go (U.A.)	9	20	11	4	2
Gorilla at Large (20th-Fox)	–	–	1	3	1
Great Diamond Robbery (MGM)	–	9	12	19	7
Great Diamond Robbery (MGM)	–	9	12	19	7
Gypsy Colt (MGM)	2	16	19	6	2
Heidi (U.A.)	3	1	4	–	6
Hell Below Zero (Col.)	–	3	4	4	–
Hell and High Water (20th-Fox)	32	18	7	–	1
Hell's Half Acre (Rep.)	–	1	15	3	5
*Here Come the Girls (Par.)	2	8	38	58	26
High and the Mighty, The (W.B.)	11	3	–	–	–
Highway Dragnet (A.A.)	–	3	1	2	2
His Majesty O'Keefe	14	25	34	45	19
Hondo (W.B.)	87	49	19	2	5
Indiscretion of an American Wife (Col.)	–	1	1	3	1
It Should Happen to You (Col.)	2	3	24	12	22
Jesse James vs. The Daltons (Col.)	4	15	12	9	3
Jivaro (Par.)	–	5	14	23	6
Johnny Dark (Univ.)	1	9	7	1	1
Johnny Guitar (Rep.)	20	10	16	–	1
Jubilee Trail (Rep.)	–	5	27	23	13
Julius Caesar (MGM)	9	15	4	–	–
King of the Khyber Rifles (20th-Fox)	24	15	11	1	3
Knights of the Round Table (MGM)	16	25	6	3	7
Little Caesar (W.B. Reissue)	7	2	2	11	3
Long, Long Trailer, The (MGM)	100	83	9	1	–
Long Wait The (U.A.)	–	6	1	–	–
Lucky Me (W.B.)	1	7	13	30	5
Ma and Pa Kettle at Home (U-I)	41	55	21	4	6
Mad Magician, The (Col.)	–	1	5	2	3
Make Haste to Live (Rep.)	–	1	3	3	3
Man Between, The (U.A.)	–	3	5	4	3
Men of the Fighting Lady (MGM)	5	4	15	5	1
Miami Story, The (Col.)	–	3	15	7	3
Money from Home (Par.)	9	54	19	5	2
Naked Jungle, The (Par.)	3	32	20	13	5
New Faces (20th-Fox)	7	1	4	7	4
Night People (20th-Fox)	22	8	21	3	1
Overland Pacific (U.A.)	–	–	6	2	3
Paratrooper (Col.)	2	31	45	26	5
Paris Playboys (A.A.)	–	2	3	–	2
Personal Affair (U.A.)	–	–	2	–	5
Phantom of the Rue Morgue (W.B.)	15	6	17	9	5
Pinocchio (Disney-RKO Reissue)	27	8	11	8	1
Playgirl (U-I)	–	–	4	6	13
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	16	12	3	7
Prisoner of War (MGM)	–	3	8	2	3
Public Enemy (W.B. Reissue)	–	4	3	10	3
Quo Vadis (MGM Reissue)	10	24	12	10	5
Racing Blood (20th-Fox)	–	–	5	–	6
Rails into Laramie (U-I)	1	1	19	16	4
Red Garters (Par.)	1	8	22	25	14
Rhapsody (MGM)	1	20	13	22	10
Ride Clear of Diablo (U-I)	4	8	32	7	5
Riders to the Stars (U.A.)	–	1	7	11	3
Riding Shotgun (W.B.)	–	8	17	19	1
Riot in Cell Block 11 (A.A.)	–	9	42	18	1
River of No Return (20th-Fox)	46	7	12	–	2
Rob Roy (Disney-RKO)	–	3	18	13	11
Rose Marie (MGM)	23	11	13	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (U-I)	21	56	57	7	7
Secret of the Incas (Par.)	1	2	10	9	–
She Couldn't Say No (RKO)	–	3	20	25	9
Siege at Red River (Fox)	–	6	18	15	3
†Silver Lode (RKO)	–	1	7	–	1
Southwest Passage (U.A.)	–	–	4	7	3
Southwest Passage (U.A.)	–	–	4	7	3
Student Prince, The (MGM)	4	4	8	5	–
†Tanganyika (U-I)	–	3	–	4	1
Taza, Son of Cochise (U-I)	2	7	26	11	6
Tennessee Champ (MGM)	–	1	7	23	24
Them (W.B.)	3	12	8	8	4
Three Coins in the Fountain (20th-Fox)	22	21	2	1	–
*Three Young Texans (20th-Fox)	–	8	13	12	8
Top Banana (U.A.)	–	2	7	13	24
Untamed Heiress (Rep.)	–	2	–	8	1
War Arrow (U-I)	–	35	45	16	6
Wicked Woman (U.A.)	–	3	6	1	3
Wild One (Col.)	1	22	14	6	4
Witness to Murder (U.A.)	–	4	4	3	3
*World for Ransom (A.A.)	–	2	–	–	4
Yankee Pasha (U-I)	–	16	34	18	6
Yellow Tomahawk (U.A.)	–	–	3	1	1

STAR-STUDDED POWER!

★ **JEAN SIMMONS** ★ **RORY CALHOUN**
★ **BRIAN AHERNE** ★ **STEPHEN McNALLY**



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REVIEWS (In Product Digest): BRIGADOON, DUEL IN THE JUNGLE, SIDE STREET STORY

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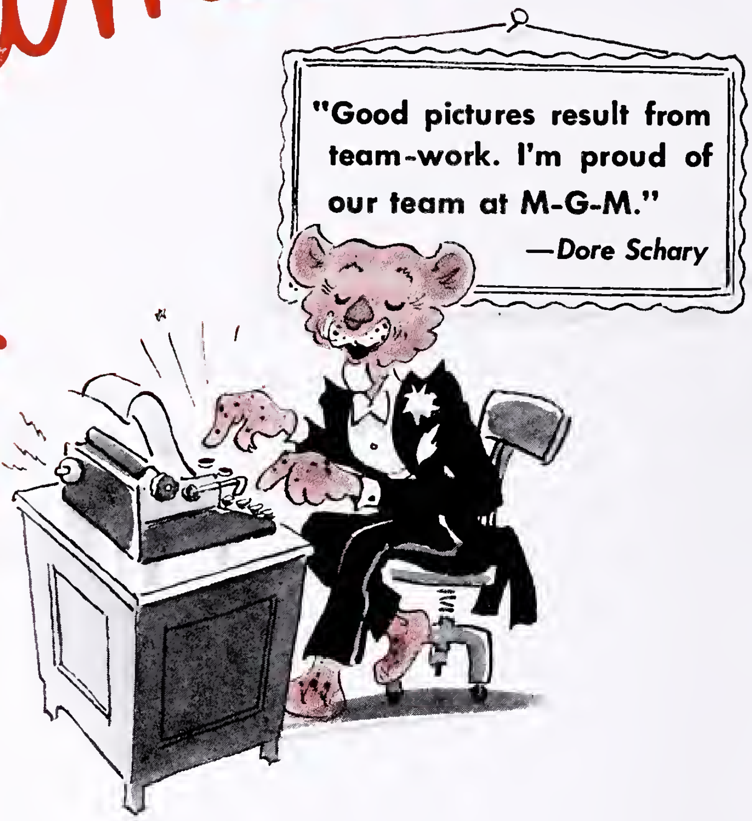
My Intimate Diary
— by Leo


"Good pictures result from team-work. I'm proud of our team at M-G-M."
—Dore Schary

"Three in a row!"

I was proud of that article in Film Daily last week under the headline: "TOP RESULTS FOR THREE NEW M-G-M ATTRACTIONS." To quote the article: "Leading the trio is 'SEVEN BRIDES' which established a new 21½ year record in its first week at Radio City Music Hall. 'VALLEY OF THE KINGS' in its first 23 engagements is outstanding and 'HER TWELVE MEN' in its world premiere week in Lincoln, Nebraska, finished with a gross greater than any previous attraction except those at advanced prices." Let's set down the folks who made it all possible:

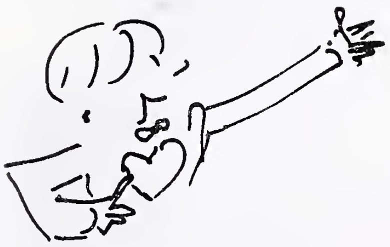
***"SEVEN BRIDES FOR SEVEN BROTHERS" in CinemaScope • starring Jane Powell • Howard Keel • with Jeff Richards • Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based on the Story "The Sobbin' Women" by Stephen Vincent Benet Lyrics by Johnny Mercer • Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco Directed by Stanley Donen • Produced by Jack Cummings*

**"VALLEY OF THE KINGS" starring Robert Taylor • Eleanor Parker • Carlos Thompson • with Kurt Kasznar • Victor Jory • and Samia Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram • Photographed in Eastman Color • Print by Technicolor • Directed by Robert Pirosh.*

**"HER TWELVE MEN" starring Greer Garson • Robert Ryan • co-starring Barry Sullivan • with Richard Haydn • Barbara Lawrence • James Arness • Rex Thompson • Tim Considine • Screen Play by William Roberts and Laura Z. Hobson • From A Story by Louise Baker • Photographed in Ansco Color Print by Technicolor • Directed by Robert Z. Leonard • Produced by John Houseman*

**** Available in Magnetic Stereophonic, Perspecta Stereophonic or Optical 1-Channel**

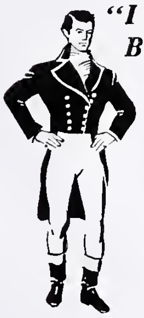
*** Available in Perspecta Stereophonic or Optical 1-Channel**


"'Brigadoon' I love you!"

Wish you could have seen our Sales Execs doing hooplas in the projection room at 1540 Broadway last week when "BRIGADOON" was screened for the first time at the Home Office. Better than the famed stage hit was the exultant unanimous opinion. Predictions are that this spectacular musical will be an Academy Award contender, which means that the star, the producer and the director of "An American In Paris" have done it again! Bravo to all the boys and girls of this great show:

***"BRIGADOON" in CinemaScope • starring Gene Kelly • Van Johnson • Cyd Charisse • with Elaine Stewart • Barry Jones • Albert Sharpe • Screen Play, Book and Lyrics by Alan Jay Lerner Music by Frederick Loewe • Color by Ansco • Directed by Vincente Minnelli • Produced by Arthur Freed*

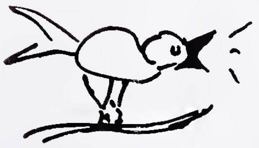
* * *


"I am a Brummell!"

Probably the most extensive and most original promotion campaign of years is under way for M-G-M's superb production of "BEAU BRUMMELL." The little figure at left, for instance, will be the Oscar of the well-dressed man, the award in national contests. Just part of the ballyhoo that will tell the world about the magnificent drama whose fame, based on enthusiastic Previews, East and West precedes it. Salutes to you all:

**"BEAU BRUMMELL" starring Stewart Granger • Elizabeth Taylor • Peter Ustinov • with Robert Morley • Screen Play by Karl Tunberg • Based on the Play Written for Richard Mansfield by Clyde Fitch • Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Sam Zimbalist*

* * *


"I started it!"

A little bird whispered it! The grapevine is carrying it across the nation. The biggest Christmas gift the screen will offer this year is a brilliant musical extravaganza telling the story and singing the songs of Sigmund Romberg. It's "DEEP IN MY HEART" and production has just finished. Those who have seen it forecast it's the Biggest yet in the tradition of the Ziegfeldian-type musicals. Watch for it and thanks to all who had their expert hand in its making:

**"DEEP IN MY HEART" • Based on the Life and the Melodies of Sigmund Romberg • starring Jose Ferrer • Merle Oberon • Helen Traubel • Doe Avedon • Walter Pidgeon • Paul Henreid Tamara Toumanova • with Russ Tamblyn • Paul Stewart • Isobel Elsom • David Burns • Jim Backus • And Guest Stars In the Order of Their Appearance: Esther Williams • George Murphy Rosemary Clooney • Gene and Fred Kelly • Jane Powell • Vic Damone • Ann Miller • William Olvis • Cyd Charisse • James Mitchell • Howard Keel • Tony Martin • Joan Weldon • Screen Play by Leonard Spigelgass • From the Book by Elliott Arnold • Photographed in Eastman Color Print by Technicolor • Directed by Stanley Donen • Produced by Roger Eden*

* * *

"My favorite award!"

In M. P. Exhibitor Magazine's Laurel Award Poll, M-G-M again for the 6th straight year has won the industry's top honor. M-G-M has been voted again: "THE COMPANY THAT GIVES EXHIBITORS THE FAIREST TREATMENT!"

P.S. Watch for more of "My Intimate Diary"

my paw → Leo

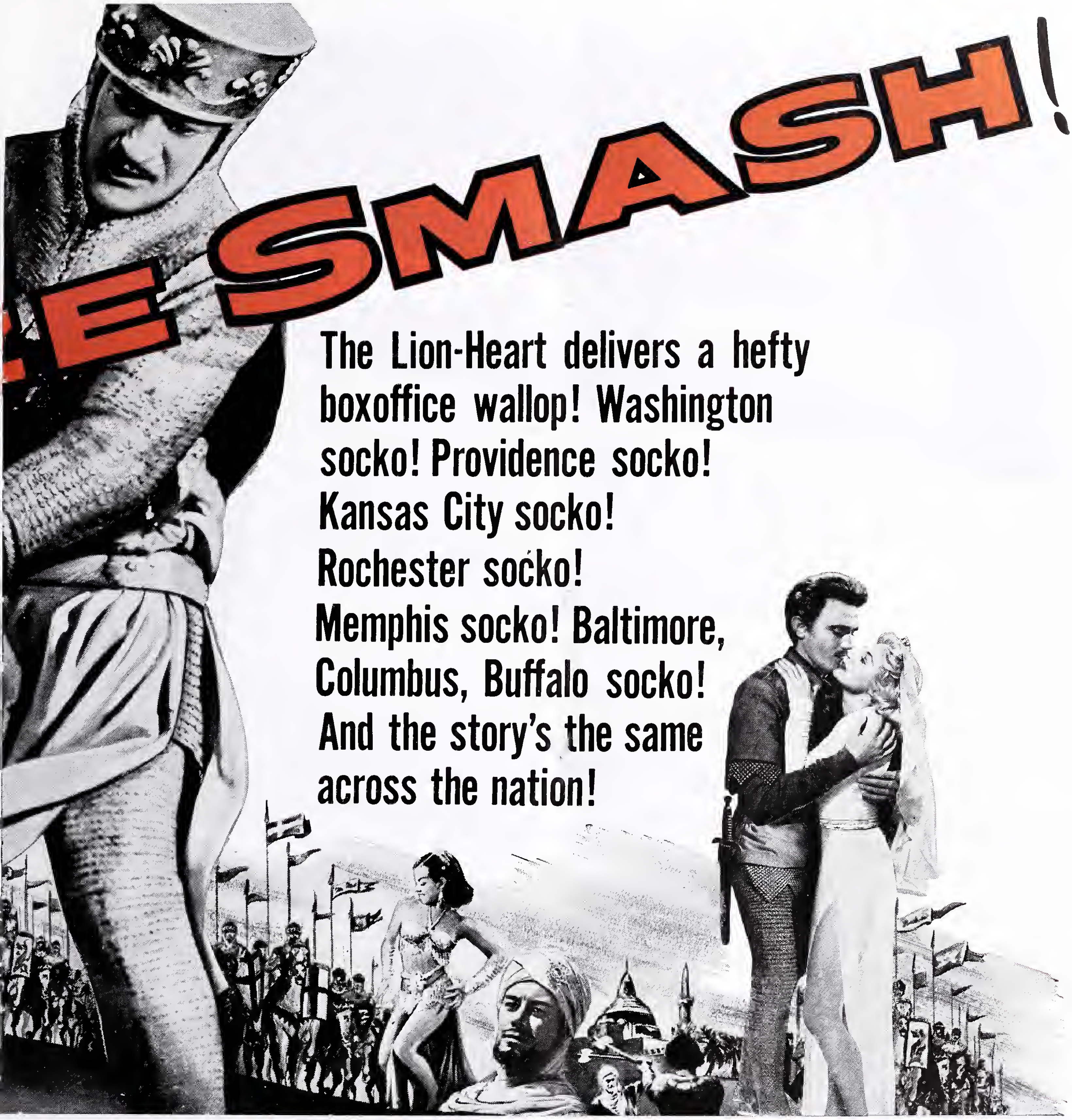
WARNER BROS.
PRESENT

KING RICHARD

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND

FROM SIR WALTER

STARRING REX
HARRISON · VIRGI
MA



The Lion-Heart delivers a hefty boxoffice wallop! Washington socko! Providence socko! Kansas City socko! Rochester socko! Memphis socko! Baltimore, Columbus, Buffalo socko! And the story's the same across the nation!

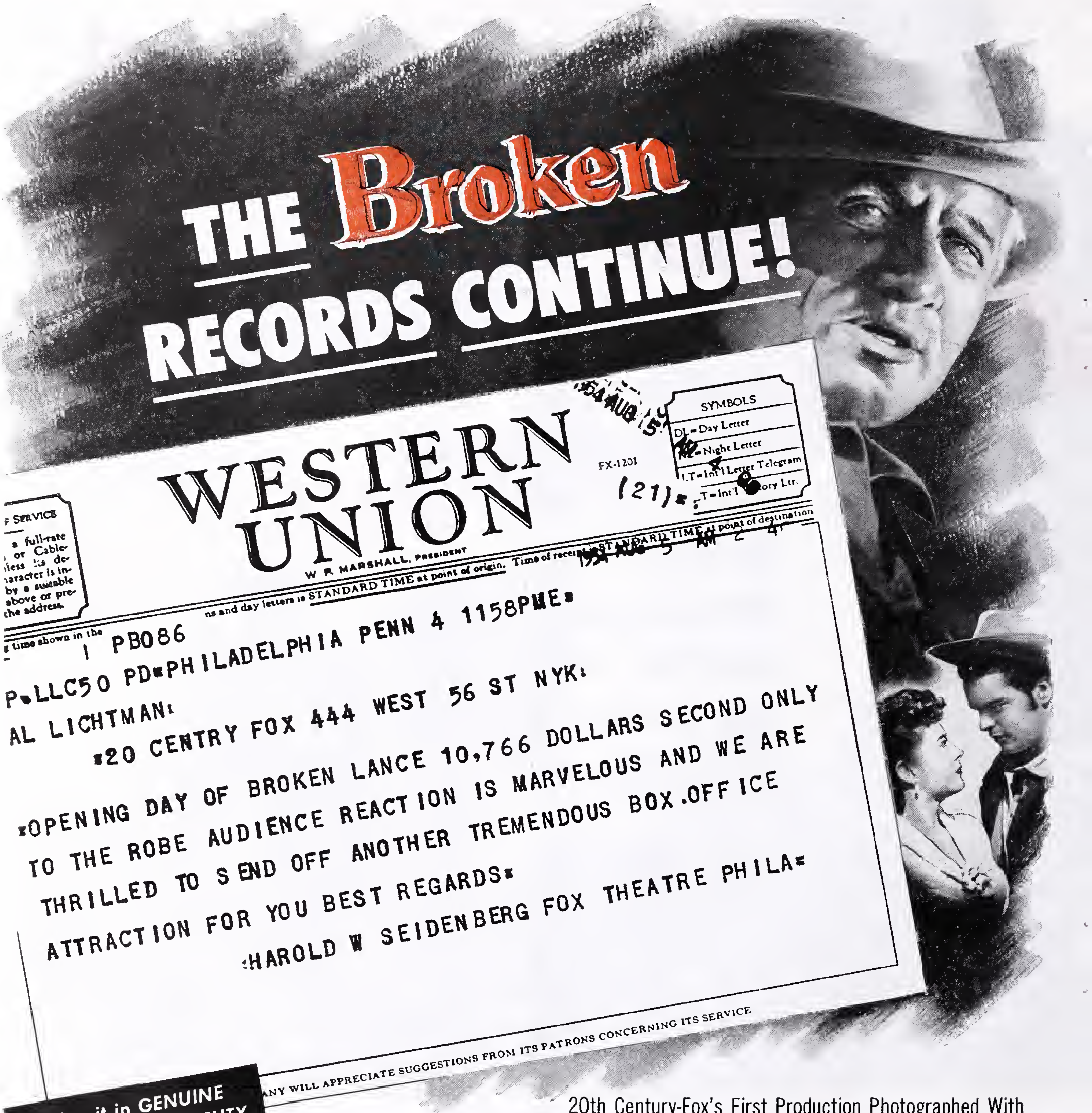
AND THE CRUSADERS

SCOTT'S 'THE TALISMAN'

NIA YO · GEORGE SANDERS · LAURENCE HARVEY

WITH ROBERT DOUGLAS
SCREEN PLAY BY JOHN TWIST
MUSIC BY MAX STEINER
PRODUCED BY HENRY BLANKE
DIRECTED BY DAVID BUTLER

THE **Broken** RECORDS CONTINUE!



WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = Int'l Letter Telegram
VLT = Int'l Victory Ltr.

F SERVICE
a full-rate
or Cable-
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P.LLC50 PD=PHILADELPHIA PENN 4 1158PME=
AL LICHTMAN:
=20 CENTRY FOX 444 WEST 56 ST NYK:
=OPENING DAY OF BROKEN LANCE 10,766 DOLLARS SECOND ONLY
TO THE ROBE AUDIENCE REACTION IS MARVELOUS AND WE ARE
THRILLED TO SEND OFF ANOTHER TREMENDOUS BOX.OFFICE
ATTRACTION FOR YOU BEST REGARDS=
ATTRACTION FOR YOU BEST REGARDS=
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...ANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Play it in GENUINE 4-TRACK HIGH-FIDELITY MAGNETIC STEREOPHONIC SOUND

20th Century-Fox's First Production Photographed With The Revolutionary New Anamorphic Lenses In

CINEMASCOPE

SPENCER TRACY in **Broken Lance**

Color by DE LUXE LABS

co-starring ROBERT WAGNER · JEAN PETERS · RICHARD WIDMARK · KATY JURADO

with Hugh O'Brian · Eduard Franz · Produced by SOL C. SIEGEL · Directed by EDWARD DMYTRYK · Screen play by RICHARD MURPHY

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 7

August 14, 1954

Summer on Broadway

FINE motion pictures at present are dominating the New York entertainment scene (including television, radio and anything else) to a greater extent than any time since the boom days of World War II. The diversity and number of the box office hits now in first run give splendid promise of excellent grosses at theatres of all sizes throughout the country in the weeks and months ahead. It would be necessary to dig far into film history records to match the current Broadway lineup which includes: "The Caine Mutiny," "Rear Window," "Seven Brides for Seven Brothers," "Magnificent Obsession," "Broken Lance," "Living It Up," "On the Waterfront," "Apache," "Susan Slept Here." A number of other splendid attractions are also in first run in smaller New York theatres. Once again it is fashionable to go to the movies. Anyone who does not is missing a great deal.

■ ■ ■

Film Festivals—Pro & Con

FOR a long time it has been realized in the major film producing capitals of the world that film festivals have been multiplying in alarming and bewildering fashion. One of the principal activities up to now of the International Federation of Film Producers Associations has been to attempt to regulate festivals by endorsing only a restricted number each year.

At the recent meeting of the directors of the International Federation at Locarno, Switzerland, a modest beginning was made in curtailing festivals. In the spirit of compromise—and presumably of preserving long-established festivals in Cannes and Venice from serious competition from newer ones—the organized associations have agreed that there should not be more than one international film festival at which prizes are awarded each year. That was a constructive move—as far as it went. However, there are qualifications, permitting one additional festival at which no formal prizes are given in each continent annually. Also specialized festivals concentrating on a particular type of film such as educational, scientific, children's pictures, etc., are free to continue with the International Federation's blessing without any restrictions. There can be as many of them as the local sponsors can promote.

It is unfair to other film producing countries if the establishment of one festival with a prize annually is meant to maintain the Cannes and Venice festivals in alternate exclusiveness. The regulation concerning one endorsed festival to every continent annually will cause complications. Europe, Africa, Asia, North and South America, and perhaps Australia, are eligible as continents. If many general festivals are sponsored in a particular year, the whole system obviously will break down.

So far as Hollywood and any major film capital are concerned, participation in a festival must be a major project. The American industry can not participate in all the festivals scheduled because of other commitments of personalities needed as festival guests and the scarcity of films of so-called "festival quality" eligible under the rules of the various committees.

The Venice festival, oldest of all, was organized to promote tourism and then was taken over partially by the Mussolini government as a showcase of Fascism. Now both Venice and Cannes are primarily for tourist promotion. These festivals are not popular in the sense that the average theatre-goer gets a chance to participate. That is in contrast with the basic plan of some of the one-time festivals, as the one last Winter in Sao Paulo, Brazil.

Film festivals are worthwhile when they generate good will for motion pictures and stimulate theatre box-office attendance. They are not worthwhile when they are mainly for the advantage of the local hotel and resort businesses.

The International Federation is to be commended for its first steps in regulating participation in festivals. The American industry for its part must preserve its freedom of action to participate or not in a particular festival, depending on all the circumstances. When Hollywood consents to participate in any festival it needs to be represented by films which are outstanding. Even more important perhaps is the delegation of screen personalities. These individuals need to be representative of the American product colony.

Film festivals are here to stay. Therefore, their number and type should be strictly controlled so that each one will do the best possible job for the industry as a whole, worldwide.

■ ■ ■

¶ Quotable quote—In an article titled "Let's Keep Sex Clean," W. Ward Marsh, respected film critic of the "Cleveland Plain Dealer" wrote, "All I can do, gentlemen of the screen, is to tell you that one day you'll go too far, pile up too much against yourselves, and you'll find that all hell will break loose with the long-suffering joining the blue noses to snap your garter until you bleed at the purse. . . . again! . . . It is more than a crying shame to have just a scene here and there, just a line here and there, just an occasional ad come in for adverse criticism. . . . Don't let the few boys who think it's smart pull a fast one and pull you under again."

—*Martin Quigley, Jr.*

Letters to the Herald

Reel Hobbyist

To the Editor:

I have been a Motion Picture Hobbyist for the past 33 years. Since 1922, I have read The Herald and its predecessors. At that time I also started saving the motion picture companies' advertisements from each issue, and am still saving them. Have them in bound volumes by years.

I also saved stills, some one-sheets, Bill Weaver's "Box Office Record," your 8th and [illegible]3rd Anniversary issues and many other items.

I have acquired a collection of stills dating back to 1893 and am adding more to my collection all the time. Recently I acquired one of a movie in which Claire Booth Luce appeared in 1919. Now I am trying for a rare still from an old Mack Sennett comedy. Have one of the few autographed photos of Greta Garbo, acquired in 1928. In later years she refused an autograph, even to her best friends.

In addition to reading The Herald from cover to cover each week, I read several fan magazines, two daily newspaper movie columns, and many other articles on motion pictures.

Motion pictures are in my blood, and anything that has to do with them interests me. Harry Aitken, former president of Mutual and Triangle Pictures, Roy Aitken their European representative, Tom Cochrane of Majestic pictures and Harry Benham of Thanhouser are all very good friends of mine, and I enjoy hearing about the old days from them.

I have read Terry Ramsage's "Romantic History of Motion Pictures" and his "Thousand and One Nights" and they are the tops, on the history of the industry.

However, I thought I would enjoy reading the history of the period from 1912 to 1920 from the trade publications, which go into more details. So I spent a very enjoyable week at your office last month, reading your old magazines of that period. My only regret is I did not have more time. Also I spent several hours a day in the still department of the Museum of Modern Art.

I have been asked to display some of my stills, as one of the projects to raise 1,000,000 dimes to build a community center in our town. One of the groups I will display will be one still from each of the "one hundred great motion pictures" listed in your "1953-54 Motion Picture and TV Almanac."

My ambition when I retire is to be a $1 a year man in a motion picture studio, where I can watch production. It fascinates me, and would prolong my life 10 years.

I am the type of movie customer the companies pray for, as I attend every good picture.

Am going to spend two weeks in Hollywood this winter, acquiring stills, and otherwise enjoying the movie capitol.

Have been in the general insurance and auto finance business for the past 29 years, which takes 60 hours of my time a week. I pursue my hobby in the time left.

Would be very happy to hear from any exhibitors having movie stills of any age stored away in their theatre basement or attic. — *CLARK WILKINSON, Baraboo, Wisconsin.*

[*Mr. Wilkinson's picture, taken when he visited* The Herald *office recently, appears on page* 10.]

Likes 3-D

To the Editor:

In your August 7th issue I read your article on single-strip 3-D projection and an exhibitor's opinion. I agree with Mr. Lakeman of the Dixie theatre in Haleyville, Ala. I see no reason for not producing and releasing 3-D motion pictures. CinemaScope is good, but for realism you can't beat 3-D.

Good 3-D is still boxoffice as proven by pictures like "Kiss Me Kate," "Hondo," "The Phantom of the Rue Morgue" and "The French Line." The only studio to keep a steady flow of 3-D product was Columbia —and then only a few were played in 3-D.

I do hope Hollywood will realize what they are doing before it's too late. — *R. BOEHRINGER, Brooklyn, N. Y.*

No Double Features

To the Editor:

Cartoon carnivals are the most popular attraction we can give our patrons, plus one good picture is all we need to have satisfied customers. Working people do not like double features and these or midnight shows are out at our drive-in theatre.—*Exhibitor, Wyoming.*

World Organization

To the Editor:

Thank you for the letter and the article (on world exhibitor organization). Naturally, we are interested in joining with other countries to exchange ideas. Our organization has not attempted anything of this nature, as since the war we have been devoting all of our efforts to building business, and to tackling internal problems.

Recently the Union Internationale de l'Exploitation Cinematographie has been formed. It includes Western Germany and Middle Europe. The spokesman and main office are at 92 Champs-Elysees. Outside of the above organization, we are very much interested in the inclusion of the country of Germany in any worldwide group.—*MR. WOLFGANG FISCHER, Zentralverband der Deutschen Filmtheater e.V. Dusseldorf, Germany.*

WHEN AND WHERE

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 23-24: Allied States Association, board meeting, Greenbrier Hotel, White Sulphur Springs, West Virginia.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Aliled States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States "Silver Anniversary" convention and trade show, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

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On the Horizon

ENTER VISTAVISION

Paramount's wide screen process, VistaVision, will enter the world in the biggest way possible. It will open at the Radio City Music Hall, the nation's most prominent house, early this Fall, and its vehicle will be "White Christmas". The house is the one Paramount early this season chose to house its first demonstration. The picture itself is a worthy medium. It has the old songs of Irving Berlin, and about a dozen new ones, also by him; and it has stars Bing Crosby, Danny Kaye and Rosemary Clooney.

MISS GISH

Lillian Gish is returning after eight years. It will be in Paul Gregory's "Night of The Hunter". For those who've read the book, the information is Miss Gish will play Rachel. The last picture in which the old time screen actress appeared was "Duel in the Sun".

"STAR" PREMIERE

Warners has decided where it will open its costly "A Star Is Born". September 30 at the RKO Pantages Theatre, Hollywood, it will be given a premiere, which the company states, will be "unprecedented, in Hollywood or any place in the world." The Pantages theatre, for years was the scene of the annual Academy of Motion Picture Arts and Sciences presentations of the coveted "Oscars."

CUSTOMERS SPEAK

It may be bad publicity, or it may not; it certainly shows the community how importantly its youngsters regard the local theatre. Mansfield, Ohio, teenagers are petitioning against adult admissions of 50 and 75 cents for those over 12. They are asking admissions of 35 cents for those between 12 and 16, and plan to present their case to the city council.

EUROPEAN POOL

American companies take note: European co-productions are proving successful and that long-rumored European production "pool" may be a reality in the not too distant future. The latest bulletin of the French National Film Center reports that Franco-Italian co-production accounted for 22.4 of all French grosses in 1953, compared with only 4.9 in 1951. It is further reported that between 1949 and 1953 France made 547 films, 108 of which were co-productions and which, ostensibly would never have been made had there not been a pooling of money, technicians, talent, and material of the participating countries.

MUSIC, MUSIC

Art Stanisch, manager of the Kentucky theatre in Louisville, knows that music hath power to soothe the savage breast and he has applied this knowledge to practical purpose. Plagued at the theatre by vandals, Mr. Stanisch devised the idea of placing a record player in his lobby on which he continuously plays the quiet, soothing music of the Decca release of the soundtrack from "Magnificent Obsession." The music successfully tranquilizes potential vandals and no outbreaks have since been reported at the theatre.

TREND

Not far off, by present indication and recent trend, lies the time when more pictures will be coming from risk-splitting, profit-sharing production ventures (see Hollywood Scene) than from wholly-administered studio producing projects.

DIAMOND PUBLICITY

Sponsoring an amateur baseball team, which most often means uniforms and equipment, may really pay off a theatre. An example is the E. M. Loew Drive-In Theatre, Providence, which is backing a team in the Amateur League there. This team now is leading the league and drawing crowds and newspaper headlines; and its players are personally popular. The free publicity has been invaluable.

Floyd E. Stone-William
R. Weaver-Mandel
Herbstman

THE CONVENTIONERS. Posed at luncheon at the Faust Hotel, Rockford, Ill., are members of the United Theatre Owners of Illinois, a TOA affiliate. They discussed print shortages, forced sales, high terms, and other matters, and urged support to development of new product. In the front row are Jim Lamb, August Marchesi, Fred Le Kander, James Marchesi, John Koletis, George Kerasotes, the unit's vice-president; Oscar Granquist, Ralph Byler, George Gaughan, Dave Jones, and a guest. Rear, Don Johnson, William Keller, Russell Lamb, Mrs. Fred Good, Fred Good, Tyler Bastian, Emil Carpentier, O. H. Bastian, George Carpentier, Robert Danico, Hans Balle, Earl Trotter, Clyde Sheppard, Howard Lindroth, Albert Johnson, Bill House, Ben Kwitek.

This week in pictures

SENDING OFF the man who will make "Magic Fire", the life of Richard Wagner. Republic president Herbert J. Yates, left, says goodbye in New York to producer-director William Dieterle, and Mrs. Dieterle, as they leave for Munich.

CLARK WILKINSON, who is something of a scholar in the ways of the motion picture, wrote us a spate of observations the other day. For Mr. Wilkinson's letter, please see page 8.

TELLING THE PRESS in San Francisco about Warners' "King Richard and the Crusaders". David Butler, director, second from left, has luncheon with Fred Johnson, "Call-Bulletin"; William Hogan, "Chronicle"; Hortense Morton, "Examiner"; and Emilia Hodel, "News".

TELLING THE PRESS in Chicago about RKO's "Susan Slept Here". Producer Harriet Parsons, left, with Essaness circuit owner Ed Silverman; Tina Vicini, "American"; Anna Nangle, "Tribune"; and Eleanor Keen, "Sun-Times."

by the Herald

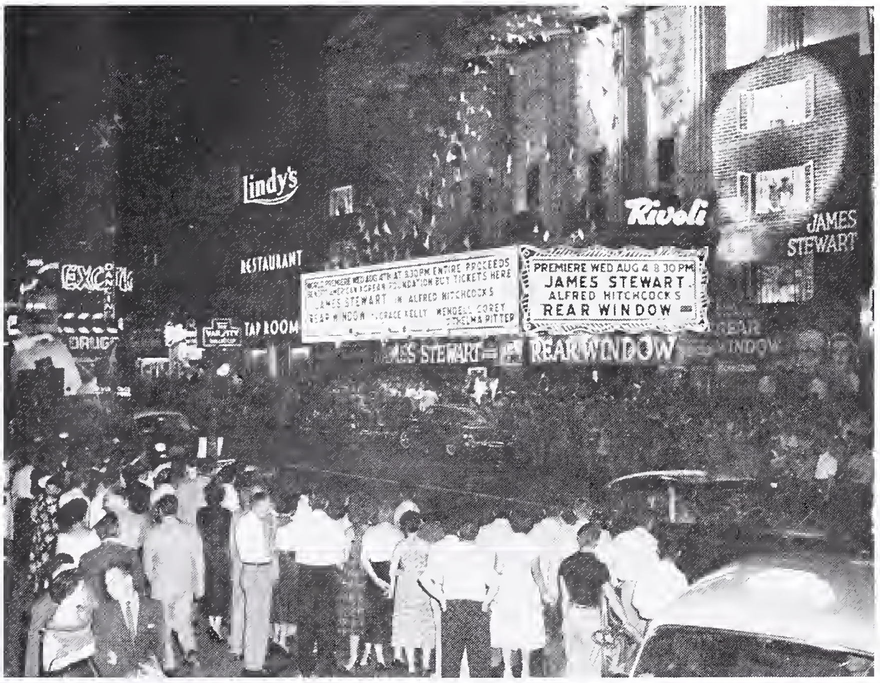
THE VISTAVISION REPRESENTATIVE. Yes; that's what William Holden, otherwise an actor of prominence, and now an owner of a production company, was. He returned to this country last week and talked in New York to trade writers, after two months visiting in the Far East with exhibitors. They like VV because it involves practically no expense, he said.

by the Herald

STANLEY HAWES, who produced the Australian Government's "The Queen in Australia," was guest at a reception in the Australian Consulate, New York, Monday evening. He is seen above with Al Deane, left, of Paramount, and E. S. Clark, Consul-General. The picture is being sold states rights here.

CHARLES EINFELD, his wife, and daughter Linda, as they arrived in New York Tuesday in the "Queen Mary". The vice-president of 20th-Fox in charge of advertising said he set up promotion plans for "The Egyptian" in conferences at the English, Scandinavian, and Spanish, French, and Italian offices. Also, that he surveyed exhibitor requirements in CinemaScope exploitation. The medium, by the way, is having "fantastic" acceptance, he said. It is in the same stage in Europe, aided by foul summer weather, that it was last year in this country. See story on page 12.

by the Herald



THE CROWDS CAME. Paramount's Alfred Hitchcock thriller, "Rear Window", opened August 4, at the Rivoli, New York, proceeds going to the American-Korean Foundation. At the right, Henry Luce III, and Ambassadress to Italy Claire Booth Luce.

by the Herald

PREDICTING A GROSS OF $35,000,000. Bernard Jacon, IFE sales vice-president, is the prognosticator. The occasion was a New York luncheon, part of the first sales meeting, introducing the field staffs to the trade press. With Mr. Jacon are Irwin Shapiro, distributor; Sam Kornfield, 20th-Fox; Ralph Serpe; E. R. Zorgniotti, executive vice-president; and, right, Jonas Rosenfield, Jr., advertising vice-president.

by the Herald

TOM O'BRIEN, British film industry labor leader and a Member of Parliament, visited Quigley Publications en route to the IATSE Cincinnati convention. Mr. O'Brien also will see Hollywood.

COMPO OFFERS INSURANCE PLAN

Advantages of Group Premium Available for Employers of Less Than 25 People

Preparations for a group insurance plan to be available to all its members, no matter how few the employees, were announced this week by the Council of Motion Picture Organizations.

The plan, as developed by COMPO with the John Hancock Mutual Life Insurance Company, would give firms the benefit of group insurance as well as lower rates otherwise available only to firm with 25 or more employees. Thus many small theatre operations would be able to put their employees under the group insurance plan. Through COMPO, as if its contributors were really a part of one large corporation or entity, individual firms not otherwise eligible to participate in such a plan because of their size, might now be able to do so at a very modest cost, expected to average about $1 a month for each thousand dollars of insurance.

Questioning Members

To find out approximately how many exhibitors would like to participate in the plan—necessary to compute the cost to each contributor to the plan, COMPO is sending out forms to all its members, and asks that they be returned whether or not the recipient wishes to participate.

In its letter to members, signed by Robert W. Coyne, COMPO special counsel, COMPO emphasizes that the Council is not attempting to sell exhibitors such a program, but merely trying to find out if exhibitors would be interested in it as a COMPO service. COMPO would not incur any expense or profit from the plan. All administration costs would be absorbed in the premiums and the advance which COMPO would make to start the plan would be repaid in the first premiums.

In its presently tentative make-up, the plan would provide for maximum policies of $5,000 for proprietors, partners, officers and executives; $1,000 for ushers, and $2,500 for all other employees.

The chief advantages of the plan, as set forth in a COMPO fact sheet, are that it:

1) Gives coverage to officers, owners and employees regardless of age or physical condition;

2) Strengthens employer-employee relations;

3) Permits the writing of policies at low rates only available through a group plan; and

4) Can be superimposed upon any other group insurance presently carried by association members.

All employers with one or more employees can be covered under the plan provided that COMPO is able to obtain a minimum coverage of 600 lives. The group insurance will be available to COMPO member associates as well as individual COMPO theatres.

Premiums are paid by employers, as state laws do not permit an association group life insurance plan to accept contributions from employees. COMPO further emphasizes that replies to its questionnaires will not commit the senders or commit COMPO since no application for insurance is involved at the present time.

In a statement this week, Mr. Coyne said that the plan "is the result of an inquiry made by me to Sam Pinanski, one of our three co-chairmen, who is a director of the John Hancock Mutual Life Insurance Company, following several queries by theatre owners and others as to whether such a plan would be feasible for the motion picture industry." Details, he added, were worked out by company specialists and officer and administrative personnel of COMPO.

Charity Federation Sets 1954 Goal at $1,250,000

HOLLYWOOD: The Motion Picture Permanent Charities Committee has set a goal of $1,250,000 and earmarked allocations for 17 major health and welfare agencies in their 1955 campaign, getting under way in September, Regis Toomey, president of the film industry charity federation, has announced. The goal is $25,000 greater than that for 1953. Beneficiaries of the federation include the community chests and Red Cross chapters of Los Angeles, Burbank, Glendale, Santa Monica; as well as the American Cancer Society, the Los Angeles Y.M.C.A., the Los Angeles County Heart Association, the Sister Kenny Foundation and the Will Rogers Memorial Hospital.

Prepare Agenda for Drive-in Convention

SAN ANTONIO: Nationally known speakers are being lined up for the convention here August 22-24 of the Texas Drive-in Theatre Owners Association at the Plaza Hotel, it is announced by Preston Smith, president. The unit will host a gathering of the International Drive-in Theatre Owners Association.

Arthur Landsman has been named general chairman. He will be supported by Al Reynolds, program chairman; Tim Ferguson, finance commitee; Eddie Joseph, nominating committee chairman; Gene Muller, registration chairman.

Among the expected speakers are Charles Einfeld, 20th Century-Fox vice-president; R. J. O'Donnell, vice-president and general manager of Interstate Circuit; William R. Foreman, vice-president, Pacific Drive-in Theatres, and others.

Einfeld Optimistic On Europe

Charles Einfeld, 20th Fox vice-president in charge of advertising, publicity, and exploitation, returned to New York Tuesday after six weeks in Europe, and reported that:

> CinemaScope installations are being made in large number.
>
> Exhibitors are welcoming the medium with the same enthusiasm their brethren displayed here.
>
> Theatre business is "terrific," aided by poor summer weather.
>
> CinemaScope attractions have benefited form this, and also from tremendous public interest comparable to that shown here.

Mr. Einfeld conferred with company managers in Great Britain, Scandinavia, Italy, and Paris on promotion of "The Egyptian," including the demonstration reel. He also surveyed the market to ascertain the peculiar requirements for promotion of CinemaScope pictures. And he said that Joseph H. Moskowitz, company vice-president now in Europe, is negotiating with British independent producers. The pictures they make, he said: will be made in CinemaScope; be distributed by 20th Fox in the proper markets; be "big pictures" as suited to CinemaScope; be financed, when necessary.

There is an "open" market in the United States for British product, Mr. Einfeld said he believes. Additional pictures are needed at this time, and the company needs a "flow of product." The 20th Fox executive added he found all over Europe the feeling in the industry that Spyros Skouras, company president, was a "hero." He also believes the industry will soon have its greatest prosperity.

[Picture on page 11]

20th-Fox Buys Eastern Rights to "John Silver"

SYDNEY: By investing what is described as "a considerable sum" in "Long John Silver," CinemaScope production currently being filmed here by Treasure Island Pictures Pty., Ltd., 20th Century-Fox has obtained the Eastern Hemisphere distribution rights to the film. The deal was announced jointly by producer Joseph Kaufman and the local 20th-Fox chief, Sydney Albright. The picture stars Robert Newton and is budgeted at approximately $1,000,000. Besides the CinemaScope version, a conventional print also is being filmed. Treasure Island Pictures has retained Western Hemisphere rights

Opens Arkansas Drive-in

United Theatres has opened the Rivervue on River Road, Morrilton, Ark. The 400-car house cost over $40,000.

"'SEVEN BRIDES FOR SEVEN BROTHERS' MUSICAL THAT TOPS ALL OTHERS!"

BIGGEST 2nd WEEK

(Holiday or Otherwise!)

GROSS IN MUSIC HALL HISTORY!

Just as it was THE BIGGEST 1st WEEK GROSS (holiday or non-holiday) in the entire 21½ years history of the Hall. And at press-time it was headed for THE BIGGEST 3rd WEEK GROSS ever at the Hall except for M-G-M's "Rose Marie" playing a 3rd week at Easter!

★

FIRST 15 CITIES NATIONWIDE SENSATIONAL!

Tops M-G-M's Mightiest!

105% of "MOGAMBO"

147% of "EXECUTIVE SUITE"

141% of "LONG, LONG TRAILER"

★

(Next Music Hall Triumph: M-G-M's "BRIGADOON"!)

HOT SUMMER PRODUCT SETS NEW FILM CLIMATE

Distributors Put Best Foot Forward to Capitalize On Summer Trend

by MANDEL HERBSTMAN

Just take a casual stroll along New York City's Broadway any one of these August days and one is immediately struck by the robust lineup of product. Glittering and beckoning from the marquees of the famous showcases are the strongest-pulling pictures on the companies' release schedules. Rarely, if ever, has Broadway offered such a rich array of attractions at one time during the summer months.

Quite obviously this marks something of an innovation. Geenrally in the past, with some exceptions, the companies waited for the fall season to usher out the summer doldrums before unveiling their top-grade pictures. The innovation has been a resoundingly succeessful one. Theatres showing the major product the past weeks have teemed with people and twisted with lines.

TV and Vacationers Have Changed Picture

An explanation of the strong summer product and the resultant box office boom is offered by Montague Salmon, veteran showman and managing director of the Rivoli theatre, which opened last week with Paramount's "Rear Window."

Observes Mr. Salmon: "Times have changed. For one thing important TV programs which might keep the people at home are off the air for the summer. Another factor is that the influx of vacationers to Broadway in recent years has multiplied greatly." This, he said, explains "the major summertime attractions and the gratifying public response." Mr. Salmon pointed out that many Broadway houses this year broke records for the first week in August.

Excellent first run business was not confined to New York. A check shows that the strong product draws the customer in just about every situation throughout the country.

Cites New Records For Chicago Theatres

Expressing the condition aptly last week was William Heineman, United Artists distribution vice-president. "That old bugaboo summer has changed," declared Mr. Heineman. As one example, he cited the Chicago territory and said "U.A. is doing the biggest business ever there with 'Apache,' now playing in 45 first break houses." And he added the picture was outgrossing "Moulin Rouge," "African Queen," and other hits.

Advertising budgets have been kept on par during the summer months. As S. F. Seadler, MGM director of advertising put it: "Great pictures know no season." He cited the gross figures for "Seven Brides for Seven Brothers" and asserted that "you couldn't do better in any season."

DOWNING HAS A WORD FOR IT: EXCELLENT

One of the happy sights in New York the past weeks has been the never-ending lines spilling around the stately Music Hall where MGM's "Seven Brides for Seven Brothers" is playing with a stage show. As one might guess, a new record was broken. According to Russell V. Downing, president and managing director of the theatre, a record gross was set for two weeks and four days on Monday with a take of $480,000. The small miracle was explained modestly by Mr. Downing: "When you have an excellent picture and excellent stage show you do business."

Among the theatres along Broadway proudly sporting lines were: the Music Hall, featuring MGM's "Seven Brides for Seven Brothers," with Howard Keel and Jane Powell; the Capitol where Columbia's hit, "The Caine Mutiny," is playing, with Humphrey Bogart, Van Johnson and Jose Ferrer; the Warner theatre, where "This Is Cinerama" is ever popular; at the Astor theatre, Columbia's "On the Waterfront" with Marlon Brando was a big crowd-drawer; Universal-International's "Magnificent Obsession" with Jane Wyman and Rock Hudson had the patrons lining up at Loew's State theatre; Paramount's "Rear Window" with James Stewart and Grace Kelly was attracting the throngs to the Rivoli.

More Big Ones Still to Come

Others bringing the patrons in droves were 20th Century-Fox's "Broken Lance" at the Roxy in CinemaScope, with Spencer Tracy; Paramount's "Living It Up" with Dean Martin and Jerry Lewis at the Criterion; United Artists' "Apache" with Burt Lancaster at the Mayfair; RKO's "Susan Slept Here" with Dick Powell at the Victoria; and Warner Bros.' "Duel in the Jungle" with Jeanne Crain and Dana Andrews at the Paramount theatre.

Still more big ones were on the way up for the summer months, such as MGM's musical "Brigadoon" for the Music Hall and 20th Century-Fox's "The Egyptian" for the Roxy theatre.

The trend of outstanding summertime pictures was not only restricted to the Broadway showcases. The so-called art houses skirting the main stem also were boasting a strong array of class productions. The Normandie featured U.A.'s "The Adventures of Robinson Crusoe"; the Paris theatre had Charles Laughton in the U.A. release, "Hobson's Choice"; the Fine Arts was opening August 16 with Walt Disney's "The Vanishing Prairie"; the Sutton theatre doing well with U.A.'s "Man with a Million," with Gregory Peck; and at the Plaza theatre, MGM had "Valley of the Kings" with Robert Taylor and Eleanor Parker. On Wednesday MGM's "Her 12 Men" with Greer Garson opened at the Trans-Lux 60th Street.

Most of the pictures were greeted enthusiastically by the New York critics, many of them trotting out their most rapt adjectives and devoting more than the standard amount of space to the pictures.

The response to good product was reflected on the New York Stock Exchange. Practically every motion picture and theatre stock listed on the Big Board closed at new highs for the year Tuesday. Among the issues setting new highs at the Tuesday check were: American Broadcasting-Paramount Theatres, Columbia Pictures, Paramount Pictures, National Theatres, Stanley Warner Theatres, 20th Century-Fox, and Universal. Those at, or near their highs for the year included Loew's and Warner Bros.

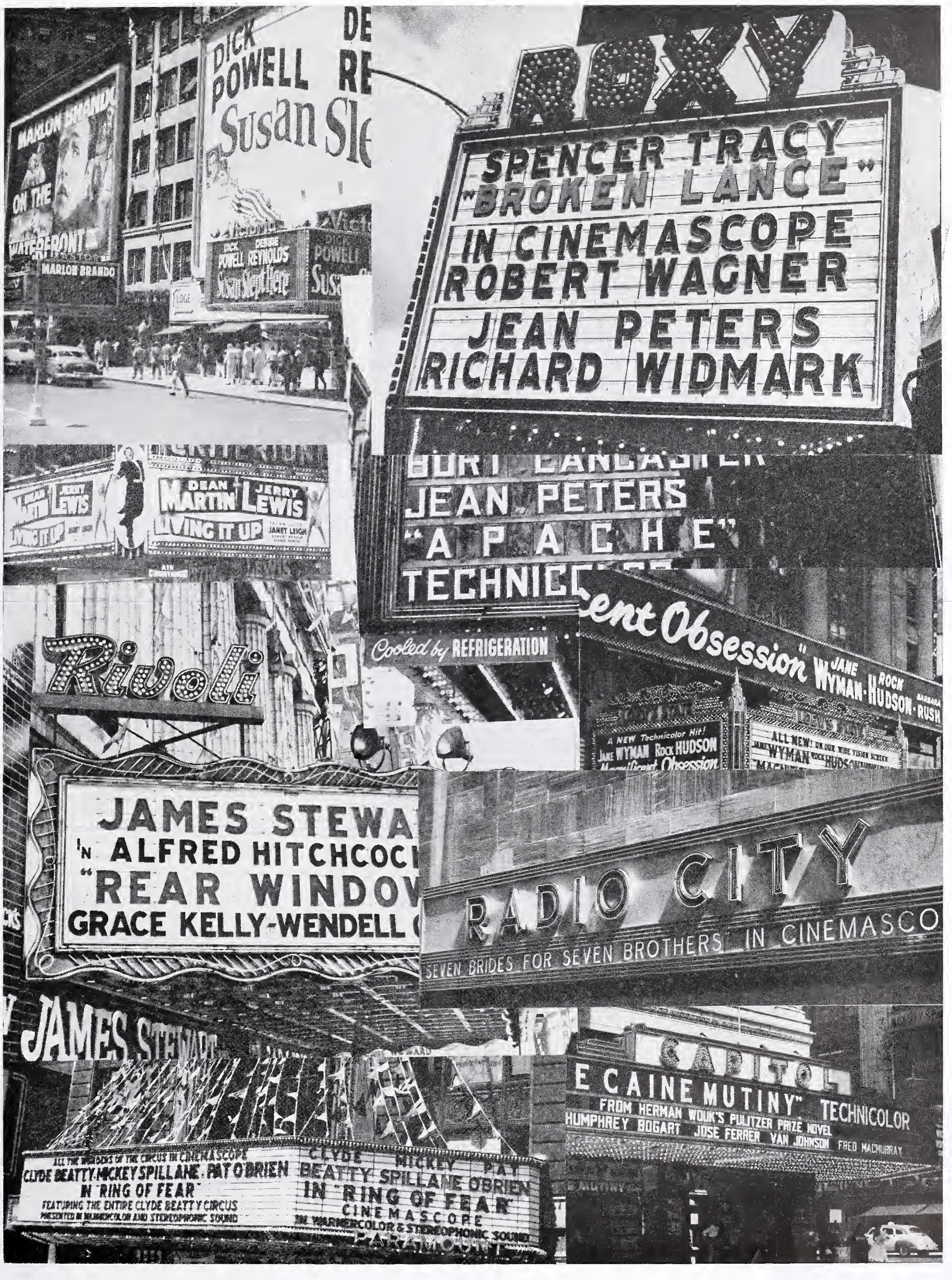
Cite Higher Rate for Theatre Advertising

About 90 per cent of the nation's newspapers with circulations greater than 250,000 charge higher advertising rates for theatres than for other types of advertisers, it is shown in every survey compiled by Howard Bryant and Dick Pitts for Theatre Owners of America.

It was emphasized that the survey was not conducted for the purpose of planning an "attack" upon newspapers charging premium rates, but rather to obtain facts and figures that might be of value to the local exhibitor.

The marquees spread across the opposite page represent a quick glance at New York's Broadway on a typical afternoon this week. From the Paramount at 43rd Street to the Capitol at 51st, Times Square veterans cannot remember a more powerful array of product. The same pictures, or others equally strong, were playing this week in every key city across the land.

HERALD pictures by Floyd E. Stone.


MARLON BRANDO
ON THE WATERFRONT
MARLON BRANDO
DICK POWELL
DEBBIE REYNOLDS
Susan Slept Here
Victoria
ROXY
SPENCER TRACY
"BROKEN LANCE"
IN CINEMASCOPE
ROBERT WAGNER
JEAN PETERS
RICHARD WIDMARK
DEAN MARTIN JERRY LEWIS
LIVING IT UP
JANET LEIGH
JEAN PETERS
"APACHE"
TECHNIC
Cooled by REFRIGERATION
"Magnificent Obsession"
JANE WYMAN · ROCK HUDSON · BARBARA RUSH
A NEW Technicolor Hit!
JANE WYMAN ROCK HUDSON
Magnificent Obsession
LOEW'S STATE
Rivoli
JAMES STEWA
IN ALFRED HITCHCOC
"REAR WINDOW
GRACE KELLY-WENDELL C
JAMES STEWART
RADIO CITY
SEVEN BRIDES FOR SEVEN BROTHERS IN CINEMASCO
ALL THE WONDERS OF THE CIRCUS IN CINEMASCOPE
CLYDE BEATTY · MICKEY SPILLANE · PAT O'BRIEN
IN "RING OF FEAR"
FEATURING THE ENTIRE CLYDE BEATTY CIRCUS
PRESENTED IN WARNERCOLOR AND STEREOPHONIC SOUND
CLYDE BEATTY MICKEY SPILLANE PAT O'BRIEN
IN "RING OF FEAR"
CINEMASCOPE
IN WARNERCOLOR & STEREOPHONIC SOUND
PARAMOUNT
CAPITOL
E CAINE MUTINY" TECHNICOLOR
FROM HERMAN WOUK'S PULITZER PRIZE NOVEL
HUMPHREY BOGART JOSE FERRER VAN JOHNSON FRED MACMURRAY

Bogart's for
"African Queen"

Holden's for
"Stalag 17"

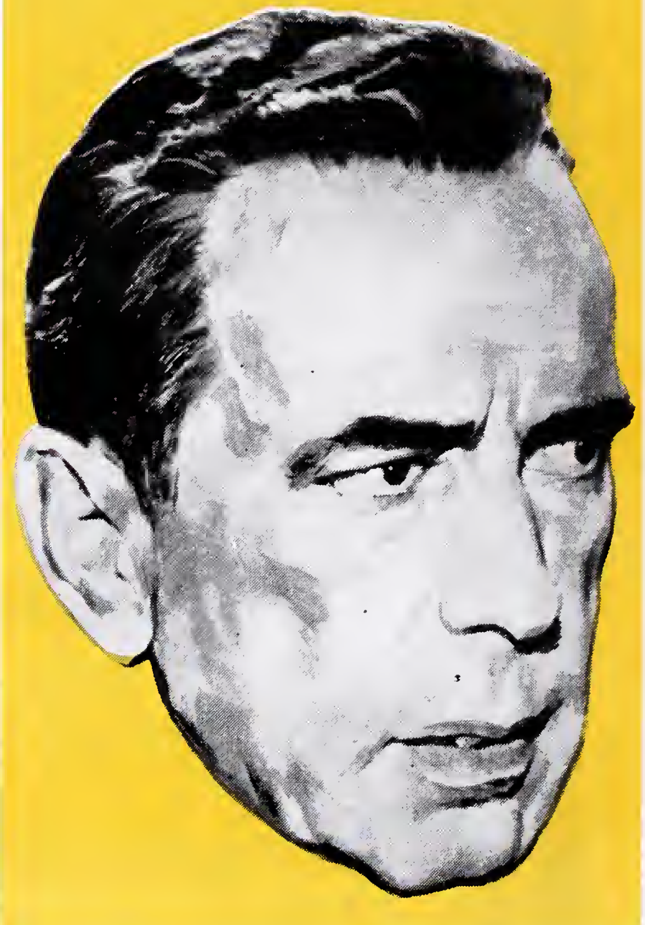
PARAMOUNT HAS CORNERED THE MARKET ON OSCAR-WINNERS

for

"A sock comedy that will keep ticket windows humming and be liked by the masses!"

—*reports Variety*

Rich man, rich man . . . will she pick
the one who's always a tycoon
—but never a bridegroom?



HUMPHREY **AUDR**

BOGART · HEPB

Sa

. . . *the chauffeur's*

with
WALTER HAMPDEN · JOHN WILLIAMS ·

Produced and Directed by ***BILLY***

Written for the Screen by BILLY WILDER, SAMUEL TAYLOR and

Hepburn's for
"Roman Holiday"

She's not social but she's
sociable . . . this chauffeur's daughter
who drives — millionaires wild!

Rich man, rich man . . . will she pick
the playboy who carries champagne
glasses in his pants' pocket?

Wilder's for
"Lost Weekend" and
"Sunset Boulevard"

EY   WILLIAM
URN · HOLDEN

brina

daughter who learned her stuff in Paris!

MARTHA HYER · JOAN VOHS

WILDER

ERNEST LEHMAN · From the play by SAMUEL TAYLOR

Terry Ramsaye Says

WITH a considerable questioning of policies and purposes, one learns that there has been launched a proposal for an "international film festival," of "first magnitude," to be held in Paris in 1955 or '56 "to celebrate the sixtieth anniversary of the invention of the motion picture by the Lumieres" of France. This emanates from a recent meeting of the Federation of Film Producers Associations in Locarno, Switzerland. One can wonder what purpose is to be served by such an event, except to create a publicity focus for activities in behalf of the French film industry. The subject is dusty and timeworn. The basic assumption that the Lumieres invented the motion picture is incorrect. This has long been established, notably of record by Terry Ramsaye's correspondence with Louis Lumiere of Lyon, circa 1921-29. There is very much to the credit of the brothers Lumiere in the history of the motion picture and they have been modest in their claims, unlike some of their countrymen. There is that about the international scene and the complexities of the many political and economic situations which would suggest that this is no time for the world industry to sit down and talk about the dim yesterdays.

Louis Lumiere, years ago, stated that his motion picture device, known as the Cinematographe, was derived by him from the Edison peep-show Kinetoscope, which was on display in Paris. While an ingenious and successful machine, it did not bring any new basic principles to bear. It did, in the initial years, contribute much to the young cinema tradition, around the world.

Further, to be viewed and admitted as a text of publicity and propaganda now the indications are distinctly unfavorable. Very few persons know, or are in any way interested in the origins and history of the motion picture, as this writer has occasion to know. Experience in an impressively expensive fashion was had by the British industry not so long ago in its headlong and ill-advised drive to claim England as the home of the motion picture in a production entitled "The Magic Box." That elegantly made, but ill-founded and ill-fated picture, financed by the government, was initially calculated to show that one William Friese-Greene was the inventor and father of the motion picture. That was amply reported in the trade press of the United States, and again in the lay press of New York and London. The subject did not make any deep impression, although it created quite a shindy in print.

In the early years of the industry the Lumiere device was looked upon by all authorities in the United States as an infringement on the Edison inventions of 1889 et seq. Since the Edison motion picture machines were not patented in France, or elsewhere abroad, the Lumiere mechanism could be an infringement only when imported into the United States. That was done with a great abandon and much ensuing controversy in the courts. The few surviving in the industry who had contact with the name Lumiere associate it with trouble. The prospects of a world jubilee do not seem promising. It intends the U.S. industry no good.

Meanwhile Britain does not raise a murmur about Robert W. Paul her own foremost film pioneer.

* * *

JOHN DAVIS of the Rank organization has returned to the ancient charge that "only in America is it difficult to get a fair showing" of British films. Considerable question might be raised with Mr. Davis as to what would be a fair showing in this country, particularly in view of even the British audience preference for the American product. What is fair? He says: "We are even told the accents of our players are not understood by Americans, but Hollywood is using the same British actors and actresses we use in our films with no special voice training." This would make it seem possible that the British might profitably study the American method of keeping the characteristics of British diction internationally acceptable. They will never succeed in making over American ears.

* * *

Ernest Emerling editor impressario of "Movie Memo," MGM publicity vehicle, stands for something about so long, and then speaks out. Like some of the rest of us, he is fed up with nudity and cheesecake in motion picture publicity. To give expression to that, "Movie Memo" has just appeared with a challenging special section, entitled "Dressed up Pin-ups." It contains eight pictures of screen beauties with nearly all their clothes on. The effect is charming.

Warners' 9-Month Net $2,536,000

Warner Bros. Pictures, Inc. and subsidiary companies report for the nine months ending May 29, 1954, a net profit of $2,536,000 after provision of $2,250,000 for federal taxes on income and after a provision of $300,000 for contingent liabilities. Included in the net profit for the nine months is a profit of $772,000 from the sale of capital assets, before provision for federal taxes thereon. Film rentals, sales, etc. amounted to $49,506,002.

The net profit is equivalent to $1.02 per share on the 2,474,337 shares of common stock outstanding or reserved for exchange at May 29, 1954.

For the corresponding nine months last year the operations of Warner Bros. Pictures, Inc. for the three months ending May 30, 1953 and of the old Warner Bros. Pictures, Inc. for the six months ending February 28, 1953 (after eliminating net profit from domestic theatre operations), showed a combined net profit of $2,129,000, after provision of $3,034,000 for federal taxes on income and after provision of $150,000 for contingent liabilities.

TV Set Production Off For 21-Week Period

WASHINGTON: Television set production during the first 21 weeks of this year was almost one-third below the comparable 1953 period, according to the Radio-Electronics-Television Manufacturers Association. The association said 2,301,005 sets were produced during the 1954 period, compared with 3,309,757 sets in the like 1953 weeks. May output of television sets was put at 396,287 units compared with 481,936 sets last May. The group blamed the May drop largely on a strike in one large plant. Of the total 2,301,005 sets produced during the first 21 weeks of this year, 7,713 sets were color sets and 537,052 units included UHF tuning facilities. Of the 7,713 color sets produced, just under 3,000 were produced in May.

Ad Stresses Movies as Year Round Business

The 23rd in the series of Council of Motion Picture Organizations ads which appeared in "Editor and Publisher" July 31 stresses the change in show business tradition which has made the movies an all year round business.

"There is no holding back the 'big ones' awaiting the resurgent Fall season," the ad says, pointing out that schedules of the major producers indicate that some of the most important and costly motion pictures ever to emanate from Hollywood are being shown in the theatres this summer.

Commercial TV Ready In Britain

LONDON: Royal Assent has now been given to the Government's Commercial Television Bill, which accordingly becomes law.

The names of most of the members of the Independent Television Authority set up under the act have been announced. Sir Kenneth Clark, who has been chairman of the Arts Council since last May, becomes chairman of the Authority; and Sir Charles Colston, an electrical engineer and recently chairman of Hoover Ltd., becomes deputy-chairman.

The Television Act authorizes the appointment of eight other members. The names of seven have been announced. They are Lord Aberdare, honorary adviser to the J. Arthur Rank Organization's set-up of children's films in 1948; Lt. Col. Arthur Chichester, chairman of a fabric manufacturing firm; Sir Henry Hinchcliffe, director and president of the Manchester Chamber of Commerce and president of the Association of British Chambers of Commerce; Dr. T. J. Honeyman, director of the Glasgow Art Gallery and rector of Glasgow University; Miss Margaret Popham, formerly principal of the Cheltenham Ladies' College; Mr. C. B. Thorneycroft, a former general secretary of a trade union, and Miss Dilys Powell, the "Sunday Times" motion picture critic.

Ardent supporters of "commercialism" in TV may well feel that the Authority is weighted too heavily on the side of the arts. The still-to-be-named eighth member may right the balance.

Programme contractors to the new Authority are to be appointed within the next two months. They will be limited to two or three big companies who must satisfy the Authority that they can produce programmes of the required standards. They must also have sufficient financial resources —estimated at £3 million to £4 million each —to sustain programmes during the early years of competitive TV.

Cinerama will be installed in the London Casino in accordance with an agreement just signed by Sidney H. Murley on behalf of Robin International, Inc. The contract will run for one year. Present lessees of the Casino are Tom Arnold and Emile Littler. Mr. Murley has tentatively set September 28 for the Casino opening of "This Is Cinerama." In the meantime he plans to visit the continent to close similar deals in France and Germany.

▽

Further evidence of increasing stability in the exhibition business here is seen in the just issued preliminary trading results of Shipman & King Cinemas Ltd. for the year ended April 3, 1954.

Group net profit is shown as £135,864, comparing with £123,529 in the previous year. Taxation is given as £83,098 against £77,251. £21,000 has been carried to reserve against £12,000. Current assets are £58,548 against £33,501.

Shipman & King with 41 choicer theatres, most of them in solus positions, are regarded as being among the leaders of the independent circuit field.

BRITISH LEADERS MEET ON EADY

by PETER BURNUP

LONDON: Leaders of the several organizations involved in the Eady levy dispute, with their officers, came face to face to discuss suggested plans for settlement Tuesday in a three-hour meeting in the Cinematograph Exhibitor Association's Council Rooms. Most of the time, it was reported, was devoted to examination of pertinent figures produced by both sides. Representatives will meet again September 1.

International Affiliates Formed by McCarthy

John G. McCarthy, formerly Motion Picture Association of America and Motion Picture Export Association vice-president in charge of international affairs has announced the formation of a new company, International Affiliates, Inc., with offices at 610 Fifth Ave., N. Y. James Morton-Smith is vice-president and treasurer of the organization.

The new organization will be active in the international field generally, with particular emphasis on motion pictures. It will participate in the financing of motion pictures, particularly co-productions aimed at the international market, and will also serve as producers' representatives in the American market. Public relations, promotion and publicity, international trade and international currency transactions are also included in the scope of operations.

Arrangements have been concluded for representation in the U. S. of N. Peter Rathvon's productions in western Europe, including "No Way Back." The unit also is representing in the U. S. Georges Lourau, French producer. Mr. McCarthy will leave for Europe August 17.

Mexico Exhibitors Agree to Pay Striking Employees

MEXICO CITY: Exhibitors here voluntarily paid their employees, members of the National Cinematographic Industry Workers Union (STIC), $48,000 as wages during the recent six-day strike, in which STIC members had demanded a 35 per cent pay increase. STIC accepted the Labor Ministry's plea to postpone for three weeks —from August 7 to August 28—the strike which aims at 120 theatres, 30 in Mexico City and the remainder in the provinces. During the three weeks negotiations will continue in an effort to avert a shutdown.

Johnston Hits Foreign Subsidies

Despite "great pressure" the Motion Picture Export Association does not now have any subsidy agreements with any foreign government, Eric Johnston, president of the MPEA, told members of the Independent Motion Picture Distributors of America at a luncheon meeting in New York Monday.

At the invitation of Arthur Mayer, president of the IMPDA, Mr. Johnston discussed provisions of the new film agreements with France and Italy, of which IMPDA members had been especially wary. He told the gathering that there was no wish on the part of the organized American industry to interfere in any way with the importation and distribution of foreign films in the United States. IMPDA members showed particular interest in developments in the international agreement field which could have a bearing on Italian Films Export operations in the U.S. As long as there is an I.F.E., said one, independent exhibitors will have difficulties in obtaining distribution rights to top Italian films.

In response to a question, Mr. Johnston said that while he had no official information, "rough estimates" of I.F.E.'s subsidy payments in three years were that they amounted to between $4,000,000 and $4,500,000. He added that he believed that the entire subsidy payments under the agreements ending this fall had been used up.

The MPEA chief said he had made repeated efforts to end the subsidy phase of the Italian agreement. He recalled that he had succeeded in having the original subsidy payment reduced from 12½ per cent to 10 per cent and that it has been eliminated entirely from the new agreement.

U. S. Product Continues Dominant in Sweden

WASHINGTON: U.S. feature films have held their grip on the Swedish theatre market over the last five years, according to the Commerce Department. Film chief Nathan D. Golden said that during 1953, U.S. films accounted for 190 or about 59 per cent of the 324 feature films released in Sweden, compared with 58 per cent of the 292 features released there in 1949. He declared that as of January 1, 1954, there were 2,494 theatres in Sweden exhibiting 35mm films.

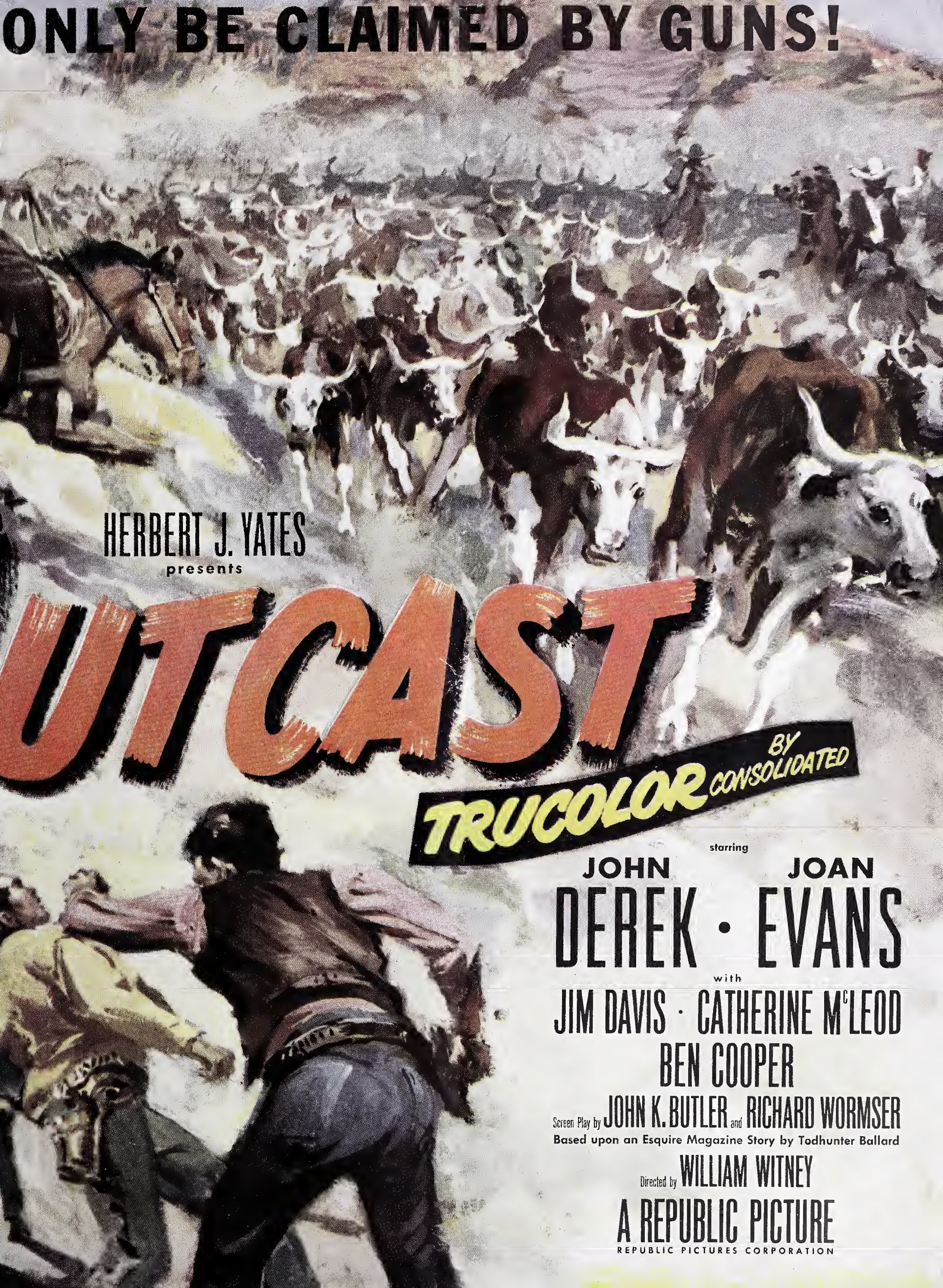
Autry-Rogers to Appeal

HOLLYWOOD: Spokesmen for Gene Autry and Roy Rogers confirmed reports that their principals, who sued Republic Pictures in connection with the latter's right to sell for television old pictures in which they appeared, intend to petition the Supreme Court to hear an appeal from the verdicts returned in their respective cases.

A LOST HERITAGE THAT COULD

The
O
SELECT D

ONLY BE CLAIMED BY GUNS!



HERBERT J. YATES
presents

UTCAST

TRUCOLOR BY CONSOLIDATED

starring

JOHN DEREK · JOAN EVANS

with

JIM DAVIS · CATHERINE McLEOD
BEN COOPER

Screen Play by JOHN K. BUTLER and RICHARD WORMSER
Based upon an Esquire Magazine Story by Todhunter Ballard

Directed by WILLIAM WITNEY

A REPUBLIC PICTURE
REPUBLIC PICTURES CORPORATION

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ALL THE operating theatres and drive-ins in the United States and Canada will be anamorphically equipped within six months, Robert Gottschalk calculates, and the rest of the theatres around the globe will follow, a little more slowly but no less surely, this swift example.

The young inventor of the Super Panatar lens and president of Panavision, Inc. bases this calculation on the mounting rate of Super Panatar installations (35 to 40 pairs per day) and on informed reports of sales by other suppliers of equipment in general kind. It will be a rare cinema indeed that will try to go along on the old pre-anamorphic plan—and a rare time it will be having in trying to find product for its 3-by-4 screen—by the time 1955 has set in, he believes, but he does not believe that the reaching of saturation point in the installation of anamorphic equipment will denote the arrival of the industry at the state it terms standardization. He thinks standardization would be the worst thing that could happen to the motion picture business now or in the future.

Cameras for Divers and Hunters

Inventor Gottschalk's convictions concerning the baleful effects of standardization are deep-rooted, so he's taking steps to prevent it. He's been doing that for years and intends to keep on. It was standard procedure, until late in the last decade, for producers making under-water scenes to sink a pre-focussed camera aimed at the center of action and hope for the best. It had to be re-surfaced for focussing when it missed, which it always did. Researcher Gottschalk and his long-time associate, John R. Moore, now vice-president of Panavision, Inc., took steps to unstandardize that clumsy system. They built a mechanically-focussing camera and under-water blimp that has cut the cost of under-water picture production to a fraction.

And while doing it they studied the refractive nature of water, as compared with air, and began, first in quest of wide-angle lens specifications that would solve the problem of the water-air differential, the experiments that led to the perfection of Super Panatar. (On another level of activity, meanwhile, the young man had solved the problem of the big-game hunter who wants his prey's picture as well as its pelt, by inventing a gun-barrel camera synchronized with the trigger).

Will Present Standardization

The Gottschalk provision against the setting-in of an industry standardization that could be as paralyzing in its influence as the one thrown overboard 18 months ago is called the Micro Panatar.

It is a printing-lens (to use the simplest term) for use in film laboratories.

The first Micro Panatar has been installed at the Technicolor laboratory in Hollywood. Its function is to convert any-sized picture to any-other-sized picture. Its range is from 1.33-1, the old standard, to 3-1, which is a short way of saying it can convert a CinemaScope picture to any of the lesser-width, or a VistaVision picture to CinemaScope's aspect ratio; a straight Academy-aperture film to a squeeze-print job, or vice-versa. To be sure, some pictures filmed long before present policies of inclusion and exclusion came into general practice resist the more extreme conversions, but nearly everything filmed since January of 1953 admits of liberal change.

Two major studios already have utilized the Micro Panatar installation at Technicolor, and Inventor Gottschalk is installing the equipment, studio by studio, as rapidly as is practicable. A trade demonstration of results obtained with it so far is to be given within the fortnight.

As to standardization, Robert Gottschalk says the only standardization the trade need look forward to, in view of Super Panatar and Micro Panatar and/or their equivalents, is standardization of the ability of every exhibitor, by rotating his presentations dimensionally and proportionally from picture to picture, to complete and forever prevent standarization from getting a foothold.

◆

THREE pictures were started and others finished during a generally optimistic Hollywood week. Box office reports from everywhere indicated the summer boom was nationwide. The California Department of Industrial Relations reported craft workers in the studios had averaged weekly earnings of $130.38 for 43.2 hours in June, a new high. Although logic and precedent argue against sustained continuance of either of those happy conditions, people engaged in this branch of the amusement business thrive on pleasant news and their product reflects their contentment. A total of 34 pictures were in camera stage at weekend.

Over in Ireland Moulin Productions was at work on "Moby Dick" for Warner Brothers distribution. John Huston is producer and director of this project in CinemaScope and Technicolor which has Gregory Peck, Leo Genn, Richard Basehart and others in its cast.

Walter Mirisch, executive producer of Allied Artists, set cameras in motion on his personal production, "The Annapolis Story," in Technicolor, which has a cast that includes John Derek, Richard Jaeckel, Alvy Moore, Pat Conway, John Kirby and L. Q. Jones.

Hal Chester Productions began filming "Crashout" for Filmakers release. Chester is producer, and Lewis R. Foster is directing. William Bendix, Beverly Michaels, Gene Evans, Arthur Kennedy, Luther Adler and Marshall Thomson are in the cast.

THIS WEEK IN PRODUCTION:

STARTED (3)

A-A
Annapolis Story

FILMAKERS
Crashout

WARNER
Moby Dick (CinemaScope; Technicolor)

COMPLETED (4)

COLUMBIA
Seminole Uprising

IND.
Unchained (Bartlett)

LIPPERT
Black Pirates (Salvador; Ansco)

RKO
Cattle Queen of Montana (Boegaus; SuperScope; Technicolor)

SHOOTING (31)

A-A
Black Prince (CinemaScope; Technicolor)
Ketchikan
Target Earth
Dynamite Anchorage

COLUMBIA
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)
Women's Prison

FILMAKERS
Mad at the World

IND.
Oklahoma (R&H; Todd-AO; CinemaScope; Eastman)
New York Confidential (Greene-Rouse)

LIPPERT
Outsiders (Hammer)

MGM
Prodigal (CinemaScope-Eastman)
Bad Day at Black Rock (Technicolor)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Blue Horizons (VistaVision; Technicolor)
We're No Angels (VistaVision; Technicolor)

RKO
Conqueror (CinemaScope; Technicolor)

20TH-FOX
Racers (CinemaScope; color)
White Feather (Panoramic; CinemaScope; Technicolor)
Desiree (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)

U-I
Captain Lightfoot (CinemaScope; Technicolor)
Return of the Creature (3-D)
Foxfire (Technicolor)

WARNER
Young at Heart (Arwin; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

"Beachcomber" to U.A.

"The Beachcomber," starring Robert Newton and Glynis Johns in the Technicolor film version of the Somerset Maugham story of the tropics, will be released by United Artists. It was produced by William MacQuitty for London Independent Producers and the J. Arthur Rank Organization.

Columbia's
"ON THE WATERFRONT"

CONGRATULATIONS ON A GREAT BOX OFFICE ATTRACTION.

ON THE WATERFRONT OPENED TO BETTER THAN WINTER

SEASON BUSINESS AT CARIB, MIAMI AND MIRACLE.

AUDIENCE AND CRITICS REACTIONS EXCELLENT. SHOULD

DO GREAT BUSINESS EVERYWHERE...REGARDS

SIDNEY MEYER AND MITCHELL WOLFSON WOMETCO THEATERS

MARLON BRANDO "ON THE WATERFRONT"
An Elia Kazan Production co-starring **Karl Malden · Lee J. Cobb** with **Rod Steiger · Pat Henning**
and introducing **Eva Marie Saint** Produced by **Sam Spiegel** Screen Play by **Budd Schulberg**
Music by **Leonard Bernstein** Directed by **Elia Kazan**

REELS TO SHOW CINEMASCOPE

Fox Makes Demonstration Reels Available Free; Set "Egyptian" Plans

Two specially-produced CinemaScope reels, one dealing with stereophonic sound, and the other describing the new camera "taking" lenses and forthcoming 20th Century-Fox product, will be available without cost to exhibitors shortly, Al Lichtman, director of distribution, declared in New York at the sales meeting last Thursday and Friday.

Merchandising plans for Darryl F. Zanuck's "The Egyptian" mapped at the meetings last week, were the subject of a series of special conferences held this week at the company's 38 domestic and Canadian offices.

To Show Use of Sound

The first of the two free reels to exhibitors will show audiences how the new sound process is being utilized in CinemaScope productions. It further contains side-by-side comparison between four-track stereophonic sound with regular optical sound. Prints of the nine-minute reel will be available at the end of August.

The second reel, running 20 minutes, deals with the new designs of camera "taking" lens developed by Bausch and Lomb and its use in the company's upcoming release lineup. Greater clarity of screen image and depth of focus will be shown in the reel, narrated by Mr. Zanuck, production head.

Filming of a third reel, an educational subject designed expressly for theatre projectionists and describing the best ways of presenting CinemaScope, was also announced by Mr. Lichtman.

Helping Advance Medium

At the meeting Mr. Lichtman emphasized the correct theatre presentation of CinemaScope films and the efforts the 20th-Fox sales organization must play in the advance of the new medium. He stressed the need for creative merchandising in the coming months and stated that every one in the industry has a full responsibility in maintaining the huge gains effected in the past year by the introduction of CinemaScope.

Merchandising policy for releases during the last quarter of 1954 was developed on the last day of the meeting. Having focussed Thursday on the handling of "The Egyptian," a screening of which highlighted the parley, the regional sales executives took up such CinemaScope productions as "A Woman's World," Walter Wanger's "The Adventures of Hajji Baba," and Otto Preminger's "Carmen Jones," October releases; "Black Widow," and "Desiree," November releases; and "White Feather" and Irving Berlin's "There's No Business Like Show Business," December releases.

Discussions also centered on the handling of standard films made for company release by Panoramic Productions. Among the films stressed were "A Life in the Balance," "The Raid," "The Gambler from Natchez," and "Princess of the Nile."

Round Table Discussion

Following the talks on the forthcoming product, led by Mr. Lichtman and W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, assistant general sales manager. Glenn Norris, eastern sales manager; and Alex Harrison, western sales manager, a special round table discussion commenced.

In another portion of the meeting, division managers and their respective branch heads met with president Spyros P. Skouras to discuss further current exhibition conditions across the country and in Canada.

In a special appearance, General James A. Van Fleet discussed the revitalization of the film industry both at home and abroad spurred by the introduction of CinemaScope. He also cited the importance of American films throughout the world.

Allied Artists Will Hold Meetings Here and Abroad

Sales meetings here and aboard are planned by Allied Artists for the month of August. Morey Goldstein, vice-president and general sales manager, has called a session to be held in New York August 20 to set plans on "The Human Jungle." Norton Ritchey, president of Allied Artists International, will conduct European meetings in London and the south of France later in the month. Mr. Ritchey may be accompanied to Europe by Steve Broidy, Allied Artists president, who is due in New York from Hollywood about August 17.

Finalize Plans for Sept. 15 Marciano-Charles Telecast

Plans have been completed for the closed-circuit telecast of the September 15 Marciano-Charles championship fight direct from New York's Yankee Stadium to theatres throughout the country, James D. Norris, head of the International Boxing Club, and Nathan L. Halpern, president of Theatre Network Television, Inc., announced in New York last week. The telecast is the 70th major sports entertainment and business presentation by TNT. It is also the 11th in a series of championship bouts televised by the company in cooperation with the I. B. C. Mr. Halpern predicted the presentation would probably establish a new world's record for paying spectators at any sports or special event.

Everybody Sues in N. Y. Tax Fight

Nearly all New York City exhibitors not now involved in the suit against the City Administration and the five per cent amusement tax at mid-week were exploring ways to intervene in order to derive the benefits of the temporary injunction against the tax law's major fraction provision, signed last week by New York Supreme Court Justice Nicholas M. Pette.

The exhibitors have asked the city for a directive or statement from the Comptroller to the effect that during pendency of the action he would make no attempt to collect the tax breakage amounts which exceed the five per cent limit set by law. Unless some such ruling is made, the exhibitors said through attorney spokesmen, exhibitors will intervene in separate suits meaning a "multiplicity of plaintiffs and a tremendous amount of paperwork, particularly for the city." The present injunction covers the five Queens theatres which filed the original suit.

Since that injunction was issued, the city has filed an appeal, but no action on this will be taken until September just before trial of the suit. Also this week, exhibitor attorneys were planning a cross appeal prompted by the fact that Justice Pette's original injunction order did not take into consideration the plaintiffs' allegations that the tax also is in violation of the City Administrative Code as well as the Federal and State constitutions. The cross appeal would also be considered some time in September of this year.

Meanwhile, it was reported that many New York City exhibitors operating "marginal" theatres were keeping their doors open in hopes that the September trial would produce relief from the five per cent tax. Also credited with keeping many of these theatres open were the hope of action by Governor Dewey and the New York Legislature suspending the city's "enabling act," next January, a rash of top product being released currently, the pull of the new screen techniques and the temporary summer let-up of high-powered television show competition.

Urge Irish Industry

DUBLIN: A film industry for Ireland was advocated by William Norton, Minister of Industry and Commerce when he officially opened a new theatre here last week. He said he was convinced that the country could build a motion picture industry on its own "which would give our people some of the benefits which have grown from the film industry in other countries." The minister said he believed such a move would provide opportunities for additional employment and allow the expression of creative talent.

Topping its unprecedented product for '54…

A HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

FACT #1

NOW SHOOTING

THE BAREFOOT CONTESSA

Color by Technicolor
Starring Humphrey Bogart · Ava Gardner
Edmond O'Brien · Written and Directed by
Joseph L. Mankiewicz

Academy Award Winner HUMPHREY BOGART

Academy Award Nominee AVA GARDNER

FACT #2

NOW SHOOTING

THE PURPLE PLAIN

Color by Technicolor
Starring Gregory Peck
Directed by Robert Parrish
A J. Arthur Rank Presentation

All-time Box-office Giant GREGORY PECK

FACT #3

NOW SHOOTING

VERA CRUZ

Color by Technicolor · Widescreen
Starring Gary Cooper
and Burt Lancaster
Directed by Robert Aldrich
A Hecht-Lancaster Production
Harold Hecht, Exec. Producer

Academy Award Winner GARY COOPER

Academy Award Nominee BURT LANCASTER

Topping its unprecedented product for '54…

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

NO. 2 IN A SERIES OF ADS

FACT #4

SHOOTING IN SEPTEMBER

NOT AS A STRANGER

Co-starring Olivia DeHavilland · Robert Mitchum
Frank Sinatra · Gloria Grahame
Broderick Crawford · Charles Bickford
Produced and Directed by
Stanley Kramer

1954's
#1 Best Seller

NOT AS A STRANGER
MORTON THOMPSON

FACT #5

SHOOTING IN SEPTEMBER

GENTLEMEN MARRY BRUNETTES

CinemaScope · in Color
Starring Jane Russell · Jeanne Crain
Directed by Richard Sale · Assoc. Prod. Robert
Waterfield · Produced by Robert Bassler

JANE
RUSSELL

FACT #6

SHOOTING IN AUGUST

THE GABRIEL HORN

CinemaScope · in Color
Starring Burt Lancaster with Diana Lynn
Dianne Foster · Directed by Burt Lancaster
A Hecht-Lancaster Production
Produced by Harold Hecht

BURT
LANCASTER

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

Women's Place Is in the Theatre And Anna Bell Ward Can Prove It

Anna Bell Ward, operating her family theatres in Somerset and Lexington, Kentucky, is a showwoman of vast experience. Also she is an extremely vocal advocate of women in the motion picture business. Recently, in a reminiscent mood, she wrote us some of her memories and some of her salty ideas of what's wrong with exhibition today. Her letter is reproduced here and on the opposite page. We have asked her for more details on her reminiscences about women in the theatre business and she has compiled some extensive notes about them. They will appear in an early issue.—The Editor.

DEAR MR. QUIGLEY:

A recent mention of women members of The Managers' Round Table set me to thinking and remembering. When that wonderful organization was formed, I was the first woman theatre owner-manager in the United States and seven foreign countries who was asked to join. I recall that Gertrude Merriam was the gal who had a part in creating the organization. In those days women managers were as scarce as hens' teeth and owners were even scarcer. Back then the Phoenix Amusement Company owned and operated a number of theatres in Kentucky. We used to contribute regularly to your promotion pages and now and then I did a "General Business Discussion" for the paper.

I was around when the Motion Picture Herald ran off its first issue. I often called at the Herald office when Gert was there. I suppose she married and left the business. I can remember how she helped to build the Round Table membership. Those were the days when the managers had to be good showmen.

As I think back I wonder if that isn't what keeps business retarded today. The younger generation doesn't seem as quick on the trigger, and is certainly not as well schooled in the art of publicity as we were in the old days.

I can remember doing a 20-page newspaper layout on Metro's "Gay Nineties" (only to have Metro change the title after we played the picture!). Lexington was then a key city. We used to pre-run the big pictures and our ideas for big animated fronts and publicity stunts were picked up, by Metro especially, for reproduction in New York, Detroit, Cleveland and other cities. That's ancient history, I'll admit. I still have several press books with clippings out of The HERALD, which to me are priceless.

Those Were Expansive Days

I recall a series of "Send the Kiddies to the Movies" ads for the newspaper. Warner asked permission to reprint them and the 20 or 30 odd ads were picked up all over the country via permission of The HERALD through me. Also we got Mae West a million dollars worth of free publicity when Governor Laffoon made her a Kentucky Colonel. I was the first Secretary and Keeper of the Great Seal, and founder of the Honorable Order of Kentucky Colonels. Big Chief Charlie Pettijohn was the Order's first General.

As I look back over the years in this business, which is still very young, I wonder what has become of those who made the business one of the biggest in the country. I often wonder if such timber were still available if the business would be in the mess it is today.

Phil Chakeres is still around, but many have passed on, such as John B. Elliott who used to be my partner and is now legendary. And there is Rick Ricketson who made such strides in building up the Fox chain on the Coast. Tony Sudekum of Tennessee went a long way in these parts. There was Harold Lewis of Utica, N. Y., whose father was in the business in 1907 (like my dad who started in Ohio in 1908); and W. B. Ackerman of New Berlin, N. Y., whose wife's parents started in 1898.

Others were: Walter Brackin of Ozark, Ala.; Wm. Jenkins of the old Southern Enterprises; R. E. Martin of Columbus, Ga.; A. J. Solomon, who was the first film buyer in the Chattanooga district; Fred Bedrad, Sr., whose son followed in his footsteps, from Boston; and Charlie Ross, who began his operations between Windsor and Florida.

Mike Shea started in 1914 as an electrician and the Shea circuit was a pride of the industry. Vincent "Vance" McFaul headed Shea's Buffalo Circuit and began his education with Mike Shea in 1904.

In the Midwest and South

In Illinois E. E. Alger was an outstanding exhibitor who knew all the tricks of the trade. He was laughed at when he built the Valley with 1,000 seats in Spanish Valley, Ill., but his record was terrific. In Paducah, Ky., there was Leo Keller, whose son, now operating the set-up, is following in the footsteps of his brilliant father.

I could go on and on naming men all over the country like Hyman Bank of Williamsburg, West Va.; A. B. Hyman of Huntington, and Reuben "Rube" Finkelstein of Kansas City and the Ike Libson chain of Cincinnati. I wonder sometimes if he wouldn't turn over in his grave if he knew what has happened to his vast empire of motion picture houses.

And there are the Switow boys in Louisville, Ky., who are so capably handling their father's theatres in Indiana and Kentucky. Their father created the big chain and the boys, Fred and Sam, are carrying on but they, too, will soon be giving way to their sons. Yes, life in the theatre business is short.

As I write, I wonder where the Brains are today. Certainly those who built this empire were not just fly-by-night exhibitors. They spent a long span of their lives building this business upon a foundation that they intended would survive.

Back in those days women owned and operated theatres, too. Right now I'm thinking of Mrs. Negrob of Lorain, Ohio; Mrs. Maggie Rebracch, Ester Clark of Cadiz, Ohio, and that lovely lady, Mrs. F. L. Liggett of Mt. Vernon, Ga. Mrs. Thomas Donnell carried the "big stick" out in Stephenville, Texas. Mrs. Lee Mote of Kokomo, Indiana, started in 1911. Mrs. E. G. Holben of Lenox, Iowa, was operating a theatre in 1917. Mrs. Eva Francis owned theatres in St. Clair Shores, Michigan. Mrs. Foster Jackson of Elsinore, Calif., was a good showman, as was Mrs. John Carnakes of Bakersville.

Mrs. Minnie Minor entered business in Kentucky in 1915, later going to Burbank, Calif., where she operated theatres. Bertha Lotts came to the industry in 1913 in Ashland, Wisconsin. Cumberland Md., had its Grace Fisher. Jessie Carper of Martinsville, Va., started in 1917, and there was Yolanda Beschields of Mt. Savage, Md. Sadie Chesler of Canyon, Utah, was for 24 years a manager of theatres in that state. Mrs. E. J. Crary, Choteau, Montana, became an exhibitor in 1913, and Mrs. R. C. Clark of Moab, Utah, took over her husband's work in 1912. In 1936 she was still going strong.

Freda Paul of Carlinville, Ill., was in business in the 1920's and 30's. Grace Rodgers headed a circuit with a number of theatres in Cairo, Ill. She began in 1912. Josie Lawson of Mt. Olive, Ill., was in the picture 1919-1941. Elaine S. George, Condon, Ore., owned a theatre in 1912. She began as young as 11 as a ticket seller for her father. Sara McBride of Newport, Pa., back in 1915 acquired a theatre with one machine and 217 seats. She was still in business in the 30's. Mrs. George Rasley began in 1917 in O'Neill, Nebraska, and had a number of theatres. Edith Wilder of Tullos, Ia., was another pioneer. She fell heir in 1932 to the Princess Theatre and sold out with a nice profit.

Was a Mother, Too

Louisiana boasted of Mrs. Sam Cittademo. In 1919 she sold her husband's store and bought the Liberty Theatre in Independence. She was not only successful in business but raised seven boys and three daughters while working at her movie job. Maybelle Hopkinson of Nannet and Spring Valley, N. Y., started her career in 1910. She showed pictures in the city halls of both towns. Mary Vuono of Connecticut boasted 30 years of service in the management of motion picture theatres at Springdale and elsewhere in the State.

Ethel Lobdell of Rosedale, Miss., began in 1917 with a 500 seat house. Sarah Jantillo, Utica, N. Y., started the Star in Dansville in 1918-20, and formed a partnership with James Martino. Her rival in business in Utica was Caroline Perriello who managed a theatre in 1918 when her father died. Julia M. Powers, Caribou, Me., began managing theatres in 1912. Mrs. G. L. Emmons of Norrisville, Vt., began in 1908 showing movies in the small back room of a local hotel.

Many of the women I write about have passed on. Those who stayed and made a place for themselves are few. Women found it hard to battle the distributors. Most of them couldn't stand the gaff and either married or sold out when the chain mania hit their territories. But some stayed on and on. My sister Adeline, who is my junior partner, has never been out of the game. She was "baptized" into the business in Maysville, Ky., when we bought the Pastime there and ran it with mom and dad as a family affair. She can do everything about a theatre from janitor work, booking—buying—exploitation—to management of 3-D and CinemaScope houses. I'll put her management up against any man's. When she was being kicked around on Film Row, she had the repu-

(Continued on opposite page)

tation of being "tough and hardboiled," which reputation was the envy of many and still is.

We have had 35 theatres and in 1936 sold a number to Schine, but kept a dozen or so. My brother, Nelson, Adeline and myself operated the small chain which we divided in 1947. This was our beginning: in 1908 our father took over a theatre in Toledo, Ohio, because the people who remodeled his store into a nickelodeon failed. We three girls and Nelson could sing wonderfully well, so dad used us as a quartette of "chasers". The minute we kids got up to sing, the people took to their feet! That was in those happy days when there were three subjects on one reel, and slides were projected on the screen such as: "The Bird on Nellie's Hat", "Don't spit on the floor—Remember the Johnstown Flood".

A Vanishing Art

Well, it's a long way between that day and this, but showmanship in those days kept the nickelodeon open and it takes showmanship today to keep indoor theatres going. Then you had to go after patrons, and it is the same today. Showmanship is an art, and there are so few left who know the "art" well enough to try to teach the youngsters. We worked, struggled and advanced in those days, but no one wants to work any more.

In show business to be a success, one has to be on 24 hour call. We must know how to do every person's job and teach every employee to feel responsibility. These days a theatre must be operated with precision. Every employee must be taught he is a spoke in the wheel, and the business cannot be successful if one spoke is loose. Personally, I have always liked women workers in a theatre. They better understand the meaning of "loyalty" and "obligation". They do things on their own initiative while the majority of theatre men are lazy. Women also appreciate their jobs more than men.

It's been a wonderful experience to look back over the years and note the changes that have been made in theatre operation. And a pathetic experience as well to see so many fine theatres over the country turned into garages and other lines of business because the owners didn't know the answers.

Anna Bell Ward, seated, with her sister, Adeline, on her last visit to The HERALD office in 1940.

I have always said there is nothing new in this business, but a lot of new "quality ideas" coming from young minds have helped destroy the old practical promotion of the theatre. There are many reasons why picture business is not the same today. I should have said, many good reasons why profits are smaller or non-existent. Have you ever heard of overdoing a thing? Fifteen years ago the get-rich-quick movie moguls began "overdoing" the movie business from all angles including production, exhibition and the distributing end of the game. Now we must begin to "undo" the business if we expect to survive.

Two Many Excuses

I have been "undoing" my own errors and am going to survive TV, drive-in opposition, auto racing, skating rinks, bowling alleys and carnivals. I've started by refusing to recognize the existence of such opposition, and it works. I remember in the old days rain, snow, hot weather, revivals, and circuses were all excuses for poor business. We have been excusing ourselves out of business. It's time to stop kidding ourselves.

1. ***Forget competition.***
2. ***Put on the best show you can.***
3. ***Dig in your pocket and spend some money to put your theatre in good and pleasing condition. Who wants to leave the comforts of home to go to an uncomfortable movie house.***
4. ***Pitch in and go to work yourself. The time of "the-big-shot-who-can't-work-in-overalls-because-he'll-lose-the-respect-of-his-employees" is over.***
5. ***Watch your business. Don't run off and leave it to an underling. If you do, you won't have a business long.***

Swivel-chair operation is out. A general in today's army goes in the fight with his men, and so must the man who owns and operates a theatre. He must work with his small army of employees to find ways and means to bring back lost patronage to the theatre. You few showmen who have gone back to dustpan and broom, I salute you. You fellows who only look at last week's report and wonder what's wrong with business, are on your way out. Get back on the job, stay around the theatre and meet your patrons. I bet you'll be surprised how few of them you know. Learn what they want and try to give it to them. Never mind being head of the Rotary, Red Cross, Lions, or Chamber of Commerce. Spend that time analyzing your own little business and you'll come up with a profit instead of a loss.

You will have to do some tall adjusting, I'll admit. You will have to keep trying one policy after another until you find one that works. An exhibitor can't sit and wait for business; he has to go after it. You've got to start living 14 hours a day with your job—become a part of it. This is something most Big Shots have forgotten how to do. Use the wisdom which God gave you—and go back to work.

This advice comes from long experience and a great love for the theatre. It's my life and I intend to keep young by staying on the job.—ANNA BELL WARD.

Show Scenes from Hit Pictures over TV

Under the title of "Bits from the Hits," a TV film subject showing clips from the current top productions was telecast over CBS' Channel 2 in New York Wednesday night under the sponsorship of the Hoffman Beverage Co. It is believed to be the first time that a large group of pictures was shown on a single television program.

Among the pictures from which scenes were televised were "The Caine Mutiny," "On the Waterfront," "Living It Up," "Rear Window," "Valley of the Kings," and "Apache." Cooperating with the program are Columbia, United Artists, Warner Brothers, Allied Artists, Paramount, Universal, MGM and RKO Radio.

American Tel. & Tel. Opens New TV Pathway in East

A new television pathway 2,400 miles long, linking stations in the northeastern quarter of the nation, was placed in operation recently, the Long Lines Department of American Telephone and Telegraph Company announced. The network of television facilities provides four video channels, two in each direction, along a radio relay route extending from New York to Chicago via Buffalo and back via St. Louis, Pittsburgh and Washington. The new facilities are designed to make inter-city television transmission more flexible and to make it possible for any station connected to receive programs from any other station in the loop or to transmit to the other stations with a minimum of switching.

Six More Distributors Sign for "Duel in Sun"

Following the successful New England territory openings of "Duel in The Sun," Frank I. Davis, Jr., president of the Selznick Releasing Organization, announced this week the signing of six additional territorial franchise distributors for the film. They are Screen Guild Productions, Philadelphia; Fred Sandy Film Exchange, Washington, D. C.; Capitol Film Company, Chicago; Realart Pictures, Cincinnati; Albert Dezel Productions, Detroit, and Bernard A. Rubin's Imperial Pictures, Cleveland. Previously 10 other territories had been set.

Maryland Allied Unit Asks Equitable Demands

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland has passed a resolution favoring the formulation of plans for a more equitable distribution system.

It reads: "Resolved that at a special meeting the board of directors of the Allied Motion Picture Theatre Owners of Maryland on August 4, 1954 that the film companies be appraised of the unfair practices and pricing in the Maryland area with a view to formulating plans for a more equitable distribution system and be it further resolved that the national director is authorized to take what action he might deem advisable at the national board meeting of Allied States Association of the Motion Picture Exhibitors at White Sulphur Springs.

Dismiss Castleman-RKO Suit

The long-standing minority stockholder suit brought against RKO Radio, Howard Hughes and others has been dismissed in Los Angeles by Federal Judge Ben Harrison on motion by RKO. Judge Harrison pointed out that there are parallel suits at the present time in Nevada and New Jersey.

Still 'Something New' Even After 35 Years

by FLOYD STONE

"I get a bang out of something new."

Eddie Reek speaking, boss of the Movietone News ventures.

That something new can be a news event or a new idea, like television newsreels. Movietone nightly produces an edition at its New York office which goes to more than 75 stations. Or, it could be just a news event, something which Mr. Edmund Reek, now 35 years a news hound, had smelled months earlier—like Pearl Harbor.

Perhaps President Roosevelt didn't know what was going to happen, nor the generals nor admirals, but Mr. Reek had stationed cameraman Al Brick there three months before.

His Greatest Thrill

"That's my greatest thrill," the vice-president and producer of 20th Fox Movietone News said the other day in his New York office. "The scoop—and we've had plenty of them."

The Pearl Harbor footage was loaned, for patriotic reasons, to other reels—for one usage. It remains a 20th Fox feat of reportage, however. It also remains a feat of management, too, because Mr. Reek through the years has had the best men in newsreeldom working for him, and apparently with the same fervor.

"My man was out there that day in Pearl Harbor at eight in the morning, shooting away. And his car got strafed, too," Mr. Reek relates, with vicarious pride.

There was a new "scoop" some weeks ago. Remember reading about the collapse of a portion of Niagara Falls? Well, Mr. Reek's cameraman was out there when it started to give. He'd been there when it first began to crack, days earlier. "When that ledge broke, it broke right in front of his camera."

There were many others, through the years—the explosion of the Hindenburg, the assasination of Jugoslav King Alexander, and so on.

Stays Prepared

"The reasons for all this are plain," Mr. Reek commented. "First, we have cameramen in strategic places all over the world. Secondly, we have working, and paying, independent newsreel companies in several important spots, like Germany, England, France, Austria, Australia. And, thirdly, no matter where I am, I'm available 24 hours a day."

In Mr. Reek's estimation, the newsreel pays off, except where admittedly the exhibitor's economic situation is difficult. The interest in a newsreel is basic, and several surveys the company has made indicate at least 85 per cent of the paying public desire the reels. And, because it has the same appeal as a newspaper, its "scoops," suitably brought to attention by one-sheets, can materially increase patronage, he firmly believes.

by the Herald

EDMUND REEK, 20th-Fox Movietone boss, and his secretary, Elsie Boland, who's been with the company 36 years.

"I have no hesitation in saying that Pearl Harbor thing played to more people than any feature except 'Gone With the Wind," he adds.

Next Is CinemaScope

The next step is Movietone in CinemaScope, and in color, of course. This may not be tomorrow's development, but certainly it will come the day after. It depends upon the number of CinemaScope installations, and cutting conversion and production costs.

The opening for this activity has been the two and now one reel CinemaScope short subject, which, Mr. Reek said, is being received enthusiastically as a program filler.

He would like to make two reel newsreels, but the exhibitor could not afford them, he says. So much material is cut in the assembling of an edition, he regrets.

Thirty-five years ago, Mr. Reek was separated from the U.S. Army and promptly went to work for H. & H. Productions, New York, as assistant cameraman. He shortly afterward joined Fox Film Company, as an assistant feature editor, returned to camera work for Fox News, and then fluctuated between that sort of activity and editorial work and direction, becoming finally a news executive.

"Each day is a new day for me," he said. "Each day has new problems, and new excitement. And I look forward to each day."

Vote for Sunday Film Showings

Following a referendum election, the Lumberton, N. C., City Council recently passed an ordinance which will permit Sunday films in that city. The issue was said to have been responsible for the biggest election turnout in the city's recent history.

IFE Holds 1st National Sales Meet

A record by IFE Releasing Corp. next year was predicted in New York Monday by Bernard Jacon, sales vice-president, at a luncheon for delegates to the company's first national sales convention. In addition to the home office executives and the national sales force, leading national exhibitors, members of the press and producers' representatives were present. Among the speakers were Leonard Goldenson, president of United Paramount Theatres; Walter Reade, president of Walter Reade Theatres, Inc.; and Wilbur Snaper, chairman of Allied Theatre Owners Association of America.

Mr. Jacon said that in addition to the nine pictures screened for the convention, between five and eight additional productions would be acquired by IFE before Dec. 1.

E. L. Zorgniotti, executive vice-president, said that "more important pictures" would be released in 1955.

The delegates saw "Aida," "Hurdy-Gurdy," "Theodora," "Wayward Wife," "Love in the City," "A Husband for Anna," "City Stands Trial," "Voice of Silence," "Too Young for Love."

Purpose of the convention, as stated by Mr. Jacon, was to "show how IFE can play an important role in alleviating the product shortage about which American exhibitors have been complaining."

Congratulatory wires and letters from exhibitors throughout the country were sent to IFE on the occasion.

"Cattle Queen" Premiere Slated for Butte Dec. 1

HOLLYWOOD: J. R. Grainger, president of RKO Radio Pictures, announced last week that the premiere of "Cattle Queen of Montana" will be held December 1 in Butte, Mont. following a formal invitation from officials of the city. Mr. Grainger personally completed the premiere arrangements, the first in Butte's history, by telephone with Robert W. Selig, general manager of Fox Intermountain Amusements Corp. at Denver. The circuit operates the Montana and Rialto in Butte.

George Skouras Attends Portland House Opening

PORTLAND, ORE.: George P. Skouras, president of National Theatres and a planeload of film celebrities opened the New Fox theatre here Thursday, August 12, with an invitational premiere. The theatre has the largest CinemaScope screen in the city and is said to be the second largest in the country. The screen is 32 feet high and 63 feet wide. Manager of the million dollar house is Oscar Nyberg. Twentieth Century-Fox's "The Broken Lance" was opening attraction.

IA Meet Opens in Cincinnati

CINCINNATI: Some 1,000 delegates were on hand here for the opening Monday at the historic old Music Hall of the 42nd five-day biennial conventional of the International Alliance of Theatrical Stage Employees. While numerous problems were on the agenda, all were due to be eclipsed by the contest for the presidency, the election for which was scheduled for the end of the week.

As the convention moved into high gear supporters of both incumbent president Richard A. Walsh, who has held the post since 1941, and opposition candidate Roy Brewer, former IATSE representative in Hollywood, were predicting victory.

Extension of IATSE's jurisdiction to the field of television also was to be one of the convention's major discussion issues, along with the stabilization of wages to conform with living costs and the clarification of the status of "A" and "B" locals as they relate to the national body.

The principal speaker Monday was James J. McDevitt, national director of Labor's League of Political Education who declared that unions in "all the nations of Europe, outside of the Iron Curtain, enjoy more freedom in the field of collective bargaining than we do here in the United States." Mr. Walsh supplemented these remarks later in the day by calling upon members of the organization to pay close attention to labor laws being passed at the state level. Many of these, he declared, are becoming more vicious than the Federal statutes.

The convention was opened by Earl W. Wagner, president of Cincinnati's moving picture machine operators' Local 327, and was addressed by former Mayor Carl Rich, Chief of Police Stanley Schrotel, Sheriff Daniel Tehan and Robert Sidell, president of Cincinnati Local 1 of the American Federation of Musicians.

Beach Drive-in Circuit Files $650,000 Suit

NEW ORLEANS: The Beach Drive-in Theatre Corp., Biloxi, Miss., headed by Ernest V. Landaiche, filed a suit in Federal Court last week under the Sherman anti-trust act for damages to property and business in the amount of $650,000, which includes $600,000 damages and $50,080 fees.

The suit alleges violations of the act by Paramount Gulf Theatres, Inc. and Ed Ortee, doing business as the Legion theatre, Gulfport, and the producing and distributing companies, Paramount Pictures, Inc.; Paramount Film Distributing Corp.; Loew's, Inc.; Marcus Loew's Booking Agency, RKO Radio Pictures, Inc., RKO Radio Distributing Co.; Warner Brothers Distributing Corp.; 20th Century-Fox Film Corp., Columbia Pictures, Inc., Columbia Pictures of Louisiana, Inc., Universal Film Exchange, Inc. and United Artists.

People in The News

Stephen E. Seadler, son of **S. F. Seadler**, advertising manager of MGM, and **Ingrid L. Adolfsson**, were married over the weekend.

Milton L. Maier, general manager of the real estate department of RKO Theatres and an officer of the circuit, announced his resignation this week.

James M. Totman, assistant to **Harry Feinstein**, New Haven zone manager for Stanley Warner Theatres, and **Mrs. Totman** are celebrating their 20th wedding anniversary.

Dore Schary, MGM production vice-president has returned to the coast from New York.

Ben Kalmenson, Warner Bros. vice-president in charge of sales, has returned to New York from Hollywood.

Jerome Pickman, Paramount vice-president in charge of advertising and publicity, is in Hollywood from New York.

Vincente Minnelli, director, has returned to the MGM studios from Central and South America.

Walter Reade, Jr. president of Walter Reade Theatres, has announced the circuit has moved from New York to the Deal Road, Oakhurst, New Jersey.

Ed Sullivan to Do "Zanuck Story" on "Toast" Show

"The Darryl Zanuck Story," climaxed by the 20th-Fox studio chief's first production in CinemaScope, "The Egyptian," will form the material for two successive hour-long Ed Sullivan "Toast of the Town" shows, to be seen over the CBS television network Sunday, eight to nine p.m., Eastern Daylight Time, September 12 and 19. In addition to 20th-Fox talent, other personalities who came to the limelight through the work of Mr. Zanuck will be featured. Highlights from pictures marking the turning points in Mr. Zanuck's career up through "The Egyptian" also will be seen on the two shows.

Name Kravitz Filmack Sales Vice-President

Lou Kravitz was elected vice-president in charge of sales and a member of the board of directors of Filmack Trailer Company at the annual meeting held in Chicago last week. Mr. Kravitz has been Filmack's advertising manager and editor of "Inspiration" for several years. Other officers re-elected were Irving Mack, president; Donald Mack, vice-president; Bernard Mack, secretary; Joseph Mack, treasurer. John Wenner, of Daniel F. Rice and Company, was re-elected as a member of the board.

Decca Reports Six-Month Net Rise to $1,204,288

Consolidated net earnings of Decca Records, Inc. for the six months ended June 30, 1954, including the company's share of undistributed earnings of its subsidiary, Universal Pictures Co., Inc., amounted to $1,204,288, equal to 75 cents per share on 1,602,501 outstanding shares of capital stock. On June 30, 1954 Decca owned 718,585 shares of Universal common representing approximately 73 per cent of the motion picture company's outstanding common stock. In the corresponding period of 1953 Decca reported earnings of $430,063, equal to 32 cents per share on 1,354,158 shares. The 1953 earnings did not include Decca's then proportional share of Universal's undistributed earnings.

Legion Approves Three of Week's Four Productions

The National Legion of Decency this week reviewed four films, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I is "The Raid." In Section II are "Betrayed" and "Rear Window." In Class B is "Human Desire," because of "low moral tone."

GPE Three-Month Net Rises to $1,485,993

General Precision Equipment Corp. net sales for the three months ended June 30, 1954 were $30,816,064 as compared with $20,985,580 for the same period in 1953. Net profit for the three months was $1,485,993 as compared with $804,156 in the period the year before. Profit paid preferred and preference stocks was equivalent to $1.86 per share on 749,509 shares of common stock compared to $1.21 per share on 649,087 shares for the same three month period in 1953.

Screen Writers Meet Aug. 25

The Screen Writers Guild of Hollywood will hold a membership meeting August 25 at the Beverly Hills Hotel to approve final details of a reorganization and a constitution for a new organization to be known as the Writers Guild of America.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 7 were:

Albany: Broken Lance (20th-Fox), Magnificent Obsession (U-I) 2nd week.

Atlanta: Francis Joins the WACS (U-I), Living It Up (Par.), Man with a Million (U.A.), Prisoner of War (MGM).

Baltimore: Broken Lance (20th-Fox), The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue) 3rd week, Living It Up (Par.) 3rd week.

Boston: The Caine Mutiny (Col.) 5th week, Duel in the Sun (SRO), Gone with the Wind (MGM reissue) 2nd week, Living It Up (Par.) 2nd week, Magnificent Obsession (U-I) 2nd week.

Buffalo: Apache (U.A.), Gone with the Wind (MGM reissue) 5th week, King Richard and the Crusaders (W.B.), Living It Up (Par.) 3rd week, Magnificent Obsession (U-I) 3rd week, Susan Slept Here (RKO).

Cincinnati: The Caine Mutiny (Col.), Gone with the Wind (MGM reissue) 3rd week, Living It Up (Par.) 3rd week, Three Coins in the Fountain (20th-Fox) 4th week.

Cleveland: The Caine Mutiny (Col.) 2nd week, The Desperado (A.A.), Gambler from Natchez (20th-Fox), Living It Up (Par.), Magnificent Obsession (U-I) 3rd week.

Chicago: The Caine Mutiny (Col.) 4th week, Knock on Wood (Par.), Magnificent Obsession (U-I) 2nd week, Living It Up (Par.).

Denver: Adventures of Robinson Crusoe (U.A.) 2nd week, The Caine Mutiny (Col.) 3rd week, The High and the Mighty (W.B.) 2nd week, Ring of Fear (W.B.).

Detroit: The Caine Mutiny (Col.) 5th week, Garden of Evil (20th-Fox), Gone with the Wind (MGM reissue), Living It Up (Par.) 2nd week.

Hartford: Duel in the Sun (SRO reissue), Gone with the Wind (MGM reissue) 4th week, Magnificent Obsession (U-I), Pushover (Col.) 2nd week.

Indianapolis: King Richard and the Crusaders (W.B.), Knock on Wood (Par.), Living It Up (Par.) 2nd week, Magnificent Osession (U-I), Seven Brides for Seven Brothers (MGM).

Jacksonville: Living It Up (Par.), Magnificent Obsession (U-I), Ring of Fear (W.B.), Valley of the Kings (MGM).

Kansas City: Fireman, Save My Child (U-I) holdover, Francis Joins the WACS (U-I), The High and the Mighty (W.B.) 5th week, Magnificent Obsession (U-I).

Memphis: Apache (U.A.), The Caine Mutiny (Col.), 2nd week, Living It Up (Par.) 2nd week, Man with a Million (U.A.).

Miami: Apache (U.A.), Gone with the Wind (MGM reissue) 5th week, On the Waterfront (Col.).

Milwaukee: The Caine Mutiny (Col.) holdover, Gone with the Wind (MGM reissue) holdover, Magnificent Obsession (U-I) holdover.

New Orleans: About Mrs. Leslie (Par.), The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue) 3rd week, Magnificent Obsession (U-I) 2nd week.

Oklahoma City: Apache (U-A) 2nd week, Hans Christian Andersen (RKO), Living It Up (Par.) 3rd week, River of No Return (20th-Fox) 4th week, Three Coins in the Fountain (20th-Fox) 2nd week.

Omaha: About Mrs. Leslie (Par.), Gone with the Wind (MGM reissue) 2nd week, Man with a Million (U.A.) 2nd week.

Pittsburgh: The Caine Mutiny (Col.) 2nd week, Garden of Evil (20th-Fox) 2nd week, Gone with the Wind (MGM reissue) 3rd week, Hobson's Choice (U.A.) 3rd week.

Philadelphia: Apache (U.A.) 2nd week, Gone with the Wind (MGM reissue) 4th week.

Portland: The Caine Mutiny (Col.) 5th week, Knock on Wood (Par.), The Magnificent Obsession (U-I) 2nd week, Ring of Fear (W.B.).

Providence: The Caine Mutiny (Col.) holdover, Flame and the Flesh (MGM), Ring of Fear (MGM).

Toronto: Garden of Evil (U.A.), Demetrius and the Gladiators (20th-Fox), Gone with the Wind (MGM reissue) 3rd week, Hobson's Choice (Ind.) 23rd week, Living It Up (Par.), La Ronde (Ind.) 4th week.

Vancouver: Dial M for Murder (W.B.), Kidnappers (JARO) 13th week, Man with a Million (JARO), Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox) 2nd week.

Washington: About Mrs. Leslie (Par.) 2nd week, Adventures of Robinson Crusoe (U-A), Apache (U.A.) 2nd week, Beauties of the Night (U.A.), The Caine Mutiny (Col.) 4th week, Gone with the Wind (MGM reissue) 3rd week, Living It Up (Par.), Man with a Million (U.A.) 3rd week, Prisoner of War (MGM) 2nd week.

Perspecta To Be Shown In 13 Cities

A series of 13 "hear for yourself" demonstrations of Perspecta stereophonic sound were begun Monday and will continue through August in major cities of the United States and Canada.

The demonstrations will give exhibitors, equipment dealers, producers and the press an opportunity to become acquainted with the system which already has been adopted by MGM, Paramount and Warner Bros. and for which negotiations are under way for use by others.

Demonstrations in the past week were held in Atlanta, Boston and Washington.

Details of the remaining 10 demonstrations follow:

On the West Coast: in San Francisco, August 17 Loew's Warfield and in Los Angeles August 19, Boulevard theatre. Technical supervision will be by personnel of the MGM studios.

In the Northeast: Pittsburgh, August 17, Loew's Penn; Cleveland, August 24, Loew's Stillman; Toronto, August 26, Loew's Uptown. These will be under the supervision of C. Robert Fine, president of Perspecta Sound, Inc.

In the South and Midwest: New Orleans on August 18, Loew's State; in St. Louis, August 23, Loew's State; Kansas City, August 25, Loew's Midland; Denver, August 27, R.K.O. Orpheum; and in Cincinnati, August 31, R.K.O. Palace. These will be under the general supervision of Herman Goldstein, of Bishop and Green, theatre equipment dealers.

Times and dates will shortly be announced for demonstrations in Chicago, Detroit, Montreal, Philadelphia, Omaha and Minneapolis, some of which may also be scheduled in August.

Atlanta WOMPI Elect Nell Allen President

The Women of the Motion Picture Industry of Atlanta last week elected Nell Allen, of Wilby-Kincey Theatres, as the group's new president. Also elected were Betty Rary, first vice-president; Nell Middleton, vice-president; Lois Cone, treasurer; Mildred Castleberry, recording secretary; Charline Jones, corresponding secretary. Elected to the executive board were Marie Pinkston, Juanita Elwell, Christine Smith and Frankie English. Elected as delegates to the first national WOMPI convention in Dallas September 18-19 were Nell Adams, Laura Kenny and Mildred Castelberry.

Mailing Out Ad Insert

The Columbia Pictures 16 page insert heralding its new season product which appeared in The Herald July 24 is being mailed by the company to each of its stockholders.

The National Spotlight

ALBANY

Paramount held a housewarming at its new location on the sixth floor of 545 Broadway, branch manager Daniel R. Houlihan playing host. George Schur, Paramount exchanges director, was in town for the recent transfer off Filmrow. . . . Fabian's Mohawk drive-in and John Gardner's Turnpike, only a few miles apart in Colonie, broke day and date with CinemaScope—"The Robe" at the first, and "The Command" at the second. Both increased their newspaper linage. . . . Major Albert Warner, vice-president of Warner Bros., arrived at Gideon Putnam Hotel to view the Saratoga races. He is an annual visitor. . . . Al Lichtman, 20th Century-Fox distribution head, was reported a one-day Spa track caller. . . . Harry Burke, city manager for Reade-Benton Theatres and public safety commissioner, is among the resort's busiest executives, especially in August.

ATLANTA

T. E. Watson, Shelby, Columbiana, Ala., and Hugh Martin, MCM theatres in Florida, were in visiting. . . . Mitchell Wolfson, president of Wometco Theatres in Florida, was injured slightly in a fall when sightseeing in Oslo, Norway, while on a vacation there. . . . Cliff L. King, manager of the State theatre, Plant City, Fla., is very happy for his daughter has been selected as one of two Florida girls to represent the state at the American Legion meeting in Washington, D. C. this month. . . . The Whiteburg drive-in, Huntsville, Ala., has just installed CinemaScope. . . . The Empress theatre, Jacksonville, Fla., owned by Florida State Theatres, has closed its doors. This is one of the oldest theatres in the locality. . . . John Thomas, former manager of the Empress, will take over the managership of the Imperial. . . . Nat Williams, president Interstate Theatres, Thomasville, Ga., has returned there after a visit to Jacksonville, Fla. . . . Quick action by firemen brought under control a fire which had threatened the spread throughout the half-block-long Strand theatre, Athens, Tenn. The fire started in the office of manager John Smith.

BALTIMORE

Bob Gruver, owner of the New Glen theatre is vacationing in Ocean City, Md. . . . Aaron Seidler, New Albert manager, is being recalled bv the Naval Reserve. . . . Ross Hunter, producer of U-I's "Magnificent Obsession," was in town accompanied by Dave Polland for a press and radio tour. . . . Virginia Gibson, one of Metro's "Seven Brides," was in town accompanied by Metro's Tom Baldridge. . . . David Thomas, Little theatre assistant, is vacationing in Panama City. . . . Elwood Lavin, operator at the North Point drive-in, is vacationing in Florida. . . . Adam Goelz, former manager of the Hippodrome, has been appointed advertising manager for Independent Theatres, Inc., in Chattanooga.

BOSTON

When the new V.F.W. Parkway drive-in, West Roxbury, had its gala opening on August 5, owner Michael Redstone donated the entire box office receipts to the Jimmy Fund. . . . Guido DiPillo is the new assistant manager at Loew's State, Boston, and the new student assistant is Michael Petrowicz. . . . Bert Lytell, kicking off a 22-city tour on behalf of promotion on 20th-Fox's "The Egyptian," spent a busy day in town for five radio and two TV appearances and a press luncheon. . . . Lyman O. Seley, regional manager of Manley Popcorn Company, has set up a sales contest among the salesmen in his northeast regional division, with the winner to be given an all-expense trip to San Juan, Puerto Rico for two. . . . The Parkway drive-in, North Wilbraham, Mass., is staging weekly wrestling matches on Wednesday evenings which are free to the public. The bouts start at 7:15 and when darkness sets in, the patrons are invited to return to their cars to watch the film program. The second week's matches attracted 1,400 cars with as many again turned away.

BUFFALO

Elmer F. Lux, head of Elmart Theatres and president of the Common Council, is back on the job none the worse for his minor operation in the General Hospital and now planning on a north Canadian woods vacation with Mrs. Lux at the George H. Mackenna and family camp near Haliburton, Ontario. . . . Charles B. Kosco, manager of the local Fox exchange, back from New York sales meeting enthusiastic over company's releases through the end of 1954. . . . "Living It Up," did so well at the Paramount that it was held for a third week so that the special Ladies Early Bird Show had to be postponed until Aug. 13 when it again will be used a special gag stunt to open "About Mrs. Leslie.". . . Richard T. Kemper kept things livened up at the Circus Saints and Sinners stag outing last Monday at the Cherry Hill Country Club in Canada. Dick was ringmaster and Elmer F. Lux, master of ceremonies. Kemper is zone manager for Dipson Theatres. . . . Bill Colson, manager of the Niagara is launching his new CinemaScope equipment all this week with the first presentation in his theatre's district of "The Robe.". . . Buffalo's newest TV station, WGR-TV, which has signed up the NBC programs, is expected to start telecasting Aug. 16. It will telecast on Channel 2.

CHICAGO

Theatre tax collections here for July were $86,760, compared with $84,130 for July, 1953. . . . MGM's "Seven Brides For Seven Brothers" brought McVickers theatres into the CinemaScope fold. The film is the talk of the town. . . . Grand theatre, formerly an RKO house and now independently operated, also went CinemaScope this week with Universal-International's "The Black Shield of Falworth." The film's stars, Tony Curtis and Janet Leigh, were present for personal appearances and radio and TV interviews plugging the film. . . ."Three Coins in the Fountain" is giving neighborhood houses the biggest box office of the summer. . . . Out of 84 film features examined by the Police censor board, 21 were foreign productions. The board rejected two French films and tagged five other films for "adults only." These included one American, three Mexican and one French film.

CINCINNATI

For the first time in recent local theatre history, all downtown first run houses are playing holdovers. . . . Despite pessimistic predictions from certain quarters at the outset, "This Is Cinerama" is building nicely at the converted Capitol theatre, grossing an estimated $26,000 on its sixth week. Box offices for the local engagement have been established at Dayton, Ohio and Louisville, Ky. . . . The Kessling-Newbold circuit has disposed of its Pioneer theatre, in Holden, W. Va., to James Earles. The new lessee plans to reopen the house which has been closed for the past 60 days. . . . Teenagers in Mansfield, Ohio, are circulating a petition for presentation to theatre managers protesting the adult scale of 50 and 70 cents for matinee and evening, respectively, being charged when the juveniles reach 12 years of age. They are asking for a compromise rate of 35 cents between 12 and 16 years of age, which they contend prevails in other situations. They intend to call the matter to the attention of the city council. . . . The Highway drive-in, Mt. Sterling, Ky., closed for some time because of damage to the screen tower during a heavy storm, will be reopened soon according to Nelson Ward, who operates this and other area theatres.

CLEVELAND

"The Moon is Blue" finally moved out of the Lower Mall theatre after 11 straight playing weeks. . . . CinemaScope with stereophonic sound will be installed in the 20th-Fox screen room by National Theatre Supply Co. . . . Herb Horstemeier, buying-booking agent, is now servicing the Diana theatre, Rittman and the Shane drive-in, Andover. . . . Al Boudouris and associates of Toledo have formed Glass Mile Drive-In Theatre, Inc. to build a 1,500-car deluxe drive-in theatre with an 800-seat Thermopane enclosed air-conditioned area in Toledo. Location is the northwest corner of Jackman and Laskey Rds. Project, to start right away, is expected to be completed in about eight weeks and will cost in excess of $400,000. Boudouris, president of Theatre Equipment Co. of Toledo, is interested in five other outdoor theatres in Ohio. CinemaScope complete with stereophonic sound will be installed. . . . Joan Alley, daughter of Tom Alley, former Republic salesman now buyer-booker for a drive-in circuit, was mar-

(Continued on following page)

(*Continued from preceding page*)

ried to Donald Brown. . . . Zelda Cutler, RKO secretary, announced her engagement to Herbert Diamond. . . . Jack Gertz is opening a branch of his Jack L. Gertz Enterprises in Charlotte, N. C.

COLUMBUS

Frank Marzetti has installed a new Super Panatar CinemaScope lens at the Linden, the first such installation in a local neighborhood house. . . . Over 100 local theatre, radio, television and newspapermen have expressed their intention of joining the Showmen's Club, said Milton Yassenoff, treasurer. A get-together party is scheduled for August 18. . . . Mrs. Lelia Stearn is planning to install a wide screen in the Southern in time for the theatre's twenty-third anniversary this fall under the present management. . . . Officers and men of the U. S. S. Kane were guests of manager Walter Kessler at a screening at Loew's Ohio of "The Caine Mutiny.". . . Jackie Cooper, stage, screen and television player, raced his Austin-Healy sports car in the Lockbourne Air Force races here last Sunday. . . ."Living It Up" was held for a third week at Loew's Broad. . . . Al Sugarman, father of Charles Sugarman of the World, may spend some time next winter in Arizona. Florida is his usual residence in the wintertime.

DENVER

J. M. Dubois, freelance newsreel cameraman, is hitting the newsreels on the national newscasts pretty regularly. . . . Russell Allen is building a 350-car drive-in, with CinemaScope, at Farmington, N. M., and hopes to have it in operation by Sept. 1. . . . Eddie Specht, manager the Ritz, Denver, has been moved to Salida, Colo., as city manager for Atlas Theatres, and the Ritz has been put under the managership of George Hodges, who will handle it in addition to the Gothic, a few blocks away. . . . Helen York, Universal exploitation lady, was here whipping up the campaign on "Magnificent Obsession," which is packing them in at the Paramount, and for "Black Shield," which opens soon at the Denver. . . . Gloria Ann Pinney is the new secretary at the Allied Rocky Mountain Independent Theatres headquarters office. . . . Walter Wright, assistant manager at the Wadsworth drive-in, succeeds Leroy Ramsey as manager. Ramsey resigned so as to go to Oklahoma. He did not announce his plans.

DETROIT

Associated Theatres' head Alex Schreiber was in town from home in California. . . . While "Gone With the Wind" still holds up at Dillon Krepps' United Artists, business has dropped enough to discontinue the nine a.m. show. . . . A sudden change of plans had Dave Idzal dropping a sneak preview and carrying "Garden of Evil" another week. . . . Police Sergeant Richard Loftus and his Censorship Bureau refused four theatre fronts in June. Seventy-three were checked. Of 308,000 feet of film, 2,200 were rejected. . . . Paul Sutton, radio actor, was nominated to run for Congress in Oakland county. . . . The rumor machine has Mack Krim of the Krim in Highland Park burning the long distance wires and flying to Hollywood for Kim Novak. She will be in for publicity along with Phil Carey.

HARTFORD

Sal Adorno, Jr., building an 800-car capacity drive-in theatre at Middletown, Conn., has postponed opening of the $125,000 project to later this month. Adorno's father is president and general manager of the M&D Theatres, operating three downtown Middletown first run theatres. . . ."Gone With the Wind," holding in numerous Loew's situations, continues to stimulate Connecticut trade talk concerning the uptrend in box office grosses. . . . Newspaper columnist-TV personality Ed Sullivan has taken occupancy of the 95-acre Southbury, Conn., farm of Neil Agnew, former vice-president of Paramount, who is moving to France. . . . Harry Corlew, assistant manager of the downtown Stanley Warner Strand, Hartford, has been promoted to managership of the circuit's newly-reopened Commodore Hull theatre, Derby, Conn. Replacing Corley here is William Caplin, a 10-year Army veteran. . . . Joe Giobbi of the Crown Management Corp., Hartford, has returned from Philadelphia and New York. . . . John R. Patno, Jr., of the Paramount theatre, Springfield, Mass., has returned there from a Westerly, R. I., vacation trip.

INDIANAPOLIS

Dale McFarland, Indianapolis, and Roy Harrold, Rushville, have been named co-chairman of the COMPO Press Relations Committee in the state. . . . Roy Kalver, president of Indiana Allied, and Trueman Rembusch, national director, will attend the board meeting at White Sulphur Springs Aug. 23-24. . . . Dick Norton has closed the Rey at Redkey. . . . Claude McKean, Warner branch manager, was in Philadelphia and Bob Conn, 20th-Fox, in New York the past week for sales meetings. . . . Two masked gunmen held up the Westlake drive-in Tuesday night. Operator Ernest Voight estimated the loss at $200. . . . Walter Wolverton, advertising manager of Greater Indianapolis, is back from a Canadian vacation. . . . Signe Hasso is here this week to star with the Town and Country players in "Candlelight."

JACKSONVILLE

James L. Cartwright, Daytona Beach district supervisor for Florida State Theatres, was the main speaker at a conference of FST theatre managers held here. . . . Harry Botwick, FST supervisor in South Florida, and his family stopped here briefly en route to a Connecticut vacation. . . . Dixie Drive-Ins announced that Daniel Bagby has been shifted from management of the local Atlantic drive-in to a similar position at the Neptune drive-in at Daytona Beach. . . . Mrs. Nell Gardner is the new manager of the Atlantic drive-in. . . . Carroll Ogburn, Warner branch manager, returned from meetings with exhibitors in Atlanta. . . . Joe Charles, manager, Rialto theatre, Orlando, and a former Jaxon, was here for a midweek visit with friends. . . . Roy Smith left for a series of calls on Miami exhibitors. . . . Theatre men here from outlying towns were H. J. Wells, Kingsland, Ga.; Cris Carratt, Starke; Harlow Land, Mayo; and Sam K. Strathos, Monticello. . . . A spokesman for the local TV industry said that there are more than 100,000 home TV sets capable of receiving the output of the two local telecasting stations, WMBR and WJAX.

KANSAS CITY

Bond issues totaling $60,000,000 for Kansas City, Mo., and Jackson county (in which Kansas City is located) were voted August 3; including provision for recreational facilities, baseball stadium improvements, exposition buildings. . . . Appointment of committees, and plans for the annual convention of the Kansas-Missouri Theatre Association September 28-29, will be made at the board meeting August 18. . . . Heavy and widespread rains in the Kansas-Missouri film distributing area greatly reduced predicted damage to crops. . . ."Genevieve," already in its fourth month, scheduled to end last week at the Kimo, was again held over. . . . "Gone With the Wind" is breaking the usual double-bill practice during its subsequent run engagements. . . . The Lakeside drive-in celebrates the start of its second year with a fireworks display.

LOS ANGELES

Jack Jacobs, National Screen Service, has re-entered the Midway Hospital to receive additional treatment for an eye ailment. . . . The Imperial theatre has been shuttered by owner John Wolfberg. . . . Jack Berman, president of Berman Theatres, and his wife, have returned from a tour of the European continent. . . . Taking over the ownership and operation of the Park theatre, Tucson, was Bill Dumas. House was formerly operated by Paul Robinson. . . . John Lavery, executive assistant to Charles P. Skouras, National Theatres head, departed for a three weeks vacation in the New England states. . . . Hugh Bruen, who operates the Wardman, Whittier and Roxy in Whittier, is readying his new drive-in named the Sundown for an August opening. It is one of the first open air theatres in southern California to be especially equipped to accommodate wide-screen pictures. The screen will have a 105 x 75 foot curved area, while the drive-in itself will cover 14 acres of ground, accommodating 1,000 cars.

MEMPHIS

Loew's State broke all existing house records with five weeks of "Gone With the Wind," during which 80,000 persons saw the picture, manager Arthur Groom reported. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., is building a $800,000 shopping center in Memphis. . . . C. E. Sumner, salesman, National Theatre Supply, is vacationing at Sea Island, Ga. . . . Mr. and Mrs. W. R. Scruggs, RKO, are on a vacation trip to Niagara Falls. . . . Jimmy Singleton, who operates a chain of theatres in Arkansas, was in Memphis on business. . . . Patrick Grace, projectionist, charged he was fired at Lincoln drive-in after a political argument with the owner, N. A. Cook. Cook replied that Grace was fired for sleeping on the job. The union investigated and business agent A. G. Shelby reported: "Reasons assigned by Mr. Cook were satisfactory and his action was justified. No politics of any kind was involved."

MIAMI

The southeastern division of Florida State Theatres had some managerial changes and according to divisional supervisor Al Weiss, they included the following: Ed Heller, man-

(*Continued on opposite page*)

(*Continued from opposite page*)

ager Dade; Bob Williamson, manager Palm, W. Palm Beach; James Fuller, manager Regent; George Fielder, manager Delray, Delray Beach; and Tom Ryan and Elmer Shard both now serving as vacation and relief managers. Assistant changes were: Tom Braun, Paramount; Tony Pano, Florida and David Payne, Olympia. Ted Young resigned as manager of the Warner in Ft. Lauderdale and his spot has been filled by John Patton. . . . Peter Seaborn, manager of the Trail, was vacationing, and Thomas Knowles, manager of the Embassy, was relieving. . . . New WTVJ staffers included Adrian Cox, receptionist; Jay Weand, cameraman and film librarian, Leona Softness. . . . Earl Lewis, chief transmitter engineer for WTVJ is now at Will Rogers Memorial Hospital for a recuperative rest. . . . Boulevard manager Sam Rowland, was touring state of Florida on his holiday. . . . Frances Dounton, Wometco's popular phone pilot, was voted "Most Sincere" in a personality poll.

MILWAUKEE

There are fish in northern Wisconsin. Oliver Trampe came back with a mess of them from Land O'Lakes, Wis., this week. . . . Mrs. Fox is the "extra help" in the Allied office here for the next three months due to the national convention. . . . The Wisconsin Variety heart collection is going very well. . . . A product shortage for the delux houses is likely over Labor Day. First runs downtown have holdovers going into three and foru weeks. . . . The Century theatre here, owned by Mr. John Freuler, was to close August 8. . . . The New York Philharmonic Symphony Orchestra's opening concert will be shown, on telecast, Oct. 7, at the Warner theatre. Officials of the theatre management said that top price would be $2.20.

NEW ORLEANS

The Gay in Harvey, La., was destroyed by fire early Thursday morning. The theatre had been closed for remodeling. Fire Chief Hurd Boudreaux of Marrerre estimated the loss at $100,000. Owner Clarence E. Thomasie said that the theatre was not insured. . . . Pittman Theatres' general manager E. G. Perry and family are on a vacation tour in New Mexico and Nevada. . . . A. J. Broussard has a 1,000 seater under construction in Crowley, La., which he plans to open about October 1. . . . The Jeff Kinerd's, after 15 years of wedded bliss, are cradling their first child, a bouncing baby boy born July 26. Father is head shipper for Columbia Pictures. . . . Isadore Lazarus advised that in the history of the Center, a first run down town theatre, it was the first time they held over both features of a double bill, "The Desperado" and "Drangonfly Squadron," for two roaring weeks. Business was tremendous. . . . Ed Ortette has leased his Highway drive-in, Bay St. Louis, Miss. to Mrs. Mathilda Rhodes. The new management took over on August 1.

OKLAHOMA CITY

The NE "66" drive-in theatre, Oklahoma City, celebrated its birthday August 4 with a giant fireworks display. Each person attending the show that night was given a gift. "Knights of the Round Table" was the feature. . . . Julie Newmyer, rising young actress visited Oklahoma City last week to promote MGM's "Seven Brides for Seven Brothers" which opened at the Midwest theatre August 11. . . . The Kay theatre, Ponca City, Okla., was closed for remodeling August 2-6, during which time a wide screen and other new equipment was installed. The theatre now is back to the regular daily schedule, manager Don Hall reports. . . . The Yale theatre, Sapulpa, Okla., which was destroyed by a fire early last week, will be rebuilt, according to Jimmy Zartaludes, manager. For the time being the State theatre, owned by the same company, has been re-opened. . . . The Uptown theatre, Houston, Texas, which has been closed since a fire on June 29, is expected to be opened for business late next week, Fred Cannata manager of the Horwitz Theatres announced.

OMAHA

District Judge C. B. Ellis held that Saul Frank of McPherson, Kans., was entitled to $45,000 damages in a foreclosure suit brought in connection with the purchase of the Crest drive-in theatre at Beatrice, Neb. C. M. Alspach and V. C. Anderson of McPherson sought the foreclosure after Frank refused to continue payments for the theatre, claiming misrepresentation in the amount of profits possible from the property. Judge Ellis held that the plaintiffs had made "material, fraudulent and false representation" and set a fair market value of the theatre at $70,000, compared with the $125,000 Frank had agreed to pay. . . . J. A. Pope, owner of the Dixie Theatre at Emerson, Neb., announced that the theatre, closed since last February, will reopen in September. . . . The theatre at Comstock, Neb., which closed August 1, will open again in September. . . . Rich Wilson, MGM salesman, caught a 10½ pound walleye to set a new record at the resort he was visiting on Leech Lake, Minn. . . . The Universal exchange looks like it had been hit by a man-sized Midwest twister but manager Iz Weiner said it will result in bigger and better quarters. The office is being remodelled.

PHILADELPHIA

Leon Cohen has installed a new widescreen at his independent Vine Street screening room for the showing of one-track CinemaScope prints. . . . Tri-State Buying and Booking Service here has added the Park drive-in, Lock Haven, Pa., to its account list. . . . Harry Alberth, who managed Fabian's Strand, Altoona, Pa., for many years, is the new manager of the Airport drive-in, Allentown, Pa. . . . The Reading, Pa., Fair management has decided to cut admission rates in a move unprecedented in its 40-year history. . . . A new widescreen, 40 feet wide, has been installed at the Elton, Steelton, Pa. . . . Robert Johnson, former assistant manager of the Colonial, Harrisburg, Pa., has left the industry for other business. . . . Harry Knowles, manager of the Midway, Allentown, Pa., back at his post after being hospitalized for two months. . . . With the closing of the Stanley Warner Lansdowne for the remainder of the summer, manager Chet Woerner is transferred to the suburban Ambler, replacing Louis Ackley, who becomes night manager of the Palace in place of Bill Ryder, who takes over relief manager duties for

(*Continued on following page*)

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(Continued from preceding page)

the circuit. . . . Unemployment in the Reading, Pa., area is reported the cause for a 40 per cent drop in business at the drive-ins this season. . . . Dr. Samuel Goldstein, owner of the Paxtang, Pa., is back at his desk after three months recuperation from an operation.

PITTSBURGH

"Duel in the Jungle" has replaced "Susan Slept Here" on the Stanley booking schedule. . . . The Penn expects to bring in "Betrayed" for Labor Day week. . . . The Variety Club's annual banquet has definitely been set for Nov. 21 in Hotel William Penn. . . . Max Silverman, manager of the Manor, is in Montefiore Hospital for observation. . . . John Sullivan is giving up the Airport theater at the Greater Pittsburgh Airport end of this month. . . . Ike Sweeney is again official manager of Republic Pictures on Film Row. . . . Don d'Aquila, of the Warner booking department, and his bride are honeymooning in the Poconos. . . . Marjorie Dempsey, secretary to Bob Suits, Warner theatre manager, will wed Richard P. Holtzman, a Pitt student, Aug. 21. . . . The talk of Film Row is the amazing recovery made by "This Is Cinerama," going great in its 35th week in the Warner. . . . "Hobson's Choice," drawing fine word-of-mouth comment, also faring mighty well at the Squirrel Hill, and certain for an extended run in this art house.

PORTLAND

Evergreen's new "million dollar" Fox theatre was to have a formal invitational premiere Thursday night. Charles P. Skouras was to head a load of film folk set to be on hand. In town for a few days making last minute check-ups were William Thedford, Evergreen divisional manager; Frank Christy, Evergreen divisional booker and buyer, both from Seattle; Russell McCullough, National Theaters purchasing agent; Walter Bantau and Jim Dillon, assistants to McCullough—all three from Los Angeles. . . . Dick Edge has resigned as Sweet Home city manager for the Jesse Jones Circuit and goes on the road for Hallmark productions. . . . Harold Lorrimer, Liberty manager, is on short vacation. Bill Goodwin takes over. Lorrimer had a lion hunt in his Liberty theatre when a four-month old cub on display got loose at feeding time.

PROVIDENCE

William J. Trambukis, Loew's State manager, and his wife, recently celebrated their birthdays and wedding anniversary, on the same day. With their daughter, Jane, they enjoyed a week's vacation at Hampton Beach, N. H. . . . Ed Fay, dean of Rhode Island showmen, took a trip to Boston to set up plans for local participation in the 1954 "Jimmy Fund" Campaign. . . . A new 470-car parking lot is being laid out in the rear of Loew's State theatre, which should help patronage at that house mightily, this being one of the most congested areas in the city, with parking space at a premium, night and day. . . . RKO Albee manager, Dave Levin, took time out to journey to Boston to see a special screening of "Duel In The Sun" which is scheduled to play at his house shortly. . . . A former usher at Loew's State, Charles Fountain, is now Reverend Fountain, assistant pastor at St. Theresa's Church, Pawtucket. . . . Ernie deSauve, former well-known local artist and more recently doing magazine cover artist in New York for several nationally-famous publications, dropped in to visit several theatre managers (for when he used to work) during his vacation in Providence.

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SAN FRANCISCO

George A. Hickey, Pacific Coast sales manager, MGM, was in over the weekend of Aug. 7 enroute to Portland and Seattle for sales meetings. He was expected to return here Aug. 13 for San Francisco sales meeting. . . . Other MGM news centers around promotions in the booking department with Kay Hackett upped from 2nd to head booker, taking over spot left vacant when veteran Les Smith retired. Ray Haberland went from 3rd to 2nd booker and Harry Hargraves, new to the city, is being instructed to handle 3rd booker desk by Tom Grady, MGM master booker. . . . Closing this week were two houses in the Panero Circuit: the American, Kingsburg and the McFarland, McFarland. . . . Roy B. Case sold his Maribel at Weott, August 1, to W. B. Davis. George Archibald of the Arch Booking and Buying, will continue to service the house. . . . Donald Yarbrough, son of Eddie Yarbrough, 20th Century-Fox press representative, here, is now the press agent for Fox West Coast Theatres, this city. . . . Gladys Beaupre, telephone operator at Paramount Exchange, has checked out of the hospital where she went with a broken shoulder, and will recuperate at home for the next five weeks. . . . The row received word of two deaths during the week: Mrs. Effie Frey, wife of Morris Frey, National Screen Service counter man, and Robert A. Syvertsen, manager of El Rey theatre. . . . The Film Colony Club Girls, always active for the Blind Babies Foundation Fund of Variety Club, turned over $500 to the Foundation as a result of a drawing held.

ST. LOUIS

The Missouri theatre here was compelled to close down July 30 because of a breakdown of the motor on the air conditioning system. Roy Muehleman, the manager, next day said he could not predict how long the theatre would remain closed. . . . The Avon theatre at Breese, Ill., was closed three days recently while necessary equipment was being installed for the showing of CinemaScope pictures. . . . Sponsors of the summer film festival at the Uptown theatre in St. Joseph, Mo., report that it was received so enthusiastically that they are planning to renew it in the fall. . . . The Clark theatre in Shelbina, Mo., closed three days the last week in July for the Shelby County Fair. They reopened on Saturday night with the showing of "Along Came Jones." . . . Manager Vince Helling of the Strand theatre in nearby St. Charles, Mo., said a wide screen installation will be completed and in operation by September 1. . . . Wayne K. Bromley, 76, who had varied business connections, including a chain of theatres, died August 2 at St. Luke's Hospital in St. Louis.

TORONTO

The Arcadian, long a resident of Queen st. e., located just off the main street, is being demolished to make way for an office building. . . . Russ McKibbin, manager, Imperial, returned from three weeks' holiday spent on Lake Simcoe. . . . Peter Lawrason and Laurie Hole are doing the rounds of the city's suburban houses of Famous Players, doing relief work. Lawrason is manager of the Avenue and Hole the skipper of the Village. . . . Newest company in the film picture in this country is Comprehensive Film Services being set up by Bob Lee, former manager of CHUM, here. The company will handle TV, industrial and educational films. . . . Another company equipped to handle films is Communications of Canada with the association of Julian Roffman, well-known motion picture cameraman. He will be associated with Ralph Foster and Art Wells.

VANCOUVER

The RCMP has ordered drive-in theatres in this area to discontinue Sunday night shows as they are breaking the Lord's Day Act by operating on the Sabbath. . . . Henry Simmonds, a well known city architect who was in charge of the building of many local houses, died in his 70th year. The last houses he supervised were the Odeon at West Vancouver and the Odeon theatre in Victoria on Vancouver Island. . . . Drive-ins after a slow start caused by inclement weather, particularly in May and June, are now making up for lost time with most doing capacity. . . . Odeon Theatres and local union 244 have been fighting over new contracts for janitors working in the circuit houses. All janitors given a week's notice and theatre cleaning will be taken care of by Continental Janitor Service a non-union outfit. FPCC has signed an agreement with local 244 for its cleaners. . . . Mrs. Don Findlay formerly employed on film row, has joined the TV section of CBC as a film cutter. . . . Rod Fisher, manager of the Kingsway, and his wife Evelyn are on holiday in the Okanagan fruit belt. . . . The local MGM branch under manager Charlie Ramage was the top branch beating all Canadian and U.S. offices in the recent drive.

WASHINGTON

Ira Sichelman, 20th Century-Fox branch manager, attended a home office sales meeting. . . . Bert Lytell was in Washington to promote "The Egyptian." . . . Ed Plohn, manager of the National theatre, who recently returned from a European vacation, was hospitalized for a heart ailment. . . . Robert Smeltzer, Warner Bros. Pictures district manager, and Ben Bache, branch manager, attended a two-day meeting at the Warner home office in New York. . . . David Polland, Universal publicity representative, and Mrs. Polland, are the parents of twins, a boy and a girl, born July 30. . . . James O'Neill Jr., drama editor of the Washington "Daily News," is vacationing in Connecticut. . . . K-B Theatres' Apex and Flower theatres brought back the British picture "The Clouded Yellow" starring Jean Simmons. . . . The Variety Club will have a kick-off luncheon for the ladies on August 21, at the Shoreham Hotel, to start work on the 1954 Welfare Awards Drive.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—Colored pictures cost the most, but they are worth it. I say make all pictures colored productions. Played Friday, Saturday, July 30, 31.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

Metro-Goldwyn-Mayer

GREAT DIAMOND ROBBERY: Red Skelton—A fair comedy but this won't stand up by itself in a small town. Double it with a short western and it will pass. I used to play Skelton on Sunday-Monday, but not any more—not good enough. I doubled it with "Hangman's Knot" (Col.). Played Friday, Saturday, July 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

TENNESSEE CHAMP: Shelley Winters, Dewey Martin—Doubled this with "Terror on a Train" (MGM) for a fair program. "Tennessee Champ" was well done and better than an average picture. However, business was no good. Played Friday, Saturday, July 16, 17.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Paramount

FOREVER FEMALE: Ginger Rogers, William Holden, Paul Douglas—I sure made a mistake on booking this one—it is poison to small towns. Pass it up if you are in a small town—a little too highbrow. Played Sunday, Monday, July 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

JIVARO: Fernando Lamas, Rhonda Fleming—A very good picture, but the title had no drawing power. Poor business for this time of year. Coupled with Lippert's "Blackout," which was a very good second feature. Played Thursday, Friday, July 29, 30.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SON OF PALE FACE: Bob Hope, Jane Russell—Played this on a repeat run, also had a carnival in town to buck. But still I did better business than I expected with it. I played it about two years ago. Play it again—they will welcome it and come to see it again. Best picture Hope has made. Played Friday, Saturday, July 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

DECAMERON NIGHTS: Joan Fontaine, Louis Jourdan—Not everybody's meat, but definitely a fine film. Color by Technicolor is excellent, so are the sets. Highly recommended to bigger houses everywhere for good entertainment. Played Wednesday, Thursday, Friday, Saturday, June 23, 24, 25. 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

JUBILEE TRAIL: Vera Ralston, Forrest Tucker—Coupled this with "Sweethearts on Parade" (Rep.) and cannot understand what happened. Two swell pictures, but the public simply looked at the marquee and drove away. Name stars and action are what my public is interested in. Played Sunday, Monday, July 25, 26.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Twentieth Century-Fox

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—This was a second run hit for us and we did better on it this time than the first. Jean Peters and Walter Brennan were best ever in this picture. Best B. O. we had in weeks. Played Sunday, Monday, Tuesday, July 18, 19, 20.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

MISS ROBIN CRUSOE: Amanda Blake, George Nader—Fair picture, beautiful coloring. None of our patrons had ever seen these stars, so it was not a B. O. for this weekend. Played Sunday, Monday, Tuesday, July 25, 26, 27.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

Universal

CREATURE FROM THE BLACK LAGOON: Richard Carlson, Julia Adams—A small town natural. Had a carnival here all week, still I did above average business on this picture. It seems to me people like this kind of story. Every time I play one of this type, I do well with it. Play it. Small town and rural patrons. Played Tuesday, Wednesday, July 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

DRUMS ACROSS THE RIVER: Audie Murphy, Lisa Gaye—I never miss with this boy—he always brings in extra business for me. The only thing wrong, his pictures are a little bit short on running time. This is a very good western. Play it—good for all small towns. Played Sunday, Monday, July 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

LAVENDAR HILL MOB: Alec Guinness, Stanley Holloway—Any company who tries to distribute English made pictures surely can't stay in business long. This one is as bad or worse than "Titfield Thunderbolt." Poor. Played Sunday, Monday, Tuesday, August 1, 2, 3.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

MA AND PA KETTLE AT HOME: Marjorie Main, Percy Kilbride—This gave me extra business both nights. I never fail with this team. Doubled it with a Bugs Bunny cartoon revue. I think these cartoon revues are O.K. Let's give our patrons what they want—more comedies and outdoor pictures. Played Friday, Saturday, July 2, 3.—James Hardy, Shoals Theatre, Shoals, Ind.

RAIDERS, THE: Richard Conte, Viveca Lindfors—Another good U-I western in Technicolor that did good business at the box office. Well liked by all who saw it. Played Sunday, Monday, Tuesday, June 13, 14, 15.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

SASKATCHEWAN: Alan Ladd, Shelley Winters—A very good outdoor picture with pretty scenery. This one should do O. K. in any situation. Played it during a heat wave. Maybe you can do better with it. This is an excellent picture—don't pass it up. Played Sunday, Monday, June 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

STAND AT APACHE RIVER: Stephen McNally, Julia Adams—If there were a drought instead of a deluge of Apache stories, this would hold up its end, but the customers are growling about the over-supply, so this one suffered. Cast is good and story is all right, if quite similar to those ahead of it. Business was below average on double with "Combat Squad" (Col.). Played Friday, Saturday, June 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken—A wonderful picture, even if I played it two years late. Plenty of comedy and just the right amount of music to make it good. Let's have more of this type, which will make both the patron and exhibitor happy. Good for drive-ins. Played Tuesday, Wednesday, July 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

BLOWING WILD: Gary Cooper, Barbara Stanwyck—This one has a little of everything in it and should more than please the average movie-goer. Play it—should be O. K. in any situation. Played Sunday, Monday, July 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

HONDO: John Wayne, Geraldine Page—Many nice comments. Business up about 50%.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LITTLE CAESAR: Edw. G. Robinson—Strictly murder, and I'm not describing the plot, but the box office receipts! The trailer is absolutely a washout and this helped to kill it. The trailer is put out by National Screen and Warner Bros. do not make one for this picture. It's all in still form with no action at all. Played Tuesday Wednesday, July 13, 14.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Shorts

Metro-Goldwyn-Mayer

LITTLE JOHNNY JET: Technicolor Cartoon—Really a wonderful cartoon that old and young loved—something really different. Congratulations, MGM.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

RKO Radio

ALASKAN ESKIMO, THE: People and Places—Disney—We have run most of these colorful films by Walt Disney and found this one a trifle dull and not as good as most. Could have been shorter, but it was well received.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

BEAR COUNTRY: True Life Adventures—We ran this as an added feature with a western and many people came just to see this half hour colorful short. Adults as well pleased with it as the children.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

PAL'S ADVENTURE: My Pal—Here is a cute short that every theatre should play. It has a very good meaning and should please adults and children alike. Play it.—James Hardy, Shoals Theatre, Shoals, Ind

Twentieth Century-Fox

SATISFIED CUSTOMERS: Terrytoon—This was a very poor cartoon, not many laughs. Too repetitious and monotonous.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

United Artists

JOSEPH C. RODRIQUEZ: Medal of Honor—Our first one of this series was a good one. If the rest of the series are as good, they'll be O. K. Don't be afraid of them.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

GO SOUTH, AMIGO: Color Parade—Very good one-reeler. Takes you to Mexico.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOUNTAIN FARMERS: Earth and Its People—This is good and my farm trade enjoyed it very much. All about farming in Switzerland.—George Kelloff, Ute Theatre, Aguilar, Colo.

PO RIVER VALLEY: Earth and Its People—Very good. If you have a heavy Italian population, don't fail to play this. It shows how the people live in northern Italy.—George Kelloff, Ute Theatre, Aguilar, Colo.

CLASSIFIED ADVERTISING

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THEATRE MANAGER, EXPERIENCED. EXploitation minded. Small town theatre and drive-in. Send snapshot, all details, salary expected. P. O. BOX 538, Franklin, Va.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION—SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES—ball-bearing bucketblade exhaust fans 12"—$25.50; 16"—$37.50; 18"—$45. Prompt deliveries blowers and airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRY DRIVE-IN OUTFITS $1595 UP. (SEND for lists). Incar speakers w/4" cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

ALL STAR VALUES! RCA PG-139 sound system, rebuilt, $895; Super-Simplex and E-7 mechanisms, six months guarantee, $475 pair; Strong Mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes $535. Lowest prices on screens and lenses! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

EQUIPMENT BUY OF LIFETIME! COMPLETE RCA outfit used only month $3,500. Includes Brenkert BX80 projectors, Enarc lamps, Century generator, MI-9030 soundheads, RCA amplifier, two-way speaker, etc. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WHY WAIT? GO WIDE-SCREEN WITH S.O.S. Save money! Mirroclaric metalized all purpose screen w/invisible seams, only $1 sq. ft. Prompt shipments, lowest prices projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

WANT TO LEASE CONVENTIONAL HOUSE OR drive-in, or small town with both types. Oregon or Washington. Option to buy. Year's lease in advance. Box 2798, MOTION PICTURE HERALD.

SEATING

THIS IS IT! 1500 AMERICAN BODIFORM fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postpage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, ballons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

U.A. Acquires Rights to Heavyweight Fight Film

United Artists has acquired the worldwide distribution rights to the film on the forthcoming heavyweight title rematch between Rocky Marciano and Ezzard Charles at the Yankee Stadium in New York September 15, it was announced jointly by James D. Norris, president of International Boxing Club, and William J. Heineman, distribution vice-president of United Artists.

Martha Wagner, Pioneer Milwaukee Exhibitor

Mrs. Martha Wagner, 72, veteran Milwaukee theatre operator, died in that city August 3 after an illness of several weeks. With her husband, the late John Wagner, Mrs. Wagner was credited with starting the second theatre on the south side of Milwaukee 48 years ago, the Emporium. Later she and her husband owned theatres in Hartford, Waukesha and Racine, Wis. For the last 35 years she operated the Garden theatre in South Milwaukee.

Harry J. Mulqueen Dies

Harry John Mulqueen, 67, manager of the Haines theatre in Waterville, Me., died August 7 after an illness of several weeks. Surviving are his widow, Leona Rioux Mulqueen, a son, John, and a sister, Mrs. G. J. Gratton.

Warns of More Films Like 'Salt of Earth'

WASHINGTON: Rep. Donald Jackson (R. Cal.) in another attack on the film "Salt of the Earth," warned the House last week that there quite likely will be "additional productions forthcoming in the near future from the same sources."

Rep. Jackson, a member of the Un-American Activities Committee, said that despite several favorable reviews of the film in papers in some cities, it still remained "Red propaganda," and "not in the best interests of the U. S." Despite opposition, he said, the film will probably make money for its producers and they'll likely make more films soon.

Theatres Sue Ohio Truck Company

Several southern Ohio theatres and drive-ins have filed suit asking treble damages for alleged overcharges against Huntington-Cincinnati Trucking Lines in the Scioto County Common Pleas Court. The suit asks damages for alleged overcharges during the past two years.

Royster Files Anti-Trust Action Against Nine

Royster Drive-in Theatres, Inc., of Poughkeepsie, N. Y., last week filed anti-trust suits against nine distributing companies in the U. S. District Court for the Southern District of New York. Damages sought amount to $150,000. Defendants are American Broadcasting-Paramount Theatres, Paramount Film Distributing Corporation, Warner Brothers Distributing Corporation, T. C. F. Film Corporation, RKO Radio Pictures, Inc., Columbia Pictures, Universal Film Exchanges, United Artists and Loew's.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

What Is Added to Crescent's Advertising Style?

LAST week, the HERALD had a most exciting and enlightening feature article describing the newspaper directory advertising used by Kermit C. Stengel, head of the Crescent circuit of 79 theatres, in the Nashville, Tenn., papers. And following our usual procedure, we want to call attention to this article, as a subject of discussion, for the particular attention of 6713 Round Table members.

Read the article, twice over, and look especially at the graphic illustration of the amusement page—as it was, and as it is, now. The old style looks like a smudge—while the new directory is clean, clear and concise. The former is an invitation to turn the page, without reading; the latter is an open invitation to go out to the movies, one that will make friends and influence people. We want to point out what Mr. Stengel has added to ordinary theatre practice, to accomplish this result. It's a simple formula for you to follow.

What he has done, in fact, is to utilize the professional services of the Doyne Advertising Agency, a local enterprise that has good reason to go along profitably with both the theatres and the newspapers. It can be done in any situation where a number of theatres are serving a good-sized trading area. It has been done, in the past, by Florida State Theatres, Fox Midwest Theatres, United Detroit Theatres, and many others. It is not even necessary that it be done by a circuit, for it can be accomplished by individual theatres who will join the directory for mutual aid and benefit.

For instance, in New York City, the "directory" ads of all the leading legitimate theatres appear daily in the metropolitan newspapers, in identical style and format, following the typographical standards of the *New York Times.* These theatres are competitive with each other, yet all willingly join in the use of one advertising agency who specialize in handling this directory, and have done so for years. All you need to do is to conform to style and pay your pro-rata bill for the limited space. It has quality-appeal.

We'd like to see many others utilize the advertising skills of local agencies. These services are paid for by the deduction of a 15% commission from the total amount spent by the advertisers, so it really doesn't add any cost to the theatre budget. But it adds the professional touch, and it provides coherent and competent sales effort where directory advertising is desirable. The agency carries the ball, for the newspaper and the theatres alike, and the public gets a lift through better quality in selling approach.

"CHANNEL ONE"

For reasons unknown, and in a most curious chain of circumstances—probably a military secret, the Federal Communications Commission, in assigning wave lengths for television, have omitted "Channel One"—but don't ask why, for it's unlikely they can explain it.

They assigned "Channel 2" up to "Channel 13" in the reasonable frequencies, then skipped to "Channel 43" in the ultra high and very high frequencies, but it's beyond understanding at the local level. We better not prod them for an answer or they'll spoil our idea.

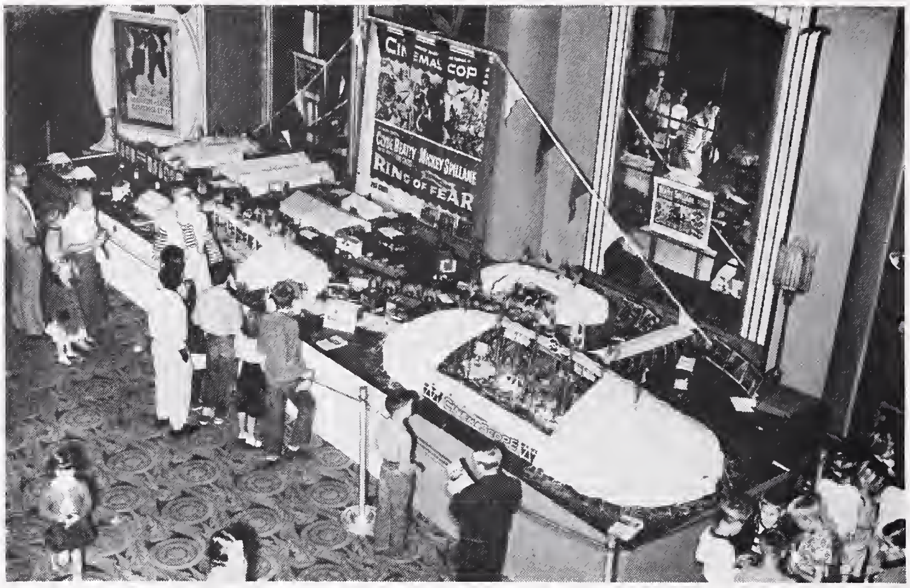
What we suggest to theatre managers is that they begin to tell the public to tune in "Channel One"—*the neighborhood movie theatre*—for things they can't find on the dial at home, such as new broad Scopes, brilliant color and high-fidelity sound. We have new dimensions on "Channel One" that television won't catch up with for years to come. Tell 'em now, while it's newsworthy.

It's a backhanded way of reminding the public of the superiority of motion pictures in theatres, as compared to television today. The TV manufactures are now advertising "cinema-quality" as part of their sales approach. Let's call that particular bluff, and make 'em eat their words. We've got it and can deliver.

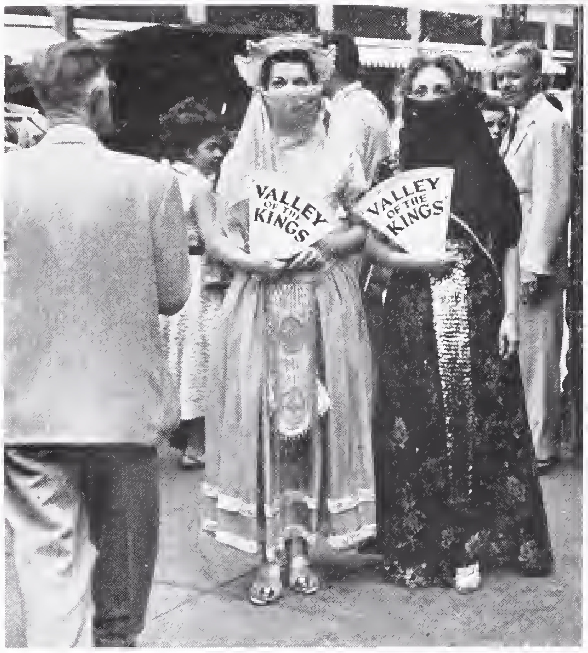
¶ SLOW RACE, as described in the August issue of *Town Journal,* seems like a stunt that theatre managers could encourage for publicity and public relations. It's the queerest race you ever saw, they say, but the teen-age contenders love it. The whole community gets excited, and sponsors are delighted to get aboard the promotion. The idea is to take it easy, and speeders always lose. It's a race in slow motion—some towns call it a "turtle race"—but the idea of an economy-run can capture the interest of speed-loving youth. You'll stare unbelievingly as you see twenty-odd cars take off, the wheels barely turning, and then accelerate to a sedate 20 miles an hour. High school students run the course to see who uses the least gas. Even on a hot day, they run with the windows closed, to cut down air resistance. Some drive bare-footed, to get a better feel of the accelerator. The winner, a Cadillac, made 20.38 miles per gallon. This figure, multiplied by the weight of the car, gave a score of 49.4 ton-miles. Placing second was a Ford, which ran 24.06, or with the weight of the car, 44.63 ton-miles. It sounds like a dandy game to play, for community benefits and good advertising.

* * *

¶ DON'T BE half-safe, when it comes to remodeling or installing new dimensions, or new seating, to compete with television in the home. Don't decide too quickly—and then, go all the way to get the right result, for you owe it to your theatre, yourself and your patrons. Use your credit with equipment sources, for you do have the opportunity to buy new 'Scopes, new seats and new carpets, on time payments. Folks who stay home, in their comfortable easy chairs, feel the difference when theatre comfort is not comparable. There are many theatres that need modernization, and which have had long years of service without much improvement. Doing the right thing will enable you to pay for new devices out of income, and you'll find that the improvements will pay for themselves. —*Walter Brooks*

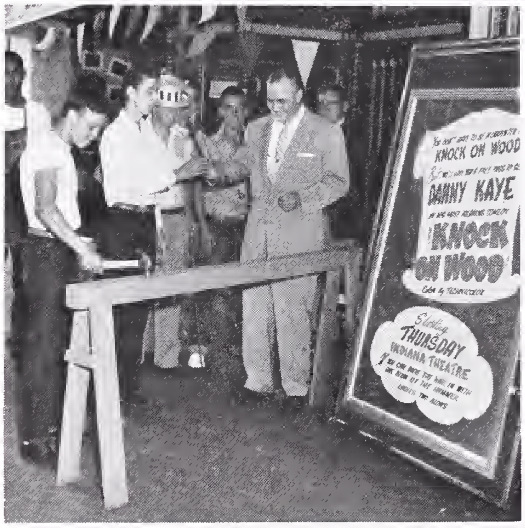

CINEMASCOPE
CLYDE BEATTY MICKEY SPILLANE
RING OF FEAR

Ken Workman, manager of the United Artists theatre, Berkley, California, found the world's largest miniature circus—proudly owned by local circus fans—as lobby display for "Ring of Fear".


VALLEY OF THE KINGS
VALLEY OF THE KINGS

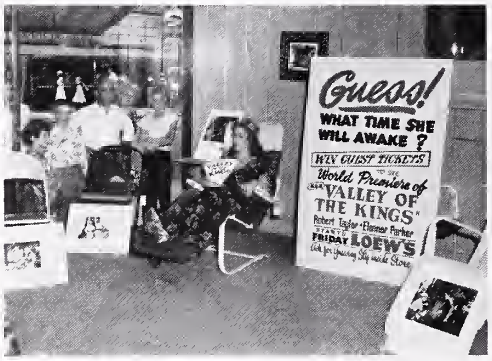
The Egyptians are coming, and all their desert kin, as ballyhoo for upcoming pictures. Lester Pollock provided these two natives (of Rochester, N. Y.) for "The Valley of the Kings" at Loew's theatre.

The Exploiteers Are Moving In


KNOCK ON WOOD
DANNY KAYE
KNOCK ON WOOD
Starting THURSDAY
INDIANA THEATRE

An old carnival stunt, if you can drive a 10-penny nail with one stroke of the hammer, you get in free, devised by Al Hendrick, manager of the Indiana theatre, Indianapolis, for "Knock On Wood."

Lester Pollock's sleeping girl, hynotized for the exploitation of "Valley of the Kings" at Loew's Rochester theatre.


Guess!
WHAT TIME SHE WILL AWAKE ?
WIN GUEST TICKETS
World Premiere of
VALLEY OF THE KINGS
Robert Taylor • Eleanor Parker
STARTS FRIDAY LOEW'S

Harry Botwick, Florida State Theatre District manager, compliments Ralph Puckhaber, manager of the Florida theatre, Jacksonville, for exceptional ballyhoo created for "Pinocchio."

The women go for early morning pre-sneak screening of "About Mrs. Leslie" at the Stanley theatre, Pittsburgh—with a preview snack of coffee and donuts in the lobby. And a direct-wire telephone conversation with Shirley Booth, who was having breakfast in bed—in New York!

Showmen in Action

If GWTW gets any more spectacular newspaper breaks and/or street banners than it had in Loew's Poli theatre, Bridgeport, Conn., for Matt Saunders, we'll award a special award. The American Legion had a parade for him.

▼

John J. Corbett says it wasn't Indians, not real ones, but members of the organization known as the "Redmen" who conducted a membership drive for themselves and contributed to the exploitation of the picture "Apache" at Schine's Glove theatre, Gloversville.

▼

MGM is putting Greer Garson's newest picture, "Her Twelve Men", in the 85th Street and Madison Avenue Trans-Lux theatre, where it may equal the run of "Lili" —now in its second year at the Trans-Lux theatre, at 52nd and Lexington Avenue.

▼

Jack Keegan, manager of Walter Reade's 9-W Drive-In at Kingston, N. Y., has provided "bleachers"—a section of theatre seats, for walk-ins, and now has up to 100 of them as patrons at evening performances.

▼

Wendell Jones, manager of the Lee Theatre, Bristol, Va., Tenn.—the twin cities are divided with a white line right down the middle of State Street with one side of the street in Virginia, the other in Tennessee—made a particular play for "Living Desert" with school authorities and merchant sponsors.

▼

Lynn Farnol has a new account, the Associated Fur Manufacturers, who will plug "White Christmas" from now until then, with a national campaign for white furs for the holiday season.

▼

W. S. Samuels, manager of the Texas theatre, Dallas, is one of many who are plugging Friday, August 13th, as the only Friday the Thirteenth this year.

▼

Raymond A. Holley, manager of the Capitol theatre, Union City, N. J., had a convincing cut-out, made from a 24-sheet, as lobby display for "Princess of the Nile."

▼

Jake Weber, manager of Schine's Liberty theatre, Herkimer, N. Y., had a "Little Mr. Herkimer" contest for boys from 6 to 10 years of age, with 18 contenders and lots of good publicity and public relations. Winners got $5 and two dozen "Frosticks"—enough to please any youngster.

▼

Ralph Moyer sends a good photo of a good looking girl who made good ballyhoo for "Summer of Happiness" at the Picfair theatre, Los Angeles. Ralph says business was more than great.

Dell Publishing Company have printed 1,000,000 copies of a comic book on "King Richard and the Crusaders" which will be distributed nationally by American News Company, to benefit Warner's upcoming WarnerColor production in CinemaScope.

▼

MGM Records have launched a long-range song-writing contest as a promotion build-up for "Athena" a color musical with Jane Powell, Edmund Purdom, Debbie Reynolds and Vic Damone. 2000 disc jockeys will receive a theme record this week.

▼

Sheldon Mandell, manager of the St. Johns theatre, Jacksonville, had three ushers in clown costumes on the street as an antic for the exploitation of "Ring of Fear."

▼

Bob Skaggs, manager of the Florida theatre in Jacksonville, has an usher who looks exactly like comedian Jerry Lewis, so he posed in the lobby, passing out cards which read: "I'm waiting for Dean Martin and our engagement of "Living It Up"—many persons were fooled by the deft and daft impersonation.

▼

Bill Burke had three silver dollars frozen in a cake of ice, as promotion for "Three Coins in the Fountain" at the Capitol, Brantford, Ont., and plenty of kids standing around waiting for the loot to thaw out.

▼

Universal-International and Loew's Theatres will award a special five-hundred volume library of Pocketbooks as first prize in a contest now being conducted for the opening of "Magnificent Obsession" at Loew's State theatre, on Broadway.

Don Fike, manager of the Family Drive-In theatre, Fulton, Mo., has a permanent neon sign advertising Paramount News and Technicolor which faces the highway 275 feet away and can be seen by 3,500 passing cars daily.

▼

Impressive use of a 24-sheet to advertise "Prince Valiant" flanking the lobby entrance of the Town Theatre, Baltimore, and an attractive model attired as a Princess, who appeared on station WBAL-TV and paid special visits to newspaper offices.

▼

Harry A. Rose found a counter-girl who was a Rock Hudson fan, and when she closed her section, she posted a notice she had gone to see her hero in "Magnificent Obsession" at Loew's Poli-Majestic theatre, Bridgeport. It broke a news picture in Bridgeport Post, which is a prime promotion.

▼

Sol Sorkin had a real clown character on the street for "Ring of Fear"—looked like the genuine and carried a banner, giving out lucky cards for box office winners.

▼

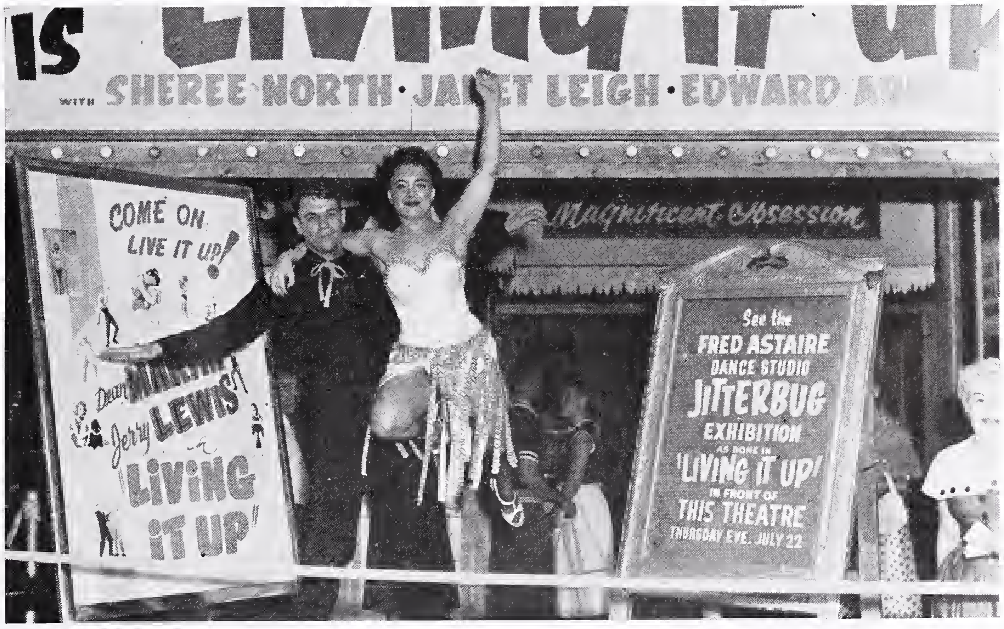
Paul Amadero, manager of the Pike Drive-In, Newington, Conn., brought "Shane" back for the fifth time, with accompanying newspaper ads urging his patrons to see it again.

▼

Dick Empey, manager of the Granada theatre, Duluth, Minn., arranged a sports-car tieup for "Johnny Dark" which spotted a car in the lobby, and participation in the Moose parade.

▼

Milan G. Steele, manager of the Ritz theatre and the Lakeside Drive-In, Pawnee, Okla., thinks it's more important to use outside posting than trailers on the screen, and has a large board which is sometimes devoted to one 24-sheet, or two 6-sheets, or a row of 3-sheets.


LIVING IT UP
WITH SHEREE NORTH · JANET LEIGH · EDWARD A
COME ON LIVE IT UP!
Dean MARTIN Jerry LEWIS
LIVING IT UP
Magnificent Obsession
See the FRED ASTAIRE DANCE STUDIO JITTERBUG EXHIBITION AS DONE IN 'LIVING IT UP!' IN FRONT OF THIS THEATRE THURSDAY EVE. JULY 22

Dal Schuder, manager of the Circle theatre, Indianapolis, arranged this fast-moving jitterbug tieup with the Fred Astaire Dance Studios, who furnished the talent on a cooperative basis, ten times a day, as appropriate street ballyhoo in front of the theatre, for the Martin & Lewis comedy riot, "Living It Up."

One Bride & One Brother Tour Radio & TV in NY

MGM Records provided one beautiful bride, who had both vocal and optical charms, and one rustic brother, complete with buckskin suit, coonskin hat and detachable whiskers, to tour New York's radio and TV stations, distributing the MGM Record album of hits from "Seven Brides for Seven Brothers" in this very person-to-person sales approach. Above, the bride is carried across the threshhold to meet Max Cole at WOV; at left they greet Murray Kaufman at WMCA. Below, they both sing for Mort Lindsey, at WABC, and pose prettily with Jack Ladelle and staff at WNBC. It's a proper promotion with disc-jockeys and commentators.

Paramount Short Honors "100 Unusual Boys"

A short subject which will afford exhibitors in every locality an opportunity for promotion through local Boy Scout troops has been produced by Paramount as one of their "Sportlight" series—"100 Unusual Boys"—made with the cooperation of the Boy Scouts of LaJunta, California. The film will have its first showing on the program with Alfred Hitchcock's "Rear Window" opening this week in New York at the Rivoli theatre, on Broadway. It is a picture that every Boy Scout in America will want to see, according to Oscar A. Morgan, Paramount's short subject sales manager, and we agree, most heartily. Excellent exploitation possibilities are in store for every theatre manager who books the film.

Uses Round Table Stunt

Johnny Corbett went literal with his lobby stunt for "Knock on Wood" at the Glove theatre, Gloversville, when he provided a work bench and hammers for enthusiasts who wanted to.

Evan Thompson Takes Over Bergen County Publicity

Evan Thompson, manager of Skouras Fox theatre, in Hackensack, staged a "Cavalcade of Beauties" as a parade through Bergen County towns, where there are six Skouras theatres, and just about took over the publicity for the circuit in his bailiwick. Pretty girls, riding in new cars, attracted a lot of attention. He also had an entry in the Soap Box Derby, entitled the "Skouras Special" with driver, and this had newspaper breaks, along with other entries, all identified by name in the press. The Evening Record sponsored the Soap Box Derby, which had automotive backing.

First Time in Canada

Jim Cameron reports a "first" in the Fort William, Ont., area—a double-truck, cooperative advertising spread, across two pages, with both publicity and sponsored ads, for "Executive Suite" at the Capitol theatre. He says the newspaper has learned something about this sort of a tieup that they didn't know before.

"Duel" Does Double As Re-Release

"Duel in the Sun" which Selznick Releasing Corporation is reissuing through states' rights exchanges, is doing better on return dates than it did originally, and is currently blanketing New England with 317 engagements in 21 days. Budd Rogers, sales manager for SRO, announces they have sold the picture to 25 circuits in the territory, which is complete coverage, excepting only those that play against each other. Seventy-two prints were in service over the July 30th weekend.

The picture is booked at the Mayfair on Broadway, following "The Apache" with a six-weeks' guarantee, and expects to get the Labor Day holiday for the opening. Babe Cohen has closed with 110 theatres in his territory, including the Paramount-Gulf, Joy Houck and Page Baker circuits. Harold Schwarz has sold Interstate, United Rowley and Ruben Frels circuit in the southwest. Snake Richardson in Atlanta has closed with Wilby Paramount in Atlanta, Florida State Theatres, and first runs in Chattanooga and Knoxville. Warner's and Stanley-Fabian are expected to follow in Philadelphia, Baltimore, Washington and Pittsburgh areas.

Exceptional business in drive-in theatres is reported, and in small situations, where grosses that were unheard of in the days of the original release have been chalked up. All exchanges were supplied with copies of the Motion Picture Daily for August 2nd, with the remark: "The contents of same will make as great an impression on you as it has on exhibitors in New England."

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., has three good-looking usherettes who ride their own horses, and wore western costume as street ballyhoo, playing guitars on horseback, for that "Johnny Guitar" picture. It landed news pictures in local papers.

▼

Bert Henson, city manager for George Mann theatres in Klamath Falls, Ore., built a giant guitar as ballyhoo and marquee display for "Johnny Guitar" opening at the Pelican theatre.

SPECIAL MERIT AWARD

The Road to Recognition

Show how *you* are effecting better refreshment merchandising. Make yourself eligible for citations and the annual Special Merit Award. Send in your report on better refreshment merchandising to BRM dept., Motion Picture Herald.

Earle Has A Smart Idea

Earle M. Holden, who comes up with many examples of good showmanship, has a particularly clever and novel idea in the mail this week—a folder prepared to attach to a clipping from a local newspaper in which some local person is honored for some distinctive reason—as for instance, in the present instance where a man was quoted from a talk before the Exchange Club. Earle clips the newspaper comment to an illustrated folder, the front cover in colors, which headlines "You're in the News" and says, "We read about you . . . please read about us!" Then the second page is devoted to institutional sales talk for the friendly Lucas theatre in Savannah. Finally, under the clipping is a coupon, with the headline, "We are please dto see you in print . . . but would rather see you in person!" and signed by the manager, "will admit you as our guest." The back cover, also in color, congratulates the person for his appearance in the press, and says "A man's deeds live in the memory of his friends." We surmise that the coperation of the *Savannah Times* is responsible for the printed folder, but the idea is original on this desk from Earle M. Holden, who prompted and promoted it.

GWTW Detours His Patrons Past Ice Cream Counter

Charlie Gaudino, manager of Loew's Poli theatre, Springfield, put a window display for "Gone With the Wind" on one end of a block-long counter in a neighboring drugstore, and thus diverted patrons through the ice cream area into his theatre, to accomplish a double purpose—sell ice cream and sell tickets for GWTW. The ice cream counter was a block long, and the shortcut to the theatre, with ice cream on the way, was just what the patrons wanted in the recent hot weather. It seems that something was added to the exploitation of both products for cooperative advertising benefits.

AS ORIGINALLY SHOWN!

A three-and-a-half foot anniversary cake was promoted by Robert Ballard of Loew's State theatre, Boston, who has been assisting Charles Kurtzman, Loew's zone district manager, during the absence of Karl Fasick, for the Boston GWTW engagement.

Selling Approach

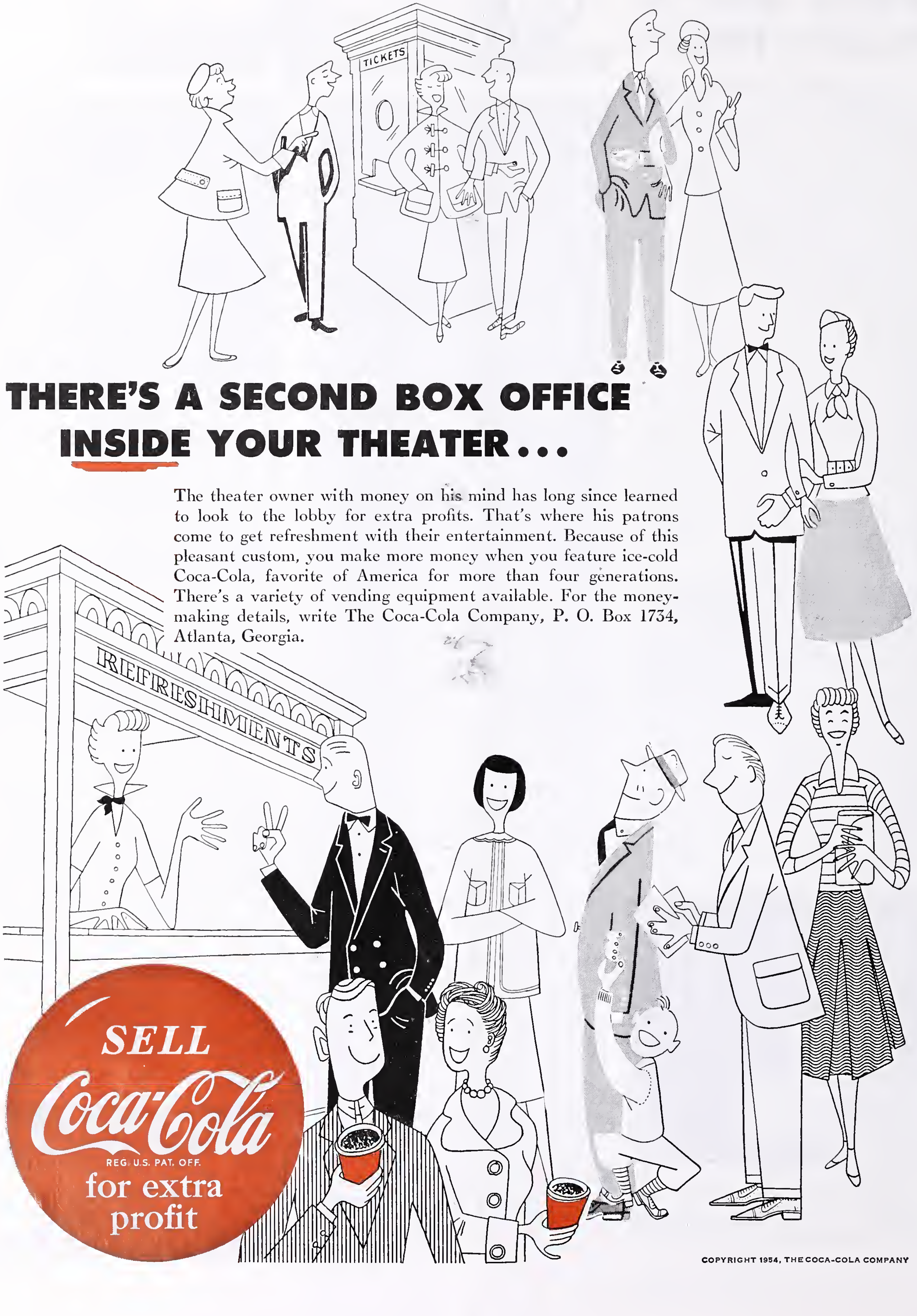
SEVEN BRIDES FOR SEVEN BROTHERS—MGM. High, wide and handsome CinemaScope, in Ansco Color. Most novel of the season's new musicals, and lots of fun for all concerned, including your audience and your cashier. Fresh as a daisy! It's original, daring and different! The love-making musical of the shotgun weddings. Based on the story, "The Sobbin' Women" by Stephen Vincent Benet. 24-sheet and other posters contain art materials, too crowded with credits to retain poster quality, but you can re-arrange your own lobby and marquee display. Good herald, from Cato Show Print, in two colors, keys the campaign. Newspaper ad mats, including many big ones, have some differences in approach for your selection. The big 35c bargain economy mat for small situations, originated by Metro, has ten ad mats and slugs, two publicity mats and some linotype borders for your ads, all for the price of a single mat at National Screen. There's a special "double-truck" mat, across two pages, on special order, Nos. 8001 and 8002, which will hit 'em in large situations. MGM Records have a great album of hit songs, including one we want to hear, "Bless Your Beautiful Hide"—this is good rural comedy with music to match. There are a lot of tieups suggested in the pressbook, from sugar cookies to square dancing, and all good for you.

MAGNIFICENT OBSESSION — Universal-International. Color by Technicolor. The great love story by the author of "The Robe"—so tenderly passionate, so powerfully compelling, that no woman can ever forget its emotion. Jane Wyman, Rock Hudson, Barbara Rush, and star cast, in a magnificent production. 24-sheet and all advertising, are examples of the fine art work which has been characteristic of the trade-paper ads for this attraction. You will be able to devise new styles for your own marquee and lobby display with these cut-outs and color prints. Newspaper advertising is on a high plane, and for such an attraction, you should use some strong display, certainly as large as No. 304, which has the right approach, but they all have that quality. The special composite mat, better than usual, has six ad mats and two publicity mats, including one very fine portrait mat of the two stars—sufficient for small situations and a bargain for 35c at National Screen. Film has had national preselling in 26 magazines, and the August **Woman's Home Companion,** now on the stands, contains a condensation of the story complete in this issue. Book tieups and pocket-book promotions are in order. Women's clubs and opinion makers on the distaff side, should have special previews. The herald keys the campaign, and there's a set of Color-Glo stills to sell color with color, in a permanent lobby display frame.

THE BROKEN LANCE—20th Century-Fox. New CinemaScope, in DeLuxe Color, with Stereophonic Sound. Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, in one of the great pictures of a greater movie season. You'll be astonished and delighted with the quality of this photography, and with Spencer Tracy and all-star cast in a dramatic story and colorful setting. Compare it to none, for there is none to compare. A towering masterpiece in new dimensions. 24-sheet is an example of how well a poster can be designed, to provide art materials for theatre marquee and lobby display. All posters have this quality. The herald keys the campaign, and there are color stills for your lobby frame. Plenty of special accessories for front display. Newspaper ad mats in big sizes, even the teasers are 3-columns wide, but the 35c economy mat for small theatres is well selected and gives you six ad mats and slugs in addition to two publicity mats, a real bargain. This is one of the strong pictures of our new and stronger future in motion pictures. You'll have to meet your opportunity at the turn of the road. There are now many CinemaScope theatres and the public will be well informed of the quality of this attraction.

GARDEN OF EVIL — 20th Century-Fox. CinemaScope, in Technicolor, with high-fidelity Stereophonic sound. One of the strongest CinemaScope attractions of the new season. Gary Cooper, Susan Hayward, Richard Widmark, in wonderful color and authentic settings, photographed in Mexico. Original sin, drawing them like a magnet, to this place! to each other! The temptress, and the tempted, in exciting melodrama, on nature's widest screen. 24-sheet and all posters, strong for selling approach in your marquee or lobby display. Herald sells the picture with typical advertising style. Color stills and accessories for 'Scope and sound. Newspaper ad mats excellent, starting with a set of teasers that will really get them interested. Bargain 35c campaign mat is supplied for small theatres, but you need more splash for this attraction. It has power, and it will draw back those patrons lost to television, for TV has nothing to compare with these beautiful scenes, this action, this dramatic story. It is an example of new CinemaScope.

FILMACK
ALWAYS GOOD!
ALWAYS ON TIME!
FOR BETTER
SPECIAL
TRAILERS
630 Ninth Ave.
New York, N.Y.
1327 S Wabash
Chicago 5, Ill.



TICKETS
REFRESHMENTS
SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

THERE'S A SECOND BOX OFFICE INSIDE YOUR THEATER...

The theater owner with money on his mind has long since learned to look to the lobby for extra profits. That's where his patrons come to get refreshment with their entertainment. Because of this pleasant custom, you make more money when you feature ice-cold Coca-Cola, favorite of America for more than four generations. There's a variety of vending equipment available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

COPYRIGHT 1954, THE COCA-COLA COMPANY

THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

How a Michigan Drive-In Operator *Tripled* His Refreshment Sales

At the Sky drive-in, Adrian, Mich., manager and co-owner Robert Tuttle has steadily built his snack bar business until last season the sales amounted to 56% of the net box-office dollar—a figure three times that reached in 1950! Here is how he achieved it.

The remodeled refreshment counter at the Sky drive-in, looking east, showing the Sweden freezer in foreground; Manley popcorn machine at right; and Sodamaster drink dispenser in center. The freezer cabinet is for buns, ice cream products, and pre-storage of milk shakes.

SINCE THE Sky drive-in in Adrian, Mich., began operations in 1950, Robert Tuttle, manager and co-owner, has steadily increased his refreshment business each year until last season sales hit a figure which was three times the first year's! That is an achievement of which any drive-in operator can justifiably be proud, and Mr. Tuttle brought it about by such enterprising practices as expanding his service area, developing schemes to speed the rate of service and introducing new and profitable food items.

Beyond that, however, his success can plainly be attributed to his belief and practice that the customers should be offered only the best quality merchandise—and sold it at a fair price. As he puts it: "Don't sell it if you wouldn't eat it (and enjoy it) yourself." And on prices: "We think too many amusement centers act as clip joints merely because they are able to get away with it. Smaller community operations cannot do this and make friends. Sure, somebody can come in and make us more money by charging 20c or 25c for frankfurters and in general clip the public for a little more. But when all is said and done, will our public be inclined to like us any better? I doubt it."

"We believe, and there is some evidence to give it more than ordinary credence, that our down-to-earth prices in the concession, and just plain good food are a box-office builder," he adds. "And when our competition is offering fare little better than ours, they'll come to us first!"

For proof of that theory Mr. Tuttle can point to that three-fold jump in sales. To be more specific about the figures, the Sky's refreshment business was built in its first three years of operation from 30% of the net box-office dollar (the gross after federal taxes) to 44%. For the 1953 season refreshment sales totaled 56%, which represented in terms of actual dollar volume a tripling of sales from the first figure, the admission price having been increased 8c the second season. The Sky has a capacity of 475 cars,

(*Continued on page 3-R*)

New Cretors popcorn machine designed by Raymond Loewy!

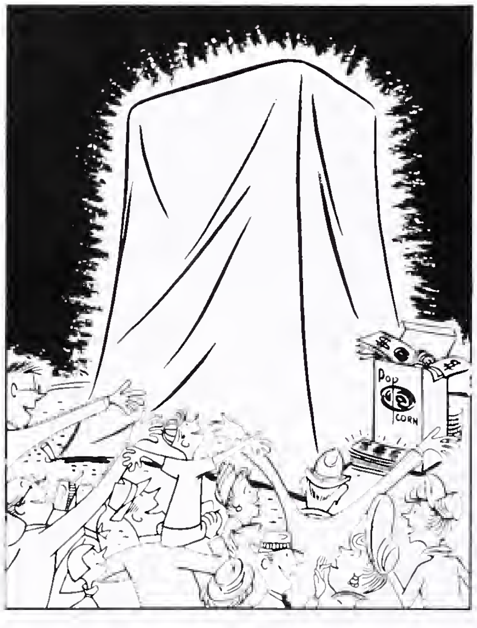
ASSOCIATES

NAME IT AND WIN $500.00

Other Prizes worth $400!

Cretors turned to the most celebrated industrial design firm in the U. S. for a new concept in popcorn machine design.

RAYMOND LOEWY



The world's pioneer popcorn machine scores again! CRETORS announces an exciting new popcorn machine designed for modern merchandising by Raymond Loewy Associates, world-famous creators of such design "stand-outs" as the new Studebaker, the Greyhound bus, the Coca-Cola cooler, the Lucky Strike package, and ocean liners for the American President lines!

This Loewy-designed CRETORS is a completely new kind of popcorn machine, so stylishly modern, so sparklingly fresh of line and color, it will stand out like a beacon in the concession equipment field.

At last, here is a popcorn machine that will eliminate the "blind spot" in your concession layout caused by the fact that your patrons have become accustomed to present popcorn machines. This new CRETORS has glamor and "personality" that will command attention and admiration and boost sales of your most profitable concession item — hot, freshly-popped corn.

And beneath the gay and graceful exterior is a long list of money-making and convenience features that are as advanced as the lines that cloak them are modern . . . CRETORS' top-rated 16/18 oz. Steel Kettle . . . Automatic Push-Button Seasoning Pump . . . Bigger Elevator Well for storage of 130 boxes of popped corn . . . and Filtered Forced-Air Heat Circulation to keep popped corn hot, fresh, and crisp always regardless of weather.

But we don't want you to take our say-so for this new CRETORS. Words and pictures can't convey the impression it creates. We want you to see the brand-new beauty of this machine first-hand at your nearest Authorized CRETORS Distributors. And after you have seen it, we want you to help us supply the one thing it lacks — a distinctive model name that befits its charm and performance. If a committee of nationally prominent judges selects the name you suggest as the most appropriate, you will win $500.00! Certificates good for $100 on the purchase of one of these beauties will go to the 2nd, 3rd, 4th, and 5th place winners!

This advanced new CRETORS is on display now at the distributors listed on the adjoining page. See it—right away! Get an Official Entry Blank containing information that will help you select a name. Then let us have your suggestion. You may win up to $500.00.

Incidentally, this new Cretors designed by Loewy is in stock and available for immediate shipment.

POPCORN MACHINES

CHICAGO **Cretors** NASHVILLE

NATIONAL SALES OFFICES: CRETORS CORP., BOX 1329 M NASHVILLE, TENN.

See the NEW CRETORS
On display Now at these
DISTRIBUTORS

ATLANTA, GA.
Blevins Popcorn Co. of Ga.
Wil-Kin Theatre Supply, Inc.
BOSTON & BROOKLINE, MASS.
Relston, Inc.
BUFFALO, N. Y.
Eastern Theatre Supply Co., Inc.
CHARLOTTE, N. C.
Standard Theatre Supply
Wil-Kin Theatre Supply, Inc.
CHICAGO, ILL.
Concession Supply Co.
Farmer Boy Corn & Equipment Co.
Mellas Peanut Co.
CINCINNATI, OHIO
National Theatre Supply
DALLAS, TEXAS
Associated Popcorn Distributors
Sterling Sales and Service
DENVER, COLO.
National Theatre Supply
Poppers Supply Co.
DES MOINES, IOWA
Dixie Popcorn Co.
DETROIT, MICH.
Detroit Popcorn Co.
GRAND RAPIDS, MICH.
Ringold Theatre Equipment Co.
GREENSBORO, N. C.
Standard Theatre Supply
HAMMOND, IND.
Walter Hugo
HOUSTON, TEXAS
Houston Popcorn & Supply Co.
INDIANAPOLIS, IND.
Walter St. Clair
JACKSONVILLE, FLA.
Ray Smith Co.
KANSAS CITY, MO.
L & L Popcorn Co.
LOS ANGELES, CALIF.
B. F. Shearer Co.
Mellas Peanut Co.
National Theatre Supply
MILWAUKEE, WISC.
Vendex, Inc.
MINNEAPOLIS, MINN.
Red Wagon Products Co.
Vendex, Inc.
MISSOULA, MONT.
Montana Theatre Supply
NASHVILLE, TENN.
Blevins Popcorn Co., Inc.
NEW YORK, N. Y.
L. D. Harris Popcorn Corp.
OKLAHOMA CITY, OKLA.
Oklahoma Theatre Supply
OMAHA, NEB.
Nebraska Popcorn Supply
PHILADELPHIA, PA.
Poppers Supply Co.
PORTLAND, ORE.
B. F. Shearer Co.
Poppers Supply Co.
SALT LAKE CITY, UTAH
Joe Jardine, Inc.
SAN FRANCISCO, CALIF.
B. F. Shearer Co.
National Theatre Supply
SEATTLE, WASH.
B. F. Shearer Co.
National Theatre Supply
ST. CLOUD, MINN.
Condon's Concession & Supply Co.
TULSA, OKLA.
Logan Concession Supply
TORONTO, ONT.
Super Puff Popcorn, Ltd.
Theatre Confections, Ltd.

(*Continued from page 1-R*)

and Adrian is in Lenawee County, a farming area.

As the first step in topping that previous figure of 44%, Mr. Tuttle was convinced he would have to enlarge his service space. For the first three seasons the Sky operated with a small U-shaped counter. Last year this was straightened out and wings added at each end for station service. Remodeling also included the installation of a picture window on either side of the counter from which patrons can view the screen.

EQUIPMENT ARRANGEMENTS

Under the new set-up duplicate items are placed at each end of the counter insofar as possible and popcorn and soft drinks are concentrated in the center. The other products sold include potato chips (the highest priced item sold at 35c for a large box), barbecued pork and beef, milk shakes, hot coffee, hot chocolate, fritos, doughnuts, shoe-string potatoes, ice cream (sundaes, sandwiches and on-a-stick) peanuts, pretzels, cigarettes, cigars, candy, chewing gum, and tuna fish sandwiches (on Fridays).

The soft drinks are sold from a central station Sodamaster unit with two extension heads 6 feet away in both directions dispensing the same three flavors—Mason's Root Beer, Pepsi-Cola and Vernor's. Drinks are offered in 10c and 15c sizes, the latter having been introduced during the drive-in's third season. These larger-sized drinks have proven extremely popular—even in cold weather.

In addition a still-water orange drink is sold from an iced root beer barrel dispenser at one end of the counter. Two urns for hot drinks are placed on either side of the back bar, one for coffee, the other for hot chocolate.

Except in really warm weather hot chocolate has been found to outsell coffee, Mr. Tuttle reports, and on busy nights the milk has to be pre-heated on hot plates in order to keep up with the demand. The hot drinks are sold in 6-ounce cups with press-on lids (as distinguished from the press-in tab type).

Also extremely popular with patrons of the Sky are frankfurters and barbecued sandwiches. The frankfurters are prepared in advance on two "Everhot" and two "Nesco" roasters and wrapped for selling. They are priced at 15c each although Mr. Tuttle makes a special offer of two for 25c on Saturday midnights and on some other occasions when there is a surplus. "This offer seldom fails," he declares, "and has unloaded up to 10 pounds in an evening."

The barbecued sandwiches are a mixture (half and half) of pork and beef, since it was found that "pork is too juicy and beef too dry," Mr. Tuttle points out. "We sell it at 35c with business tremendous."

Popcorn is sold from a Manley machine in the center of the back bar. "We use the small grain white popcorn," says Mr. Tuttle, "which may not make us as much money, but we know it is good, tender and tasty."

NEW ITEMS POPULAR

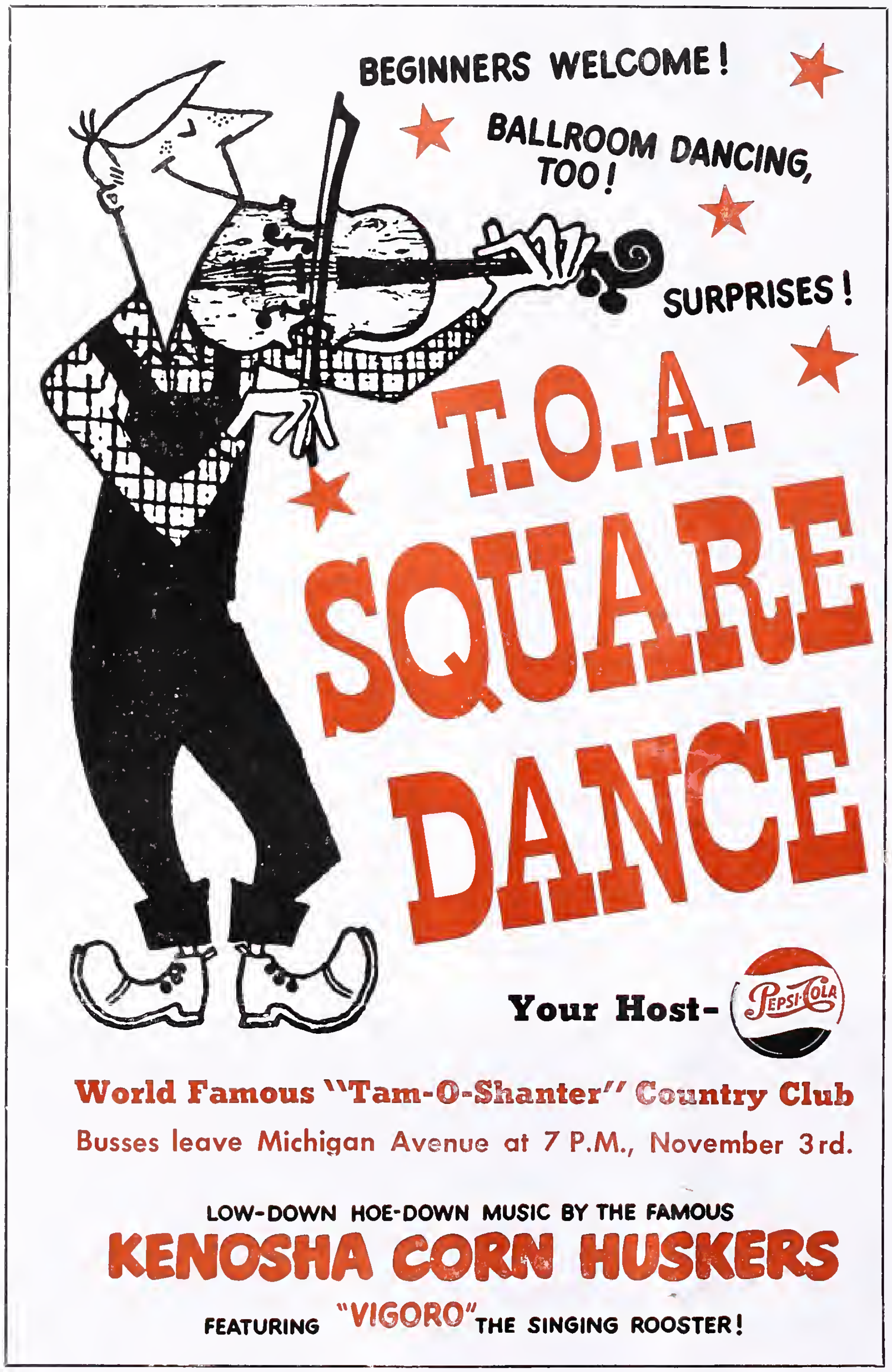
The two newest items to be introduced to Sky patrons are buttered popcorn and milk shakes, and both met with instantaneous success. The buttered corn is sold in a box holding the equivalent of 15c worth of regular corn. "By using high-grade sweet cream butter," Mr. Tuttle explains, "we now sell nearly one 25c box for every two 10c boxes."

The milk shakes were just introduced this year and proved so popular even before the warm weather set in that it was found

(*Continued on page 8-R*)

To become better acquainted with his customers manager and co-owner Robert Tuttle works behind the snack counter at the Sky drive-in as shown above (center). This view of the counter, looking west, indicates the arrangement of the frankfurter roasting equipment (at left).

Pepsi-Cola To Be Host At TOA Square Dance



BEGINNERS WELCOME!

BALLROOM DANCING, TOO!

SURPRISES!

T.O.A.
SQUARE
DANCE

Your Host- PEPSI-COLA

World Famous "Tam-O-Shanter" Country Club

Busses leave Michigan Avenue at 7 P.M., November 3rd.

LOW-DOWN HOE-DOWN MUSIC BY THE FAMOUS

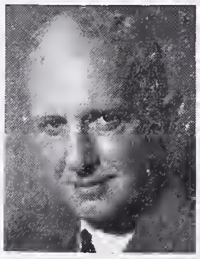
KENOSHA CORN HUSKERS

FEATURING "VIGORO" THE SINGING ROOSTER!

The Pepsi-Cola Company will be hosts at a square dance (as announced by the poster above) to be held at the Tam O'Shanter Country Club in Chicago on the night of November 3rd during the convention of the Theatre Owners of America. The TOA meeting is being held this year concurrently with conventions of the Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association and the annual Tesma Trade Show October 31st through November 4th at the Conrad Hilton Hotel. In addition the International Popcorn Association is sponsoring its Popcorn and Concession Industries Convention and Exhibition at the Conrad Hilton during the same dates. Busses for the Pepsi-Cola square dance will leave Michigan Avenue at 7 p.m.

People & products

by Carl R. Mos



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BACK IN '51, the HERALD quoted a *Candy Industry* editorial: "The nickel bar is a dead duck." Ten years prior, in '41, cocoa beans had sold at 7¢ a pound. A year ago, they were 30¢ a pound. Today it's 70¢. But the 5¢ bar is still with us.

Hats off, though, to Nestle for a courageous step. According to company president, Hans J. Wolflisberg, Nestle's entire line of 5¢ bars was discontinued in the seven states of the Pacific Coast area as of July 1st. Nestle is backing its decision with a hard-hitting campaign using every form of advertising, including TV. And that's smart, too.

•

Dean Hyskell, livewire editor of Fox Theatres' $HOWTIME, sends in an item he published from Fox Intermountain Theatres' *Spotlight*—a column headed "Some $weet Suggestion"—with nine theatres contributing workable ideas for refreshment merchandising. Wish we had space to quote 'em.

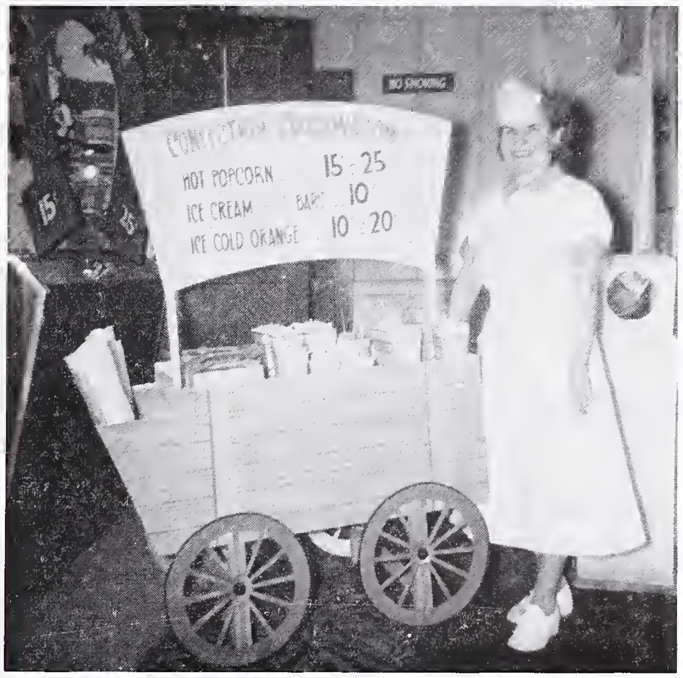
•

***For a cheery education* in showmanship, we can recommend Irving Mack's Filmack trailer catalogs, packed with solid-selling ideas and spiced with funny stories. Particularly helpful to concession operators is Irving's 1954 drive-in booklet, which runs the gustatory gamut. No wonder Filmack's still going strong after 35 years in this whizzy biz.**

•

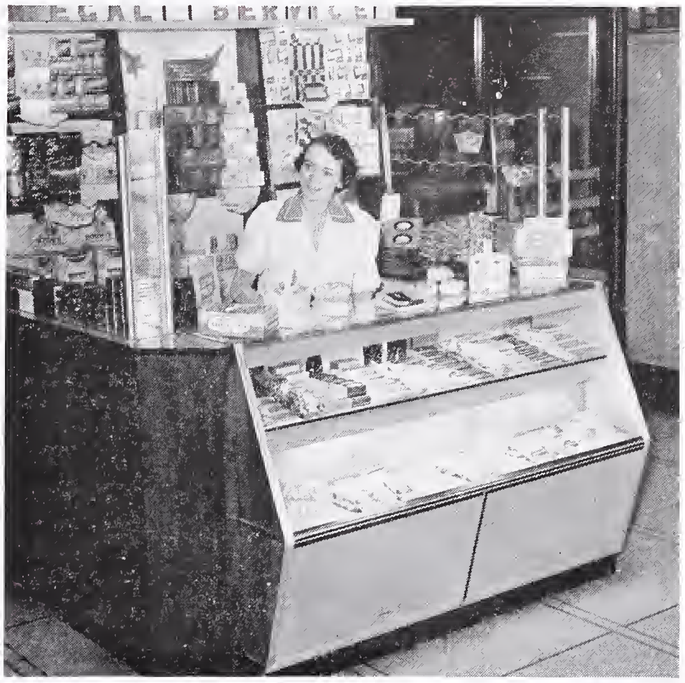
John A. Ulrich named ad manager for Beech-Nut Packing Co., after two years as acting ad chief. Previously he headed the company's market research department in Canojaharie, N.Y. . . . Material promise of hi-jinks at the trade show is Pepsi-Cola's T.O.A. Square Dance announcement reproduced alongside. Tam-O-Shanter Country Club, where the whingding will be held during the T.O.A. convention, is a famous place. Guess what beverage will be served! Among others of course. . . . Lily-Tulip's latest is the Sno-Ball Cup. Cone-shaped for sno-cones or snow balls, it has a cool blue-and-white pattern and comes in four sizes.

MOBILE REFRESHMENT SERVICE


NO SMOKING
CONFECTION CHUCKWAGON
HOT POPCORN 15 25
ICE CREAM BARS 10
ICE COLD ORANGE 10 20

At Odeon Theatres' Plaza in Victoria, B. C., in Canada, patrons not wishing to make a trip to the snack bar are provided with service right at their seats during intermission by means of this "confection chuck wagon." The idea is manager Norm Reay's, and he reports heavy business and good patron reaction. Merchandise sold in this fashion is confined to popcorn, ice cream and orange drinks.

COMPACT ENGLISH SNACK BAR



Lobby space may be limited at the Regal theatre in Hounslow, Middlesex, England, but the new snack bar (shown above) takes full advantage of the area allotted. An unusually large variety of merchandise is offered, according to manager Peter Jewett, including many types of candies, popcorn, soft drinks, ices, peanuts, and cigarettes. The stand is situated to attract both orchestra and balcony customers.

a HIT with the public
because of VARIETY of
DELICIOUS FLAVORS
and clear ATTRACTIVE COLORS
JUJYFRUITS
® Heide CANDIES
LIFE
Look
Boys Life
AMERICAN GIRL
TV
all feature JUJYFRUITS

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

New Popcorn Machine for Theatres Designed for Cretors by Raymond Loewy

A NEW popcorn machine for theatres especially designed in appearance to attract customer attention and thereby materially assist in merchandising popcorn at the stand has been announced by Cretors Corporation, Nashville, Tenn. The new machine was created for Cretors by industrial designer Raymond Loewy, and it is now being demonstrated in a simultaneous debut in Cretors' distributors' showrooms all over the country.

Raymond Loewy

Included among the mechanical features of the new machine is the Cretors' 16/18-ounce capacity steel kettle with replaceable heating elements and a new pedestal mount. There is also the Cretors' automatic push-button seasoning pump designed to deliver the desired amount of oil to the kettle automatically by means of an electrically-driven pump actuated by a push-button. The elevator well has been enlarged to a total of four cubic feet in capacity, providing storage beneath the level of the popper case for the equivalent of 130 ten-cent boxes of popped corn. A filtered forced-air heat circulation system keeps the popped corn stored in the elevator well hot, fresh and crisp.

Although the new machine is without a model name at present, Cretors is conducting a contest in search of a name and is offering a cash prize of $500 to the person who suggests the most appropriate one. Certificates good for $100 each on the purchase of one of the machines will be awarded to second, third, fourth and fifth place winners.

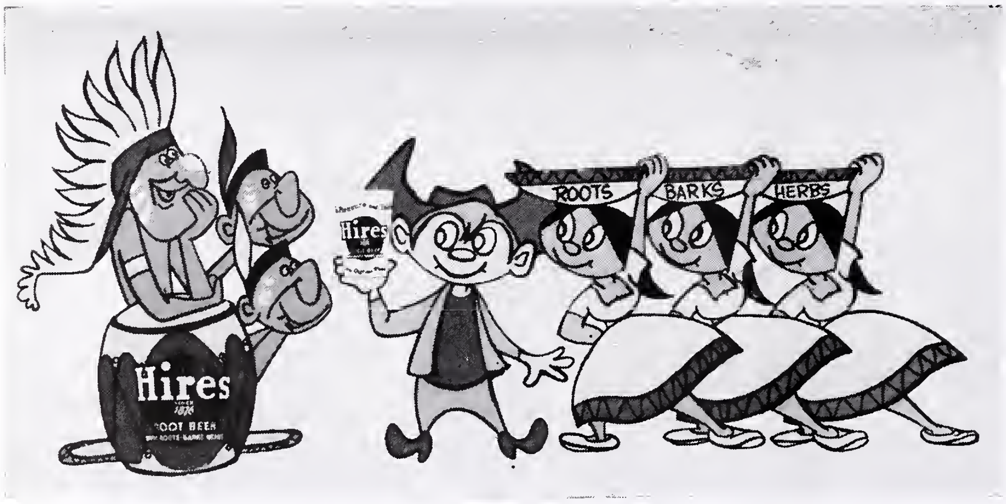
Entry blanks are available at all Cretors' distributors. A committee of judges nationally prominent in the exhibition and popcorn merchandising fields is being selected to screen the entries and select the prize-winning name.

"In selecting Mr. Loewy to design the new machine, Cretors was influenced by his successes with such products as Studebaker, Lucky Strike, Coca-Cola, Greyhound Bus, and American President ocean liners," according to H. E. Chrisman, Jr., director of sales for Cretors. He also said that members of the Loewy organization made an intensive study of popcorn merchandising problems in the theatre lobby prior to beginning actual work on the design of the machine.

"One of their conclusions," according to Mr. Chrisman, "was that popcorn machine design had become so static that the popcorn machine is too often taken for granted. It is more or less accepted as part of the background and therefore too frequently it fails altogether to do its share of calling attention to and merchandising a high-profit impulse item." The new Cretors' unit is designed to be a "real traffic-stopper and provide a glamorous new focal point for concession stand layout," he added.

The Cretors factory in Chicago is producing the new machines at capacity, according to C. J. Cretors, grandson of the founder of the firm, and every effort will be made to fill orders as rapidly as possible, he declared.

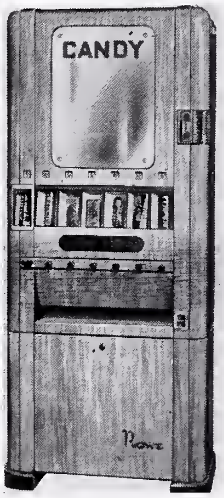
NEW HIRES CARTOON PROMOTES SNACK SALES



The scene above is from a new cartoon trailer designed to stimulate refreshment sales in theatres now being distributed by the Charles E. Hires Company, Philadelphia. Filmed in color, the trailer promotes other snack stand items in addition to Hires Root Beer. It is provided with a series of different "tag" commercials, the company points out, "to fit the requirements of any theatre refreshment service, no matter how Hires or what is sold."

Candy Vending Units With Large Capacities

A LARGE-CAPACITY candy vending machine available in manually-operated seven or eight column models, has been marketed by the Rowe Corporation, New York.



Designated the "Rowe Deluxe Candy Merchants," the machines are equipped with a locked cash box and an automatic change-maker. They are finished in lightwood grain and lighted by fluorescent lamps.

The seven-column model has all its columns interchangeable with 15, 20 or 30 shelves per column. The eight-column model has two columns for gums, mints and Charms, each with a capacity of 50, while the other six columns have 15, 20 or 30 shelves each, allowing for a total capacity of up to 280 bars on the eight-column model and 210 on the seven-column model.

Both models are 12 inches deep, 44 inches high and 28 inches wide. The stands are 12 inches deep, 24½ inches high and 28 inches wide.

New Portion Control For Sweden Freezers

A new ice cream portion control device has been developed by the Sweden Freezer Manufacturing Company, Seattle, Wash., as an accessory to the firm's automatic soft serve freezers. This new control, which plugs into the freezer like a radio tube, is designed to measure out electrically exact-sized servings which have been pre-determined by the operator. It operates through a triple-action footswitch, which permits the serving of either of two sized portions or continuous serving. This is done by toe pressure on one end of the switch for the small portion, on the other end for the larger portion, and on the center for continuous draw. Serving at any stage may be stopped by releasing pressure on the switch.

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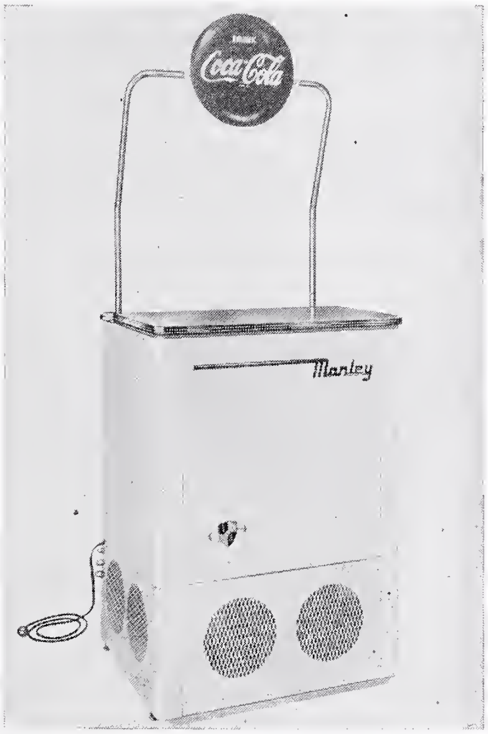
MANLEY PUSH-BUTTON MACHINE



One of two new models of the "Ice-O-Bar" beverage dispenser, recently added to its line of equipment by Manley, Inc., Kansas City, Mo., is this push-button unit, which automatically draws each drink. It is designed to serve both a small and large-size drink, the first with one push of the button; the second by two. In addition an automatic counter lists each drink served to provide an accurate record of the number sold. The machine has a syrup capacity of 12 gallons and is designed to serve more than 1000 7-ounce drinks at a temperature under 40° when the incoming water temperature is 80°. Its dimensions are 45 inches high; 32 wide and 27½ deep. (For a more detailed description of the machine see Motion Picture Herald of July 10th.)

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NEW LITERATURE

An illustrated brochure describing its new shake and malt machine, the "Millshake," has been issued by Mills Industries, Inc., Chicago. The unit is constructed with built-in refrigerated syrup pumps so three flavors (including basic vanilla) may be produced without the operator having to leave the machine. Included in the brochure are complete specifications and tables giving costs and possible profit margins. Copies of the literature may be secured by writing the company (4100 Fullerton Avenue, Chicago 39, Ill.)

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NEW FLAVOR FOR CHARMS

A new flavor in the "Charms" line—peppermint—has been announced by Paul Udell of the Charms Sales Company, Chicago. Called "Cane Mint," the new flavor makes the 14th for this line. It is being offered nation-wide in the usual size and also in a 120-count and is now available, according to Mr. Udell.

•

CARTON FOR GUM PROMOTION

A new counter display designed as a focal point in its promotion of "Dubble Bubble Gum" is now being employed by the Frank H. Fleer Corporation, Philadelphia. The counter carton is forest green with contrasting red and white. The cover opens as a counter display to promote a premium of a two-tone whistle with the

The house is packed for

Nestlé's Bars!

SENSATIONAL NESTLÉ'S CRUNCH BAR
The all-out favorite of the fans— that milk chocolate bar with the crunchy goodness.

NESTLÉ'S NEW COCONUT BAR
Another Nestlé winner— rich milk chocolate, with shredded coconut, for delicious, delightful eating.

PERENNIAL STARS— NESTLÉ'S MILK AND ALMOND
When your patrons think of fine chocolate, these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL"
Nestlés Bars on network TV will reach your customers every single week. Coast-to-coast hookup on 50 stations!

10¢ Crunch, Milk, Almond and Coconut available coast-to-coast —5¢ Crunch, Milk and Almond available except on West Coast. All sizes packed 100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.
2 William St., White Plains, N. Y.
NESTLÉ'S CRUNCH MILK CHOCOLATE
NESTLÉ'S COCONUT MILK CHOCOLATE

purchase of five pieces of gum. The Fleer comic character "Pud" is pictured in a red and white striped beanie and shirt blowing on a whistle. A white panel tells the story: "Free . . . Two-Tone Whistle with 5 pieces."

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NEW ICE MACHINE

An automatic ice-making machine designed to produce thousands of tiny ice cubelets ⅝-inches in size has been marketed by the Frigidaire Division of General Motors Corporation, Dayton, Ohio. It is claimed that the cubelets cool faster and last longer than crushed, chipped or flake ice. The machine is said to make approximately 200 pounds of 20,000 cubelets per day.

•

DR. PEPPER SALES UP

A 25% increase in fountain division sales of the Dr. Pepper Company, Dallas, Tex., has been reported for the first six months of 1954 by Leonard Green, president.

•

COUNTER STOOL ANNOUNCED

A restaurant stool that has a form fitting seat with a contour back rest, designed to "offer table comfort at the counter," has been announced by the Chicago Hardware Foundry Company, Chicago. Equipped with a rubber cushion seat, the stool has back braces extending from the seat to the top of the back rest for maximum strength. The stool base is of solid cast construction available in chrome, porcelain enamel, solid bronze or anodized aluminum.

Tripling Snack Sales

(Continued from page 3-R)

necessary to draw a certain amount and store them in a deep freezer in order to get past the peaks of intermission. The equipment purchased to prepare them was a Sweden freezer. The shakes are sold at 15c for a 9-ounce cup and 25c for a 14-ounce cup, using the same cups and lids as for cold drinks.

Although there is a sales tax in Michigan, Mr. Tuttle does not collect it. This practice is not only a "good-will" builder, he has found, but it eliminates the handling of pennies by the cashier.

And certainly to be counted as a further stimulant of good-will is Mr. Tuttle's practice of meeting his customers himself by working behind the refreshment stand. On weekends his wife also helps out there.

WINS PROMOTIONAL CONTEST

In a contest sponsored by the Perfo Mat and Rubber Company, New York, to devise the most effective new scheme for promotional use of its rubber mats (called "Perfo Adver-Mats"), Paul Little, cup vending sales head for the Pepsi-Cola Company, received the first prize, an M. G. English auto, the keys to which he is shown receiving above from British starlet Jo-Ann Clarke. Mr. Little's prize winning idea: To use the rubber mats in front of vending machines and refreshment stands. Note the mats promoting Pepsi-Cola which Miss Clarke is standing on. Perfo's contest was open to all advertising, promotion and publicity men desiring to enter it.

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• ***If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).***

Ref. No.	Page No.
1—THE COCA COLA COMPANY	1-A
2—CRETORS CORPORATION	2-R-3-R
3—HENRY HEIDE, INC.	5-R
4—THE NESTLE COMPANY, INC.	7-R

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name .... **Theatre** ....

Address ....

FOR GENERAL INQUIRY:

• ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter dispensers
103—Candy bars
104—Candy Specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Popping oils
122—Scales, coin-operated
123—Soda fountains
124—Soft drinks, bottle
125—Soft drinks, syrup
126—Showcases
127—Vending carts
128—Warmers, buns, etc.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 7,291 playdates.

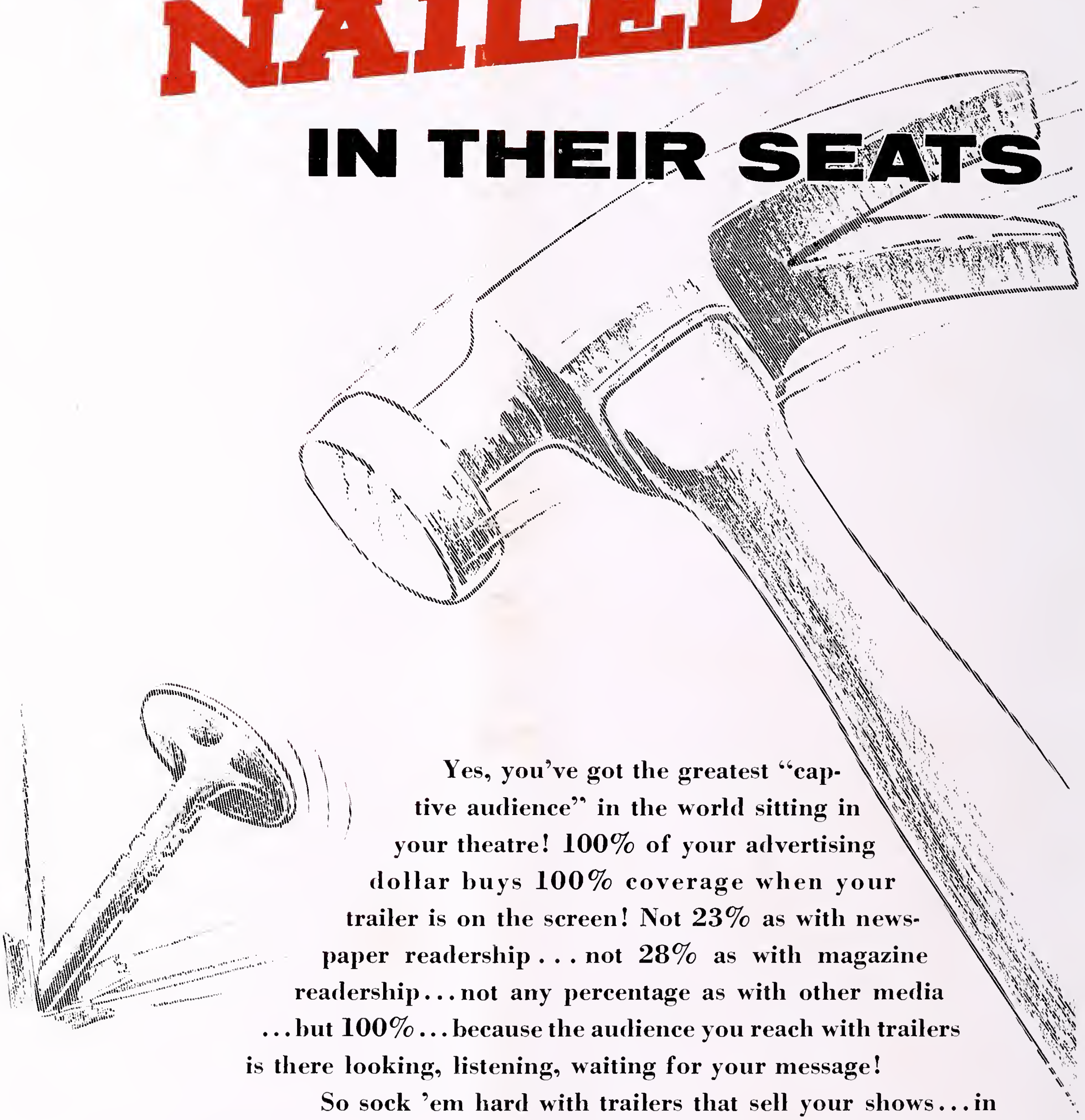
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	–	3	3	18	12
Adventures of Robinson Crusoe (U.A.)	1	6	–	–	–
Alaska Seas (Par.)	–	–	7	16	17
Arrow in the Dust (A.A.)	–	2	10	8	1
*Bad for Each Other (Col.)	–	2	4	15	7
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	1	6	9	5
Beachhead (U.A.)	–	12	23	21	5
Beat the Devil (U.A.)	19	2	3	15	15
Best Years of Our Lives (RKO reissue)	2	3	9	23	14
Black Horse Canyon (U-I)	1	8	10	8	–
*Border River (U-I)	1	11	34	14	4
Boy from Oklahoma (W.B.)	20	20	36	30	11
Carnival Story, The (RKO)	7	16	14	7	8
Casanova's Big Night (Par.)	–	1	10	22	31
*Cease Fire! (Par.)	–	7	13	20	9
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (W.B.)	14	27	24	9	6
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Crazylegs (Rep.)	–	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	28	12	4
Crime Wave (W.B.)	–	–	5	7	6
Dangerous Mission (RKO)	–	2	12	15	6
Demetrius and the Gladiators (20th-Fox)	13	5	2	–	–
Dial M for Murder (W.B.)	4	42	13	12	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	5	3	11	2
Drums Across the River (U-I)	–	13	25	5	–
Duffy of San Quentin (W.B.)	–	–	1	6	6
*Eddie Cantor Story (W.B.)	4	44	47	14	20
Elephant Walk (Par.)	14	32	12	2	–
Executive Suite (MGM)	10	32	38	20	6
Fireman, Save My Child (U-I)	–	2	5	7	12
Flame and the Flesh (MGM)	–	7	23	24	7
*Forbidden (U-I)	–	2	29	22	9
*Forever Female (Par.)	8	3	15	23	30
French Line (RKO)	8	17	6	3	–
Garden of Evil (20th-Fox)	9	6	1	–	–
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
*Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	115	51	9	4	–
Golden Mask (U.A.)	–	–	3	2	3
*Go, Man, Go (U.A.)	9	20	11	4	2
Gorilla at Large (20th-Fox)	–	–	1	4	1
Great Diamond Robbery (MGM)	–	9	12	19	7
†Greatest Show on Earth (Par. Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	16	23	7	2
Heidi (U.A.)	3	1	6	–	6
Hell Below Zero (Col.)	–	7	9	6	–
Hell and High Water (20th-Fox)	32	20	7	–	1
Hell's Half Acre (Rep.)	–	1	16	3	5
High and the Mighty, The (W.B.)	14	3	–	–	–
*Highway Dragnet (A.A.)	–	3	4	2	2
*His Majesty O'Keefe (W.B.)	14	25	34	45	19
Hondo (W.B.)	87	50	19	2	5
Indiscretion of an American Wife (Col.)	–	1	1	3	3
It Should Happen to You (Col.)	2	3	24	12	22

	EX	AA	AV	BA	PR
Jesse James vs. the Daltons (Col.)	4	15	12	9	3
*Jivaro (Par.)	–	5	17	24	6
Johnny Dark (U-I)	1	10	8	3	1
Johnny Guitar (Rep.)	20	17	17	–	1
*Jubilee Trail (Rep.)	–	5	27	23	13
Julius Caesar (MGM)	9	15	4	–	–
King of the Khyber Rifles (20th-Fox)	24	15	11	1	3
Knights of the Round Table (MGM)	16	36	6	3	9
†Knock on Wood (Par.)	2	–	4	–	–
Little Caesar (W.B. Reissue)	7	2	2	12	3
Long, Long Trailer, The (MGM)	100	84	10	1	1
Long Wait, The (U.A.)	–	7	2	1	1
Lucky Me (W.B.)	1	7	13	30	5
Ma and Pa Kettle at Home (U-I)	41	56	23	4	6
Mad Magician, The (Col.)	–	1	5	2	3
†Magnificent Obsession (U-I)	7	–	–	–	–
Make Haste to Live (Rep.)	–	1	3	3	3
Man Between, The (U.A.)	–	3	5	4	3
Men of the Fighting Lady (MGM)	5	10	24	5	1
Miami Story, The (Col.)	–	3	15	7	3
Money from Home (Par.)	9	54	19	6	2
Naked Jungle, The (Par.)	3	35	24	13	5
New Faces (20th-Fox)	7	1	4	7	4
Night People (20th-Fox)	22	9	21	3	1
Overland Pacific (U.A.)	–	–	6	2	3
Paratrooper (Col.)	2	32	46	26	5
Paris Playboys (A.A.)	–	2	3	–	2
Personal Affair (U.A.)	–	–	2	–	5
Phantom of the Rue Morgue (W.B.)	16	6	17	10	5
Pinocchio (Disney-RKO Reissue)	27	13	11	8	1
Playgirl (U-I)	–	–	10	9	21
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	16	12	3	7
Prisoner of War (MGM)	1	5	14	3	3
Public Enemy (W.B. Reissue)	–	4	3	11	3
Quo Vadis (MGM Reissue)	10	24	18	10	5
Racing Blood (20th-Fox)	–	–	5	–	8
Rails into Laramie (U-I)	1	1	19	17	4
Red Garters (Par.)	1	9	25	27	14
Rhapsody (MGM)	1	20	13	22	10
Ride Clear of Diablo (U-I)	4	8	33	7	5
Riders to the Stars (U.A.)	–	1	7	11	3
Riding Shotgun (W.B.)	–	8	17	22	3
Riot in Cell Block 11 (A.A.)	–	9	42	18	2
River of No Return (20th-Fox)	50	8	12	–	2
Rob Roy (Disney-RKO)	–	3	18	16	13
Rose Marie (MGM)	23	11	13	1	2
Saadia (MGM)	–	1	9	25	28
Saskatchewan (U-I)	21	56	57	8	7
Secret of the Incas (Par.)	1	5	14	12	3
She Couldn't Say No (RKO)	–	3	20	26	12
Siege at Red River (Fox)	–	6	19	15	3
Silver Lode (RKO)	–	1	7	4	1
Southwest Passage (U.A.)	–	–	6	7	3
Student Prince (MGM)	4	4	8	5	–
Tanganyika (U-I)	–	4	4	5	3
Taza, Son of Cochise (U-I)	4	8	26	11	8
Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	8	8	7
Three Coins in the Fountain (20th-Fox)	27	29	2	1	–
Top Banana (U.A.)	–	2	7	13	25
Untamed Heiress (Rep.)	–	2	–	8	1
War Arrow (U-I)	–	35	48	16	6
Wicked Woman (U.A.)	–	3	6	1	3
Wild One (Col.)	1	22	14	6	4
Witness to Murder (U.A.)	–	4	6	3	3
Yankee Pasha (U-I)	1	16	35	19	6
Yellow Tomahawk (U.A.)	–	–	10	2	1

YOU HAVE 'EM NAILED IN THEIR SEATS



Yes, you've got the greatest "captive audience" in the world sitting in your theatre! 100% of your advertising dollar buys 100% coverage when your trailer is on the screen! Not 23% as with newspaper readership . . . not 28% as with magazine readership . . . not any percentage as with other media . . . but 100% . . . because the audience you reach with trailers is there looking, listening, waiting for your message!

So sock 'em hard with trailers that sell your shows . . . in advance . . . from your screen. Trailers that sell your special events, contests . . . trailers that sell what you want to sell!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

AUGUST 21, 1954

MOTION PICTURE HERALD

Showmen listen to
patrons, consult the
records and select—

The Stars of Tomorrow

REVIEWS (In Product Digest): DRAGNET, A BULLET IS WAITING, SECURITY RISK, THE LITTLE KIDNAPPERS, KHYBER PATROL, PARIS INCIDENT

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas. $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

"While 'SEVEN BRIDES' delights the nation,
Get ready for a new sensation—
Your till will sing a tingling tune
With Leo's mighty
'BRIGADOON'"

(From Coast to Coast the burning topic:
"The stage Hit now is CinemaScopic!")

BOX-OFFICE FORECAST BY TRADE PRESS:
"Topnotch business in all situations."—*M. P. Daily*
"Robust at box-office."—*M. P. Herald*
"Sure of financial success."—*Showmen's Trade Review*
"Theatre-goers will flock to the picture."—*Boxoffice*
"Certain of a welcome at boxoffices."—*M. P. Exhibitor*

Hoot Show Mon, It's Better Than The Broadway Success!

M-G-M presents in

CINEMASCOPE

and **COLOR!**

"BRIGADOON"

Starring

GENE KELLY · VAN JOHNSON

CYD CHARISSE

With

ELAINE STEWART

BARRY JONES · ALBERT SHARPE

Screen Play, Book and Lyrics by

ALAN JAY LERNER

Music by **FREDERICK LOEWE**

Color by **ANSCO**

Directed by **VINCENTE MINNELLI**

Produced by **ARTHUR FREED**

Available in Magnetic Stereophonic,
Perspecta Stereophonic or Optical 1-Channel

NEXT AT RADIO CITY MUSIC HALL
(Although it seems that "SEVEN BRIDES" will play forever!)

BIGGEST FRIDA

Watch Warners' New Y
Atlantic City pre-releas
for Sgt. Joe Friday's firs
feature-length sensatio

JACK WEBB

WARNERCOLOR

'Frank' is in it too!
BEN ALEXANDER
as Officer Frank Smith

WITH RICHARD BOONE ANN ROBINSO

Y IN HISTORY!

ork, Chicago and

e send-off now

n!

THE NEVER-TOLD TRACK-DOWN OF THE RED SPOT CRIMINALS—A STORY SO BIG IT HAD TO BE TOLD ON THE WIDE, WIDE SCREEN!

DRAGNET

RITTEN BY
RICHARD L. BREEN A MARK VII LTD. PRODUCTION PRODUCED BY STANLEY MEYER DIRECTED BY JACK WEBB DISTRIBUTED BY WARNER BROS.

YOUR WISH IS OUR COMMAND, MR. SCHLANGER!

In Response To Exhibitor Requests
20th Century-Fox Announces A

FREE CINEMASCOPE
SHORT SUBJECT ON
"THE MIRACLE OF STEREOPHONIC SOUND"

"IT SHOULD BE MADE AVAILABLE TO BE SHOWN TO THE PUBLIC."
—Ted Schlanger
Stanley Warner, Phila.

In response to hundreds of exhibitor requests, we are making available for public showing a special CinemaScope Technicolor short subject developed from the opening section of our recent demonstration reel on **THE ADVANCING TECHNIQUES OF CINEMASCOPE.**

This one-reel subject affords a clear, informative and fascinating explanation of 4-track magnetic stereophonic sound. Using actual scenes from CinemaScope productions, it vividly illustrates the enhancement qualities of 4-track stereophonic sound and its benefits over any other sound system.

"THE MIRACLE OF STEREOPHONIC SOUND" is certain to be enthusiastically received by your patrons and will arouse wide-spread interest and laudatory comment. It will do a tremendous public relations job for you. And **IT'S FREE!**

TELL YOUR PATRONS ABOUT GENUINE 4-TRACK MAGNETIC STEREOPHONIC SOUND!

This CinemaScope Short Subject explains it in detail!

IT'S FREE!

Available Aug. 26! Get in touch now with your 20th branch manager.

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 8

August 21, 1954

Stars of Tomorrow

WHATEVER may be said for or against the "star system," there is no doubt that the American audiences as well as audiences throughout the world "make" stars. This is true because the theatre patron becomes attracted to a particular player and wishes to see him or her again and again in different roles. This star drawing power continues as a potent factor in the business of motion picture production and exhibition. Early recognition of coming stars of the first magnitude means much at both the studios and at theatre box offices.

Exhibitors of the United States and Canada for fourteen years have been spotlighting promising screen personalities in The HERALD's "Stars of Tomorrow" poll. The accuracy of the predictions of the exhibitors in the past attests to how much in touch the average good showman is with his customers.

This year the list of "Stars of Tomorrow" is headed by Miss Audrey Hepburn. Congratulations and best wishes to her and the other promising young men and women of the screen. The motion picture industry will be following with keen interest the story of 1954's young players who follow in the wake of the many previous winners who became top-flight stars. Some of this year's "Stars of Tomorrow" already are important marquee names.

■ ■ ■

Exploding Code Taboos

WRITING last week in a column syndicated in the Los Angeles "Tidings" and a number of other newspapers, John A. Vizzard "exposed" several taboos erroneously attributed to the Production Code. Mr. Vizzard, a member of the Production Code Administration, said: "The Code is the victim of a school of silly mythology . . . . for instance, there is a widely circulated notion that it places a time limit on kisses—as though moral equations could be reduced to mathematics. There is the notion that the Code forbids the showing of married couples in a double bed. And there is the damaging myth that it insists that all crime and sin be punished within the framework of the picture, thus eliminating the need for hell."

The most serious of all the myths in Mr. Vizzard's view, is "that the Code is a despoiler of originality in screen stories, and of the freedom that is required by searching artists to create truly grown-up plots that will lure the mature audience back into the theatres." He pointed out that one measure of maturity is the measure of restraint used in telling stories built around "meaty" themes and not the amount of gory sex or crime or cruelty depicted.

It would be constructive if critics of the Production Code would—in the words of the late Al Smith—"take a look at the record" rather than continue to perpetuate silly myths.

■ ■ ■

VistaVision's First Feature

AN event of industry-wide interest is the first showing of "White Christmas," the first VistaVision feature, to be held in Hollywood August 23rd. Both the film and the formal presentation of the process will be reviewed in the next issue by the Herald's Hollywood editor, William R. Weaver. Test demonstrations which Paramount has conducted both in the United States and in principal capitals abroad during the past several months have generated a great deal of exhibitor enthusiasm for the bright and sharp big-screen images achieved in VistaVision. There have been so many demands by producers for the horizontal running camera that camera manufacturers have not yet been able to meet all requests.

"White Christmas" will have its world premiere engagement at the Radio City Music Hall starting probably late in October. That run should be a landmark in the progress of the new screen techniques.

■ ■ ■

Columbia's Gems

THERE is no better example of the results of good picture making than the splendid financial progress of Columbia Pictures. Two years ago that company's gross was under $60,000,000. This week Harry Cohn, president, announced that the gross for the year ended in June exceeded $75,000,000. Moreover, a fine beginning has been made for the 1955 fiscal year with such attractions in release as "The Caine Mutiny" and "On the Waterfront," with "The Long Gray Line," "Phffft" and a number of other strong attractions to come later. Mr. Cohn commented: "The occasional great picture or a grouping of good pictures has made invaluable contributions not only to gross income from year to year, but frequently was to mark the difference between profit and loss in particular years." In the last twenty years since 1934 Columbia's gross has multiplied nearly seven fold. However, at no period in its history did it have available and in production such a list of potential box office champion pictures as at present.

—*Martin Quigley, Jr.*

Letters to the Herald

Progress Is Great

To the Editor:

As long as there is so much frustration concerning the new techniques I would like to give you my version of them.

This is my forty-second year operating a motion picture theatre, having been through just about all of the changes that have been made. I well remember when sound came in there were many doubting Thomases and we received our share of abuse for going for Western Electric, but it had to come, just as color and the other improvements have come. Last February we installed a complete new booth with CinemaScope, four track sound and the rest of it. We put in the very best we could buy.

We have run 12 CinemaScope pictures, seven of them at double the playing time usually given: the others at our regular time. And we have run all of them at advanced admissions. We have been in a newly opened TV area and business has been quite badly off but we will give CS a little boost as it has brought back some of our customers out of curiosity and they have come back for each CS picture.

Personally, we think CS is a great improvement on our old pictures. We like the vastness of CS and we like the fourth track. Our only fault finding with it is that there is not near enough business on this track. We think the producers are passing up a great bet. This fourth track is what distinguishes CS from ordinary wide screen. We believe that all cue music or background music should be on these tracks. And there is a great possibility for more effects than we are getting. We say this, perhaps, because we always used a vast lot of stage effects for years in this theatre and people came from long distances to hear them and a good cue orchestra.

We have personally talked to many people and I mean hundreds, and we would say that 85 to 90 percent of them like the surround speakers. It seems that there has been a lot of argument on this, but we think it has come from managers and not from the public. True, it is a little more work to set and reset them at different times, but we are always at our own show and think that is part of a manager's business.

With more clarity and an escape from the fuzziness in the new CS productions and with a great deal more of music and effects on the fourth track we have no fear of the future for CinemaScope. We think it is a step in the right direction and that it can distinguish itself from all the other new techniques by these two devices. We say this from experiences of the past 12 CS pictures. The ones with most fourth track reproduction were the ones that did the most business. As to music: when the viewer is unable to see where it comes from it should be on the fourth track.

Before we close we would like to say that we have enjoyed The HERALD from the time of its inception. You have a very fine magazine.—*D. R. GOLDIE, American Theatre, Cherokee, Iowa.*

Corn

To the Editor:

What has happened to the corn?

Within the next two weeks our small town theatre will be converted over to wide screen and CinemaScope. Before me is a large chart of our bookings for the next three months and I find we will be feeding our audience everything from the stupendous to the colossal. In yesterday's "Kansas City Star" editorial page, was a three-column write-up of the massive productions that are being filmed with "cast of thousands" all over Hollywood. Most every company is lined up for this.

Then I got to thinking. Most of the changes we are making out of money we earned several years ago and have hoarded for the time when we would have to rebuild the show or quit. Recently we played a late Judy Canova film to 50 per cent above average grosses. What has happened to the old reliable "corn" releases that were the life of the small town show? Bob Burns, the Weaver Bros. and Elvira, Gene Autry and Frog Burnette and the regular Judy Canovas. Somewhere if we keep our show going we are going to have to have down-to-earth shows along with the big spectacle shows being produced in Hollywood. We have run all the old "corn" shows over and over and they are worn out. Give us some new series like the Kettles, maybe a William Bendix series and what would be wrong with the proper vehicle using old Smiley Burnette himself. He can do anything.

Corny people will have to have some corn or they will wither away.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, M.*

Women's Pictures

To the Editor:

We need more women's pictures, less sex and violence. Look at the soap operas and learn. Blackball some of those out-of-line morally stars. Let's have some publicity about the good of Hollywood, and less of the bad.—*North Carolina Exhibitor.*

Advertising

To the Editor:

Advertising emanating from the producers is too stereotyped—very litle originality. So much is spent on production and distribution—so little on merchandising effectively.—*Chicago Exhibitor.*

WHEN AND WHERE

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 23-24: Allied States Association, board meeting, Greenbrier Hotel, White Sulphur Springs, West Virginia.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary". convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

August 21, 1954

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On the Horizon

WARNING

A "mild" form of censorship of motion picture advertising copy has been instituted by the St. Paul "Dispatch-Pioneer Press" following protests from readers over layouts used for RKO's "French Line" in its one and only appearance in the city. "We hope that the theatremen themselves will take care of this problem," W. H. Roth, advertising manager, said, but we intend to look at every piece of copy that comes through and reject those which we believe to be unduly suggestive or bordering on obscenity."

ADAPTABLE

"What aspect ratio do you want?" can become a standard query in exchange-exhibitor dealings any time now, as far as technological practicability is concerned. For the Gottschalk Micro Panatar installed last week at the Technicolor laboratory in Hollywood enables a distributor to make, from a single negative, positive prints ranging in screen-proportion from 4-to-3 to 3-to-1, and two major studios began using it forthwith pending installations of counterparts in their respective plants.

DIVORCE

There will be two "Loew's" companies by the month's end. The "divorcement" demanded by the Federal consent decree, finally will have occurred. There will be new officers for the film and for the theatre company. New York report is that Nicholas M. Schenck, now Loew's president, will head the film company; and that Joseph R. Vogel, now vice-president heading theatre operations, will become theatre company president. Meanwhile, at the New York headquarters, offices of the distribution and theatre departments are being separated.

PROUD "BRIDES"

There is no end to the records for a good picture. MGM's "Seven Brides for Seven Brothers" in 25 days at the Radio City Music Hall, New York, racked up $700,000. This is the largest amount taken during such a period, in the history of that theatre.

INTERESTED

The industry is interested in its group life insurance plan, the Council of Motion Picture Organizations said this week, from its New York office. It has received hundreds of replies to its 6,500 questionnaires.

RKO AGAIN

Rumors regarding the possible sale of RKO Pictures or RKO Radio Pictures were set stirring again in New York Tuesday following the arrival from the coast of three top representatives of Howard Hughes. Coast arrivals were: C. J. Tevlin, vice-president in charge of the studio; Tom Slack, Mr. Hughes' personal attorney, and Ross Hastings, attorney and assistant secretary of RKO Radio Pictures. Conjectures were that the three are working on an appraisal of RKO Pictures assets. There were denials all around. Mr. Slack said his visit was on personal business. Mr. Tevlin said his visit was in regard to studio matters.

HOW

Bob and Ray, radio-television personalities whose talents currently are cast in the form of an early morning New York disc jockey program, the other a. m. interviewed a gentleman they described as the head of Sqaw Man Pictures, an outfit which specializes in making old movies for television. It's really quite simple, the gentleman explained: Films are shot with a special lens to give them a faded look. All recording is done in a large hall which achieves that sought-after, stale echo effect, while in the processing the sound track is so fixed that it never is quite in sync with the movements of the actors' lips. After all this, the SMP chief added, the sound track is re-recorded to add the omnipresent hum of a small motor. The total effect, he said proudly, is indescribable.

Floyd E. Stone-William R. Weaver-Vincent Canby -Mandel Herbstman

"A STAR IS BORN" is ready. Warners' biggest picture will open with unusual, fanciful fanfare the evening of September 30 at the RKO Pantages, Hollywood. The star, of course, is Judy Garland. And, as you see, the picture is in CinemaScope.

This week in pictures

GREETING at the Warner studio, to star Alan Ladd and director Delmer Daves, on their return from Arizona location for "Drum Beat." In array are Steve Trilling, producer Jack M. Warner, Mr. Ladd, executive producer Jack L. Warner, Mr. Daves, and William Orr.

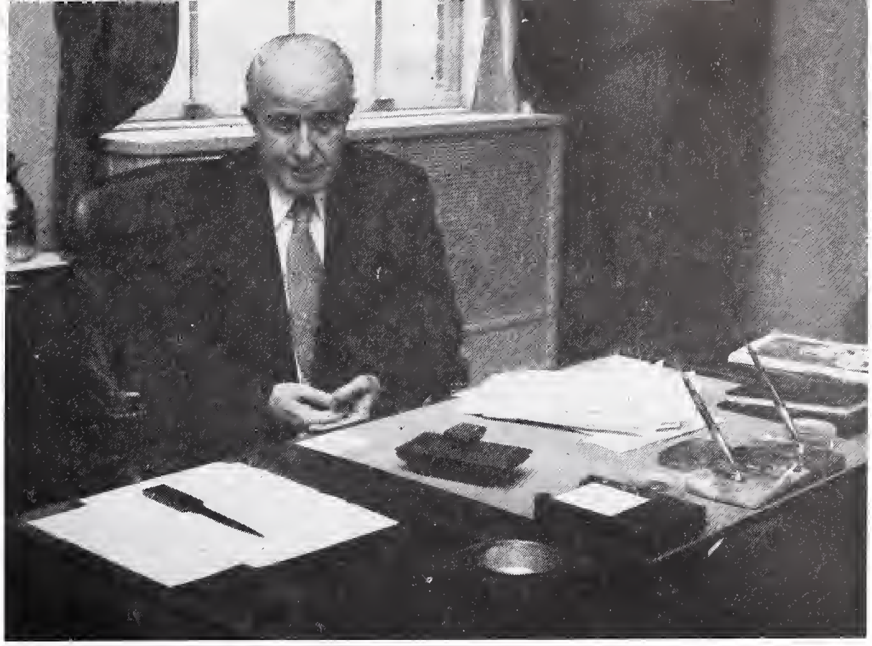
URGING SUPPORT for the Jimmy Fund cancer drive, sponsored by New England theatres, Connecticut governor John Lodge, seated, issues a statement. With him, drive co-chairmen I. J. Hoffman and Harry Feinstein.

DAVID LIPTON's contract as vice-president of Universal Pictures, has been extended from 1955 to 1958. His salary January 1 goes from $1,000 weekly, to $1,100. In 1956, it becomes $1,200; then it will be $1,300. Mr. Lipton supervises advertising and promotion.

ANNOUNCING THAT Perspecta-Sound may be used by all studios without payment of royalties. The scene in the Loew's New York headquarters Tuesday morning, as Arthur Loew, right, Loew's International president, and C. Robert Fine, inventor, told of the decision. See page 12.

by The Herald

THIS IS THE GROUP which will attempt to make "Night of the Hunter" a best selling film, as it was a best selling novel. Seated, Paul Gregory, left, producer; Robert Blumofe, United Artists Coast operations vice-president. Standing, director Charles Laughton, and actress Evelyn Varden, and stars Robert Mitchum, Shelley Winters, and Billy Chapin.



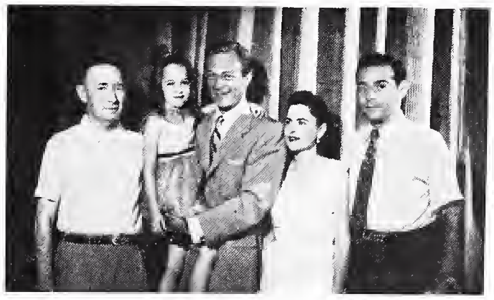
by The Herald

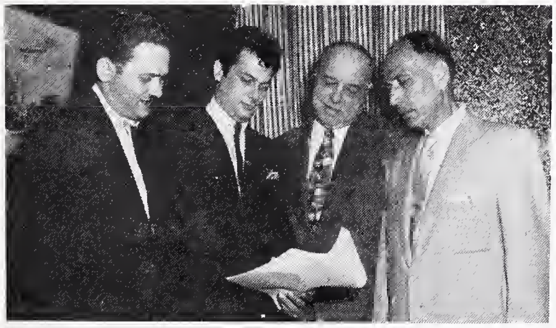
E. S. GREGG, at his desk the other day in New York headquarters of Westrex, Western Electric's export division, which Mr. Gregg now heads. He was elected president, succeeding Frederick W. Bierwirth, retiring. Mr. Gregg came to Western Electric in 1926, as a statistician. Since 1941, he's been Westrex vice-president and general manager. He also is director of Breskin Publishing, Industrial Magazine Service, Modern Packaging, and other corporations.

ON THE SET of Paramount's "We're No Angels," Kenneth R. Giddens, left, of Giddens and Rester Theatres, Mobile, Ala., and his two daughters, watch as star Aldo Ray points out things of interest.

ON THE SET of Paramount's "To Catch a Thief," producer-director Alfred Hitchcock, right, and star Cary Grant, left, are hosts to Harold B. Lyon, manager of the Paramount Theatre, Kansas City, and his wife and daughter Betsy.

ON THE SET of Allied Artists' "Target Earth," Mart Colle, left, and his family. Mr. Colle is president of Colle Theatres, Rosenberg, Texas. Actor Richard Denning holds Mr. Cole's daughter Rita; Mrs. Cole is at the right with producer Herman Cohen.





AT THE OPENING of Universal-International's "Black Shield of Falworth" at the Grand Theatre, Chicago: Lou Berman, branch manager; Tony Curtis, who made a personal appearance; Van Nomikos, president of the Van Nomikos circuit; and George Nikolopulos, the theatre's manager.

PRIZEWINNERS, below. The red carpet treatment in Hollywood was given the other week by National Theatres to six midwest managers who are outstanding showmen. Below, Joe Ruddick, Jerry Hayes, Harry Bills, managers; Elmer Rhoden, Fox Midwest chief; Charles Skouras, NT president; manager Bill Souttar, district manager Leon Robertson, manager Ray Monzingo.

CIRCUIT SHOWMANSHIP. Opening of the new $1,000,000 Fox Theatre, Portland, Ore., was given some of the hoopla ordinarily accorded a picture world premiere. See page 21. Below, Hollywood personalities as they left for the opening: Olga San Juan, Edmund O'Brien, Van Heflin, Edward Arnold, Toomy Noonan, Carole Noonan, Merle English, Jay Robinson, Mala Powers, Johnny Ray, Sheree Price, Rex Allen, and, kneeling, Don Crichton and Jeff Richards.

NATIONAL THEATRES INC.
Cinemascope Special
the Californian
WESTERN AIRLINES
Californian

Herald Photo by Floyd E. Stone

ALLIED LEADERS PLAN STRATEGY

THE MEN WHO MET this week in New York with sales chiefs of the major companies — and whose report and recommendations will guide next week the deliberations of the National Allied States Association board meeting at White Sulphur Springs, West Virginia. The picture above was taken at the "strategy" session Tuesday, as the men prepared for their meetings the next day and Thursday. They descended those days upon the sales managers meeting in each of their offices. They asked questions, and presumably had offerings of their own, on such subjects as print shortages, the terms asked for rentals and percentages, clearances, and all the other trade practices which are the meat and drink of discussion and the life blood of the business.

The men above are Abram F. Myers, general counsel; Nathan Yamins, of Fall River and Boston; Wilbur Snaper, head of the New Jersey unit and a past president; Ben Marcus, now president, and also a leader of the Wisconsin organization and Jack Kirsch, of Chicago, head of Illinois' independent showmen.

Allied's board meeting will be all of next week at the Greenbrier Hotel in White Sulphur Springs, and coincides with the annual meeting of the West Virginia unit of the national organization.

MGM's J. Robert Rubin To Retire August 30

J. Robert Rubin, Loew's vice-president, announced Wednesday he will resign August 30, the date of Loew's divorcement. He said he has no business plans but that he needs a "little rest" after 40 years in the industry.

Holiday Theatre in New York Names Majors in Trust Suit

Michael Rose, owner of New York's Holiday theatre, a Broadway house, brought suit last week against eight major film distributors alleging discrimination in the allocation of first run pictures. The action was filed in the United States District Court for the Southern District of New York against Loew's, Inc., Paramount Film Distributing Corp., L. C. F. Film Corporation, Universal Film Exchange, RKO Radio Pictures, Warner Brothers, Columbia Pictures and United Artists. Mr. Rose maintains that the defendants have conspired to discriminate against his theatre in its operations by refusing it access to first run exhibitions of the higher grade of product in favor of other theatres in the same section of the city. The plaintiff asked that the defendants be enjoined from continuing the conspiracy and that it be awarded appropriate damages.

Boasberg Joins Fred Schwartz; Branson RKO Sales Manager

Charles Boasberg, RKO general sales manager, resigned this week to join American Production and Distribution Corporation, headed by Fred Schwartz, president of Century Theatres, New York. Walter Branson, RKO general foreign sales manager and formerly assistant general sales manager, succeeds Mr. Boasberg Monday as head of world-wide distribution for RKO. James R. Grainger, RKO president, said he appreciated Mr. Boasberg's desire "to join an enterprise where he will participate in the profits," and that he and the RKO personnel wished Mr. Boasberg much luck. It is understood in New York that Mr. Schwartz's enterprise will announce its product plans next week.

Dickinson Sells Topeka House

The Ritz theatre, Topeka, Kansas, owned and operated by Dickinson Theatres since 1944, has been sold to William Bradshaw, a Topeka accountant and former theatre manager.

Perspecta Available Without Fee

Effective immediately, Perspecta stereophonic sound will be made available on a royalty-free basis to motion picture producers in the United States and overseas, it was announced in New York Tuesday by C. Robert Fine, inventor of the system and president of Perspecta Sound, Inc., and Arthur M. Loew, president of Loew's International, who sponsored the development of Perspecta. The "compatible" single-track optical system, which can be played over existing single horn equipment or through two or more horns for stereophonic effect, already has been adopted by MGM, Paramount and Warners.

Perspecta thus agrees to waive the producers' fee hitherto charged of $1,000 per feature and $100 per reel of shorts, and to issue the royalty-free licenses subject to two conditions. These are, said Mr. Fine, agreement to use the trade name, Perspecta Stereophonic Sound, and adherence to the technical standards for Perspecta established by the Research Council.

He said that MGM, Paramount and Warners "urged the move with Perspecta as its contribution to the furthering of much-needed standardization of sound in the industry."

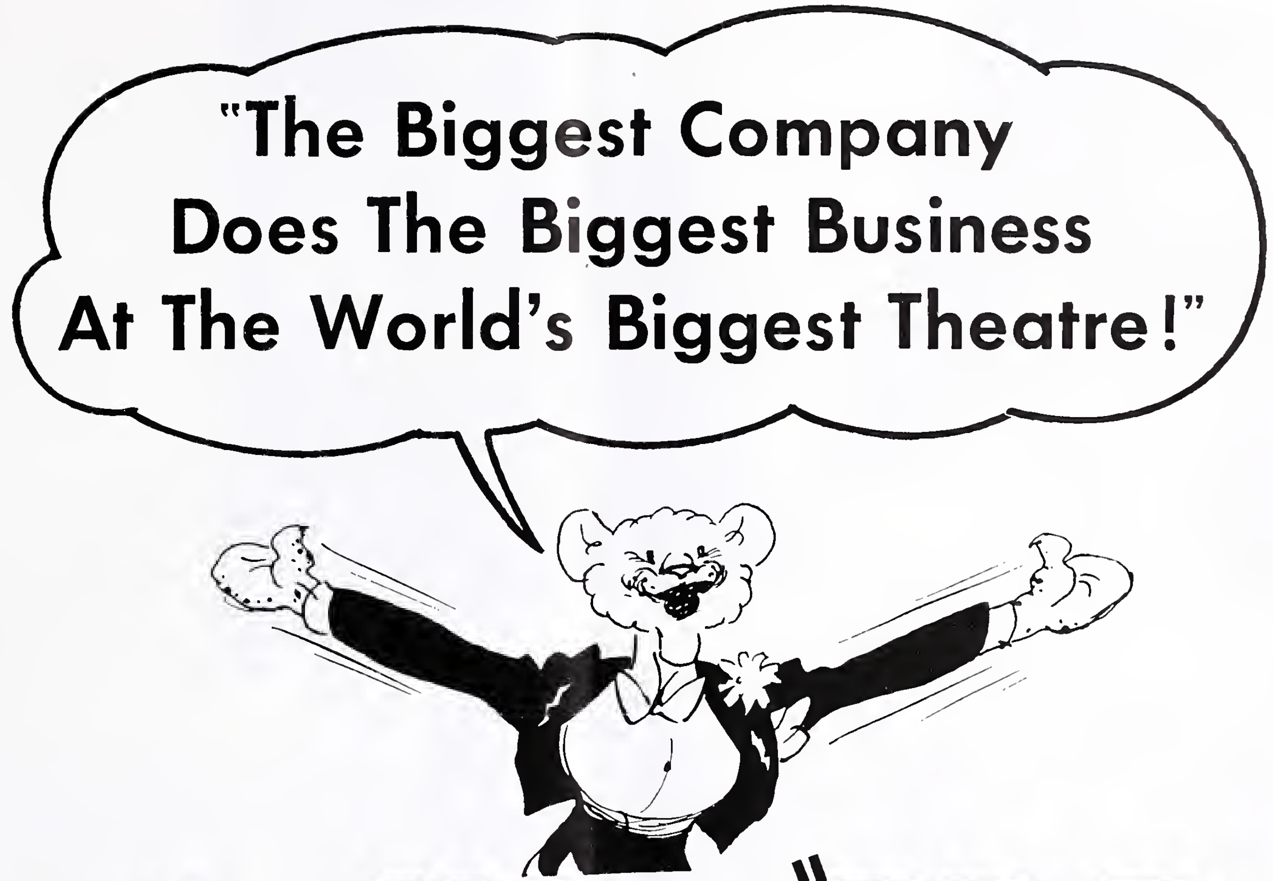
Thirteen manufacturers, eight abroad and five in the United States, have been licensed to produce the Perspecta integrator units, which are available through theatre equipment dealers all over the world.

Eastman 24-Week Net Shows 25% Increase

ROCHESTER: Consolidated net earnings of the Eastman Kodak Co. for the first half of 1954 (24 weeks ending June 13) were $28,134,192, an increase of nearly 25 percent from $22,531,833 in the first half of 1953, it was announced by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

The net earnings are equal to $1.60 a share on 17,401,845 common shares outstanding. This compares with $1.28 a common share in the first half of 1953 on 17,365,289 shares then outstanding. The increase in net earnings was due primarily to the removal of the excess profits tax, it was said. Consolidated sales were $278,132,132, down about three percent from the first half of last year's record high. Earnings before taxes were $59,919,674, down 15 percent from $70,338,544, last year's first-half figure.

The decrease in earnings before taxes, it was said, was due to a rise in costs and expenses resulting largely from lower volume in some lines—and increased wages, employee benefits, advertising, and other expense.


"The Biggest Company Does The Biggest Business At The World's Biggest Theatre!"

BLESS THOSE "BRIDES"!

In Radio City Music Hall's 21½ year history nothing like M-G-M's "SEVEN BRIDES FOR SEVEN BROTHERS"! Imagine!

Biggest 1st Week's Gross *(Holiday or Non-Holiday)*. Biggest 2nd Week's Gross *(Holiday or Non-Holiday)*. Biggest 3rd Week's Gross *(With exception of M-G-M's own "Rose Marie" playing Easter Week)*. Biggest Three Week Gross *(Holiday or Non-Holiday)* AND STILL GOING LIKE WILDFIRE!

⋆

AND IT'S JUST AS BIG NATIONWIDE!

106% of "MOGAMBO"

152% of "EXECUTIVE SUITE"

131% of "LONG, LONG TRAILER"

⋆

Next Music Hall Sensation: M-G-M's "BRIGADOON"!

THE STARS of tomorrow, leading off with, at the left, four of the top-rated. Left, upper, Audrey Hepburn; right, upper, Maggie McNamara; left, lower, Grace Kelly; right, lower, Richard Burton.

EXHIBITORS NAME

The Stars of Tomorrow

by JAY REMER

MISS AUDREY HEPBURN, the awardwinningest gal of 1954, now adds another laurel to her already overflowing stack. She's been chosen the Number One Star of Tomorrow in The HERALD'S annual poll.

The exhibitors of the country, both circuit and independent, in the aggregate voted for the following nine runners-up to Miss Hepburn: Maggie McNamara, Grace Kelly, Richard Burton, Pat Crowley, Guy Madison, Susan Ball, Elaine Stewart, Aldo Ray and Cameron Mitchell, in that order.

It is to be noted for whatever it's worth that this is the third year in a row that the distaff side has come out on top in the contest (the previous ones being Marilyn Monroe and Janet Leigh) and the second year running that the ladies have won more Top Ten positions than the men. But the companion poll to the Stars of Tomorrow, the Money-Making Stars, reveals that only twice in its 22 year history have the fair sex outdistanced their male rivals and that was way back in 1933 and 1934. Perhaps this latest surge forecasts further inroads on the heretofore male supremacy.

The hoydenish Miss Hepburn (incidentally, no relation to Katharine) could easily be considered a Star of Today especially in the metropolitan centers where her successes on the stage are equally as fabulous as her lone major film appearance has been. Her designation as Best Actress of the Year by both the Academy of Motion Picture Arts and Sciences and the New York Film Critics adds to that impression.

She could be labeled an international star, having an Irish father and Dutch mother, being born in Belgium, raised partly in England and achieving success in America. She studied ballet when a child and during the war gave underground concerts to raise funds for the resistance movement in Holland. In 1948 she returned to England to continue her terpsichorean

[*Continued on opposite page*]

[*Continued from preceding page*]

studies, auditioned for and won a part in the London production of "High Button Shoes" and was on her way, but slowly. Some fairly large roles in some fairly minor movies ensued along with a fleeting bit in an Alec Guinness starrer. While on location in Monte Carlo for one of these bits of fluff, Colette, the late French authoress, noticed her and immediately offered her the leading role in the Broadway adaptation of her novel "Gigi."

It was around this time also that producer-director William Wyler realized, after catching those brief appearances on the screen, that she was ideal for the romantic princess in his then forthcoming production of "Roman Holiday."

The New York critics opened their unabridged dictionaries for her opening in "Gigi" and let the superlatives fall every other line. She was an instantaneous smash and the darling of New York. But it took a trip to Italy, the perception of Wyler and the innate talent and beauty of our heroine to create the current reputation. Even before dominating everybody's polls and awards, she opened on Broadway again earlier this year in "Ondine" which played to capacity during its entire run. No one, least of all the audiences, would deny that Audrey was responsible almost entirely for such a pleasant condition. Her next picture due for release and already seen and much-admired by the trade press is "Sabrina."

Maggie McNamara came to the movies via a cover on "Life" magazine though much happened during the intervening years. Born in New York City, she started to model while still in school. After graduation, she decided modeling was her forte and went to enroll in the Powers School. The powers-that-be there realized schooling wasn't necessary and sent her immediately to the Powers agency.

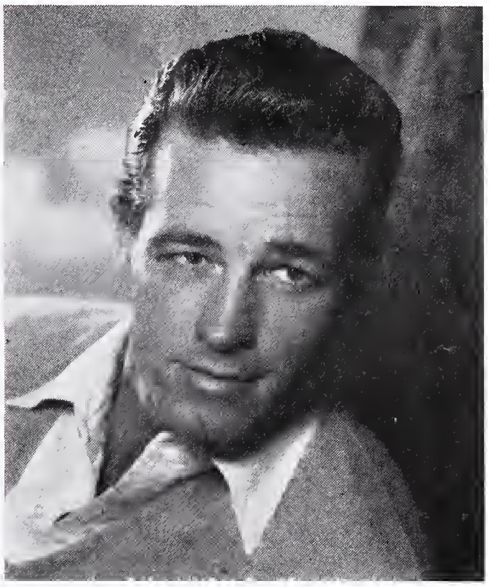
Then the movie offers began to pour in. Never having acted before, she decided to take dramatic instruction. After appearing in one flop in New York, the vagaries of show business brought her to the attention of Otto Preminger, who was casting the Chicago company of "The Moon Is Blue." She was selected for the leading role and played it for 13 months out there and three back in New York.

Although under contract to 20th Century-Fox, her first picture was, quite naturally, the controversial "Moon" for independent movie producer Preminger. She kept pace with cinema veterans William Holden and David Niven for which her home company was surely grateful. Her reward was one of the three lovelies who kept tossing coins in that romantic fountain.

The state of Pennsylvania can be properly proud of their native sons and daughters this year as no less than four of the Top Ten Stars of Tomorrow were born in its confines. The first of this group is a Philadelphia Kelly, Grace of course. She

[*Continued on page 19*]

PAT CROWLEY



GUY MADISON

SUSAN BALL

ELAINE STEWART

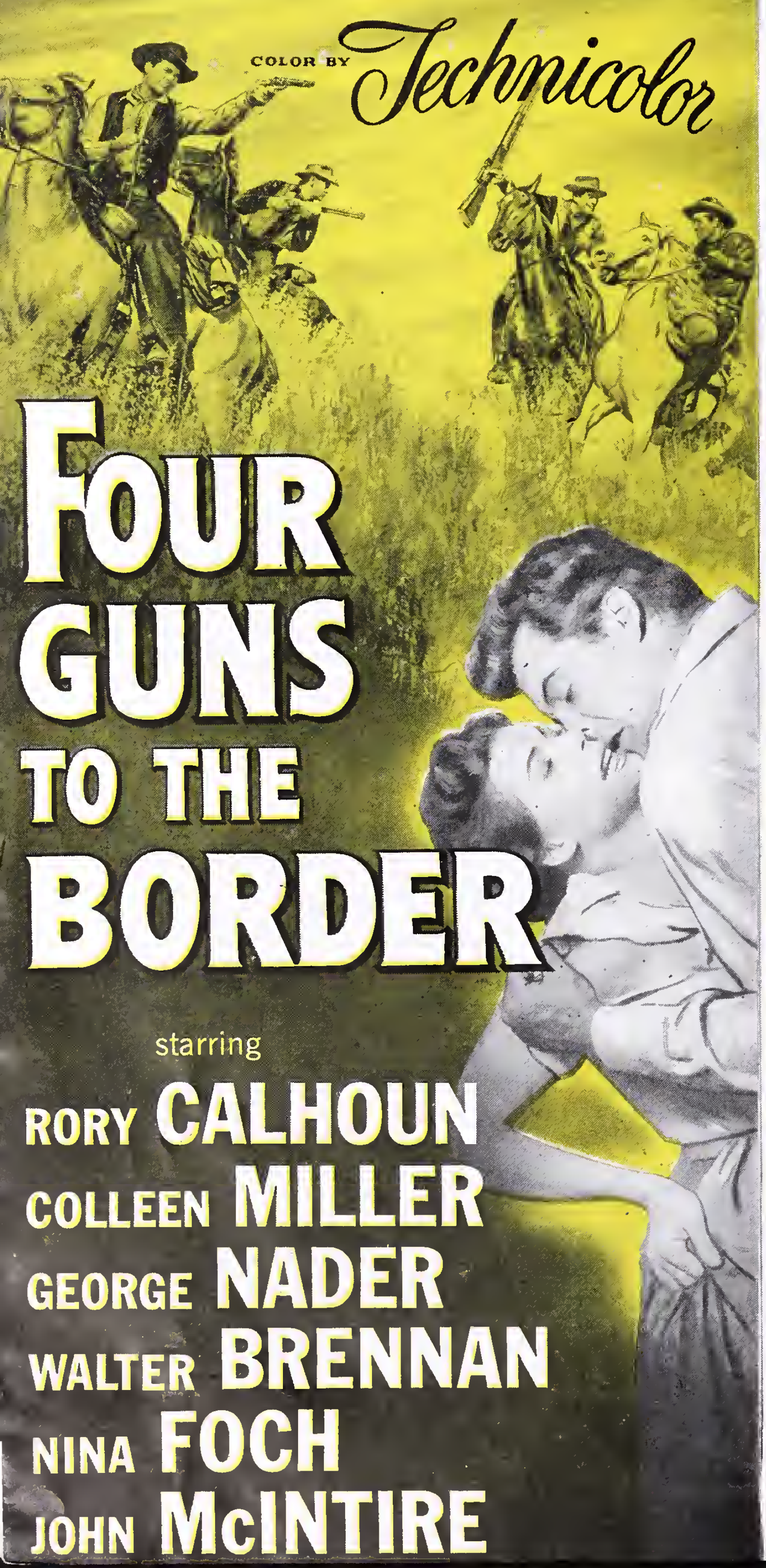
ALDO RAY

CAMERON MITCHELL

FOR THE BIG *Autumn*

THE STORY OF THE CULLY GANG'S
LAST DESPERATE STAND!

COLOR BY *Technicolor*

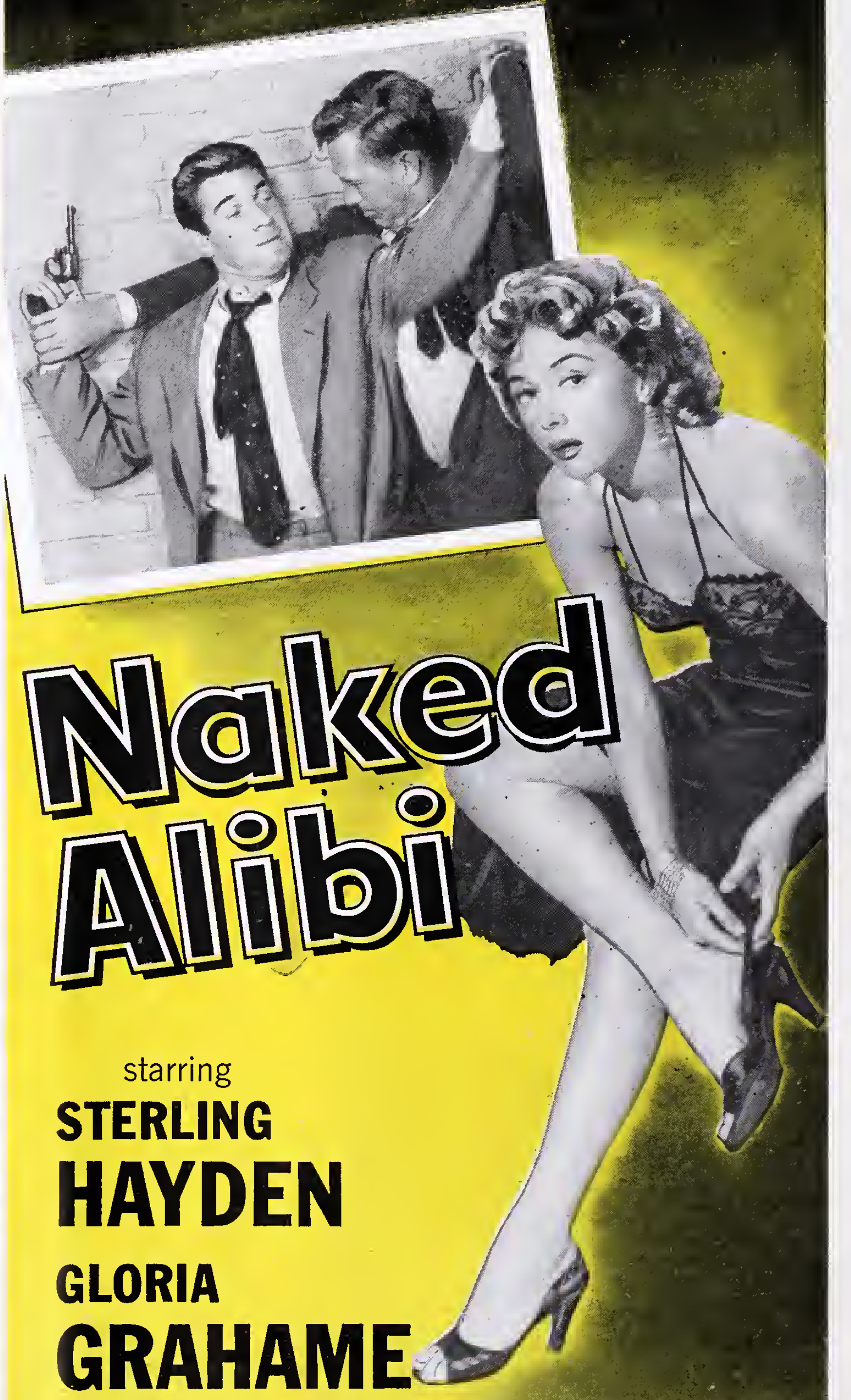


FOUR GUNS TO THE BORDER

starring

RORY **CALHOUN**
COLLEEN **MILLER**
GEORGE **NADER**
WALTER **BRENNAN**
NINA **FOCH**
JOHN **McINTIRE**

WHEREVER THERE'S MURDER
THERE'S A WOMAN LIKE
MARIANNA!



Naked Alibi

starring

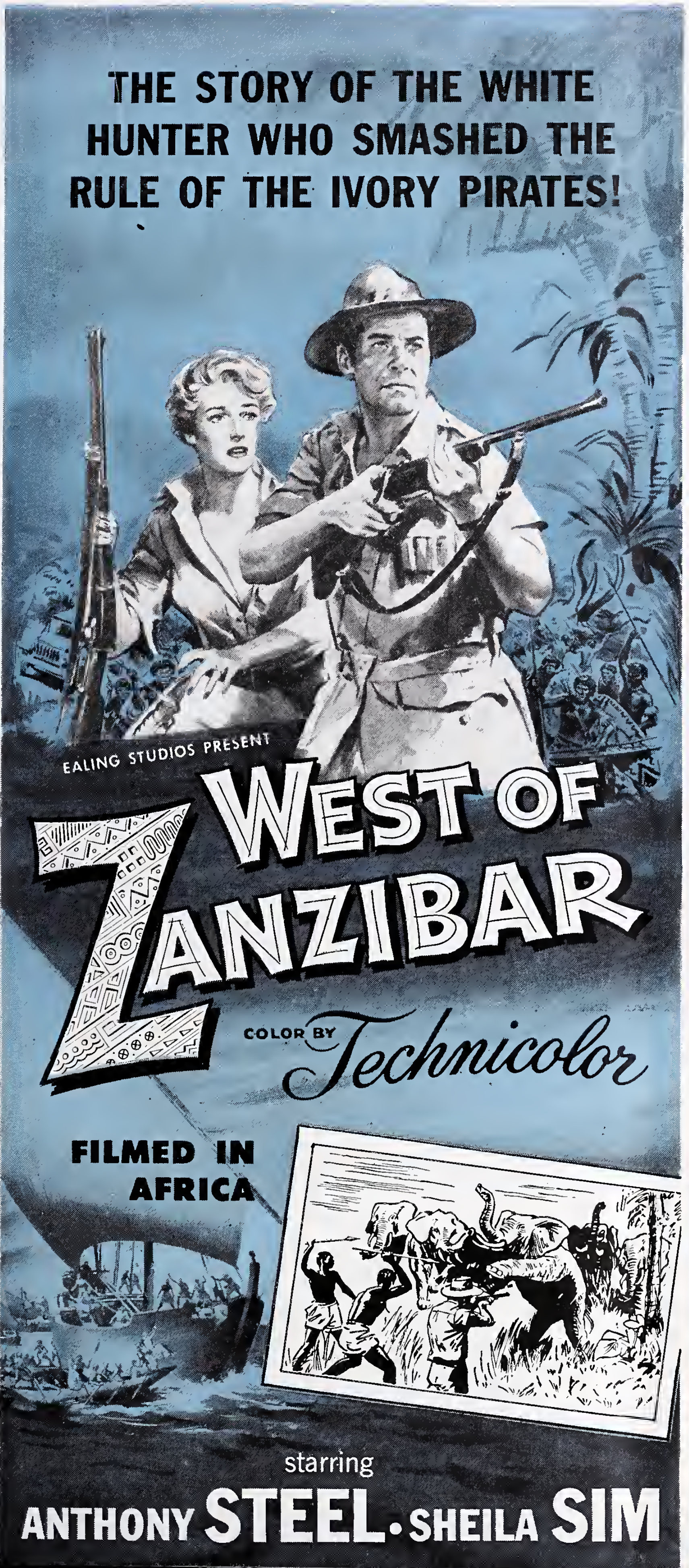
STERLING
HAYDEN
GLORIA
GRAHAME

co-starring

GENE BARRY
MARCIA HENDERSON

Universal International

Box-Office HARVEST *from* UNIVERSAL!



THE STORY OF THE WHITE HUNTER WHO SMASHED THE RULE OF THE IVORY PIRATES!

EALING STUDIOS PRESENT

WEST OF ZANZIBAR

COLOR BY *Technicolor*

FILMED IN AFRICA

starring

ANTHONY STEEL • SHEILA SIM

THAT "MA KETTLE" GAL'S GOT A BRAND NEW FELLA!

"RICOCHET ROMANCE"

starring

MARJORIE **MAIN**

CHILL **WILLS**

ALFONSO **BEDOYA**

PEDRO GONZALES **GONZALES**

RUDY **VALLEE**

Universal International

BENGAL BRIGADE

starring

ROCK HUDSON · ARLENE DAHL

Sensational Star of "Magnificent Obsession"!

co-starring **URSULA THIESS** with Torin Thatcher · Arnold Moss

COLOR BY *Technicolor*

2 COLOR DOUBLE TRUCK ADS

ALL KEY CITY PLAYDATES DURING THE MONTH OF NOVEMBER FOR "BENGAL BRIGADE"

will be listed in

2 GREAT NATIONAL MAGAZINES

...a readership of **30,000,000!**

LOOK
Issue of Nov. 2

Collier's
Issue of Nov. 12

Bengal Brigade
Technicolor
BENGAL BRIGADE
starring ROCK HUDSON · ARLENE DAHL
co-starring URSULA THIESS ...Torin Thatcher Arnold Moss Daniel O'Herlihy

Universal International

The Ten Winners

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
1. AUDREY HEPBURN	1. Audrey Hepburn	1. Audrey Hepburn
2. MAGGIE McNAMARA	2. Maggie McNamara	2. Maggie McNamara
3. GRACE KELLY	3. Grace Kelly	3. Grace Kelly
4. RICHARD BURTON	4. Richard Burton	4. Pat Crowley
5. PAT CROWLEY	5. Pat Crowley	5. Richard Burton
6. GUY MADISON	6. Guy Madison	6. Guy Madison
7. SUZAN BALL	7. Cameron Mitchell	7. Suzan Ball
8. ELAINE STEWART	8. Aldo Ray	8. Elaine Stewart
9. ALDO RAY	9. Suzan Ball	9. Jeffrey Hunter
10. CAMERON MITCHELL	10. Elaine Stewart	10. Aldo Ray

[*Continued from page 15*]

comes from a family of noted names in various fields of endeavor. Her father was a famous athlete in his youth and was triumphant in several Olympic Games. He is also a local political leader and once ran for mayor. Her brother followed in her father's athletic shoes and her uncle is the Pulitzer prize-winning playwright George Kelly. Grace always wanted to emote and after local stock she studied at the American Academy of Dramatic Art in New York. A play, a movie bit, summer stock and radio and television followed. Her first major film role was in the memorable "High Noon." MGM grabbed her for a long-term contract, shipped her off to Africa for "Mogambo" and gloated as she won a nomination for the Academy Award.

Miss Kelly is probably the most popular unseen actress on the screen today. For within less than the period of one year she has co-starred in six major movies only one of which had been shown to the public at the time of this poll.

"Dial M for Murder" was the film in release which was very rapidly followed by "Rear Window," "The Bridges at Toki-Ri," "The Country Girl," "Green Fire" and "To Catch a Thief." And oddly enough, only "Green Fire" is a product of Culver City.

Unlike Audrey Hepburn, the other native European winner, Richard Burton was a fairly big name in British theatrical circles before he ventured to these shores two years ago for the lead opposite Olivia de Havilland in "My Cousin Rachel." He's a Welshman who lost his Welsh accent and name (Jenkins) because of a high school teacher named Burton who taught him all he could about acting.

While appearing on the London stage at night, he would make films in the daytime, a not unusual custom over there. He's starred in several plays on Broadway and had, of course, the lead in the first CinemaScope production, "The Robe." This is tantamount to stardom as this poll proves and as Fox hopes to prove with the best-seller "The Prince of Players" in which Burton plays the leading role of Edwin Booth, the famous 19th century actor.

Pat Crowley is Pennsylvania's second contribution although from the age of ten she lived in New York. She modeled when a child, attended the High School of Performing Arts and made her professional debut in the road company of "Carousel." Like many of today's current crop of stars, her acting was nurtured in stock and and especially in television. In fact she played opposite another winner, Cameron Mitchell, in a flop play in 1950. It was during her video days that she was rushed to Hollywood for a screen test for the second feminine lead in "Forever Female" for Paramount. She won the role and even before it was released appeared in two additional films, Martin & Lewis' "Money from Home" and the off-beat western, "Red Garters." She's one of Paramount's youngest hopefuls and can you blame them.

To those with a memory, it might seem incongruous for Guy Madison to be voted a Star of Tomorrow in 1954 when he first appeared on the screen ten years ago. But the fates almost made his movie career a flash-in-the-pan and if it weren't for that upstart, television, the handsome young man might only be a memory in the minds of the last decade's teen-agers. While still in service back in the war years, a talent scout saw his photograph which paved the way for one sequence in the all-star Selznick production "Since You Went Away." After his discharge he appeared in several romantic dramas and comedies, but the tightrope of fame had almost snapped. But along came television, Wild Bill Hickok and a horse and a new sagebrush star was born.

The Freres Warner signed him up to star in their second 3-D film, "The Charge at Feather River" and their first CinemaScoper, "The Command." Such confidence was not to be chided at and so the six feet, one inch glamour cowboy is now a Star of Tomorrow—with a horse yet.

No doubt the pluckiest member of this select group is the lovely Susan Ball, Universal-International's contribution. The amputation of her leg at the beginning of this year was certainly no incentive for the continuance of a career as a Hollywood glamour girl or an actress. But with the aid of an artificial limb and a carload of courage, Miss Ball recently went back to work co-starring with Victor Mature in the CinemaScope production, "Chief Crazy Horse."

She was born in Buffalo, moved at an early age to Miami and in her teens proceeded to Hollywood. After graduation from high school, she was a band singer.

[*Continued on following page*]

The Next Fifteen

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11. Lyle Bettger	11. Lyle Bettger	11. Keefe Brasselle
12. Jeffrey Hunter	12. Fernando Lamas	12. George Winslow
13. George Winslow	13. Edmond Purdom	13. Lyle Bettger
14. Fernando Lamas	14. George Winslow	14. Cameron Mitchell
15. Keefe Brasselle	15. Jeffrey Hunter	15. Fernando Lamas
16. Rita Gam	16. Jay Robinson	16. Rita Gam
17. Robert Strauss	17. Robert Strauss	17. Robert Strauss
18. Betta St. John	18. Rita Gam	18. Betta St. John
19. Edmond Purdom	19. Dewey Martin	19. Guy Mitchell
20. Patricia Medina	20. Keefe Brasselle	20. Donna Corcoran
21. Mamie Van Doren	21. Patricia Medina	21. Patricia Medina
22. Dewey Martin	22. Betta St. John	22. Kurt Kasznar
23. Kurt Kasznar	23. Kurt Kasznah	23. Mamie Van Doren
24. Jay Robinson	24. Mamie Van Doren	24. Dewey Martin
25. Jack Lemmon	25. Jack Lemmon	25. Jack Lemmon

Cohn Sees Columbia's Record Year

Columbia Pictures Corp. estimates its gross income for the 1954 fiscal year, ended last June, in excess of $75,000,000, according to an announcement this week by Harry Cohn, president. This indicates a gain of more than 25 per cent over the fiscal year of 1953, the company's previous record high when the gross income reached $60,274,000.

In his statement which reviewed the steady rise of the company the last 20 years, Mr. Cohn said: "We at Columbia realize that throughout the history of the company's growth, the occasional great picture or grouping of good pictures has made invaluable contribution not only to the gross income from year to year, but frequently was to mark the difference between profit and loss in particular years." The announcement added that each year since 1934 when the gross income was $11,178,000, has been a profitable one in the operation of the company.

The statement went on to list the outstanding productions that have become the company's milestone during the past 20 years of progress, from "It Happened One Night" in 1934 until last season's "From Here to Eternity." Mr. Cohn listed the current "The Caine Mutiny," "On the Waterfront," and the forthcoming "Phffft" as the company's leading product for this season and added the company already has a standout for 1955 in "The Long Gray Line."

STATISTICS

The "Cinema" department of "Time" magazine is out last week with a portrayal of Hollywood as gnashing its teeth over the increasing popularity of Italian pictures and, strangely enough, at the same time argues that the quality of Italian films is being ruined by imitating Hollywood. Example of "supporting" statistics: " 'Bitter Rice,' with Silvana Mangano, made almost $8,000,000 in the U. S. alone."

Set Russell's U.A. Film

"Gentlemen Marry Brunettes," a musical, will be Jane Russell's first film for United Artists release, it was announced by Arthur B. Krim, president of U.A. It will co-star Jeanne Crain and will be in CinemaScope.

Fifteenth International Film Festival Opens in Venice

VENICE: The 15th International Venice Film Festival gets underway here Sunday, to run until September 7, with 18 countries including the United States participating. United States entries include 20th-Fox's "Three Coins in The Fountain," MGM's "Executive Suite," and Columbia's "Caine Mutiny" and "On The Waterfront." Paramount's "Rear Window" also will be shown "extra quota." The United States has been represented at every Venice Festival since its founding in 1932 and has carried off more prizes, in aggregate, than any other country.

Wilby-Kincey Official Sees Industry on Its Way Up

CHATTANOOGA: The film industry is experiencing a "wonderful upsurge" and fear of television has practically disappeared, Willis J. Davis, of the Wilby-Kincey Service Corporation, said here last week in an address before a local business club. Mr. Davis said that while 3-D had been a fad, it still has "dramatic possibilities" and that CinemaScope has been highly successful. He credited drive-ins with having created an entirely new audience and with having added 4,000,000 additional seats to the industry.

THE STARS OF TOMORROW

[Continued from preceding page]

The tall (five feet, seven inches) chestnut-haired lovely did not go unnoticed by the talent scouts and made her film debut in 1952 in "Untamed Frontier." Schooled in second leads in such films as "Yankee Buccaneer" and "War Arrow," her newest role is a proud achievement.

Elaine Stewart worked her way into the movies through model agencies and television. This could be assumed as a clear-cut method for breaking into films but coincidence, long a standard feature of Hollywood plots, is playing the biggest part. Ever since second grade in Montclair, New Jersey, the stunning Miss Stewart had longed to be an actress. In 1948 her first step towards this goal was becoming a model with the Conover Agency. Six months later, it was television. Three years later, it was Hollywood. Two years later, it's the Stars of Tomorrow. Next year?

Her first role was in the Hal Wallis picture, "Sailor Beware." Then MGM signed her (all this and Grace Kelly, too) and proceeded to groom her with roles in several of their lesser films. Came a few minute bit in the "The Bad and the Beautiful" and along came stardom. She was most prominent as the gal who came between Richard Widmark and Karl Malden in "Take the High Ground" and she'll soon be CinemaScoped in "Brigadoon."

Perhaps the most unique leading male voice in Hollywood belongs to one Aldo Ray. The husky frog voice and the charming grin were originally headed for a political career, but Columbia Pictures changed all that. Born Aldo DaRe in Pen Argyl, Pennsylvania, a little less than 28 years ago, his family moved to California when he was but a tot. He played football in college which indirectly resulted in his straying into movies. While campaigning for constable of Crockett, his brother suggested a trip to San Francisco where Columbia representatives were interviewing football players for "Saturday's Hero." Though not interested, he won the role but returned to his campaign after completing it. He won that too but after eight months of nothing to do, he decided he'd rather continue his movie career.

A contract with Columbia resulted, the lead opposite Judy Holliday in "The Marrying Kind" and a loanout to MGM for "Pat and Mike." This past year he did double duty in "Let's Do It Again" and "Miss Sadie Thompson." He's roaming around other Hollywood lots again this year on loanout having recently completed "Battle Cry" for Warners and "We're No Angels" for Paramount.

Cameron Mitchell, no. 10, also can claim the Quaker State as his home—Dallastown to be exact. As determined as he was to become an actor, so dead set against it was his family which preferred him to become a minister as all the male members had been. So he borrowed a pittance of cash from his high school principal and took off for New York. It took a great deal of time and patience and a number of unrelated jobs before his career as a thespian got beyond the hopeful stage.

He bluffed his way into an interview and reading for the fabulous Lunts and they liked him. He appeared with them until joining the Air Force. Upon his discharge, he looked up an old friend, Richard Whorf, who was then directing at MGM. He was signed to a contract, appeared in several films and then was dropped. Broadway beckoned most beguilingly again with the role of the younger brother in "Death of a Salesman." Stanley Kramer had him repeat the part on the screen and then 20th Century-Fox put him under contract. His roles last year in "Man on a Tightrope" and "How to Marry a Millionaire" led to his first solo starring part in "Gorilla at Large." He'll be seen soon co-starring in one of the studio's real big ones, "Desiree."

THE WINNERS IN CANADA

Our neighbors to the north apparently have almost the exact opinions that exhibitors here have. Audrey Hepburn, Maggie McNamara, Grace Kelly and Richard Burton all duplicated their positions as the top four. Fernando Lamas was a newcomer to the fifth position as was Vittorio Gassman to the tenth. Other "holdovers" were Pat Crowley (sixth), Guy Madison (seventh), Aldo Ray (eighth), and Cameron Mitchell (ninth).

Start Studio Expansion At Republic

Climaxing a three-year improvement program which when completed will total $3,000,000, Herbert J. Yates, Republic Pictures president, this week announced that the studio will embark immediately on a $1,000,000 expansion of lot facilities including a new office building, cutting and projection rooms and technical equipment.

Herbert J. Yates

The additional expenditure is necessitated by Republic's augmented film production schedule for 1954-55, Mr. Yates said. He pointed out that he considered his investment a wise one since general economic conditions in the film industry look encouragingly favorable.

"Last year we completed construction of four additional modern sound stages," Mr. Yates said. "Since then our production program has been revised for large scale production. Bigger pictures take longer to make with resultant tieup of facilities. We will continue our expansion program as conditions dictate," he said.

The company's immediate program of forthcoming films was listed as follows:

"Timberjack," in Trucolor to star Vera Ralston and Sterling Hayden.

"Magic Fire," the life story of Richard Wagner starring Yvonne De Carlo, Rhonda Fleming, Carlos Thompson and Rita Gam. This will be filmed in Trucolor in Munich, Germany by producer-director William Dieterle.

An untitled production to be directed by John Ford as a sequel to his successful, "The Quiet Man."

"Rebel Island," an action romance in Trucolor to be filmed in the Bahamas.

"The Admiral Hoskins Story," drama featuring the exploits of famous Rear Admiral Hoskins.

An historic epoch of Texas, as yet untitled, to be directed by three-time Academy Award winner Frank Lloyd, who will also be associate producer.

Newly completed on the new program and awaiting late summer or fall release are "The Atomic Kid," starring Mickey Rooney and Robert Strauss; "The Shanghai Story," suspense drama, starring Ruth Roman and Edmond O'Brien; "Hell's Outpost," starring Rod Cameron and Joan Leslie; "Trouble in the Glen," a Herbert J. Yates and Herbert Wilcox presentation in Trucolor starring Margaret Lockwood, Orson Welles and Forrest Tucker, and "Tobor," a Science-fiction thriller.

UPTURN SHOWS IN BALANCE SHEETS; WALL STREET GLOWS

by MANDEL HERBSTMAN

The industry's Jeremiahs of despair have been dead wrong again. Dramatic technical improvements and the superior quality of pictures are putting a glow in the financial statements and eliciting the solid backing of Wall Street.

Last Wednesday eight film stocks again soared to new highs. American Broadcasting-Paramount Theatres closed at $20\frac{1}{4}$; Columbia $28\frac{7}{8}$; Loew's $17\frac{3}{4}$; Paramount $34\frac{7}{8}$; Stanley Warner $18\frac{3}{8}$; 20th Century-Fox $24\frac{5}{8}$; Warners $18\frac{3}{4}$; Universal $25\frac{1}{2}$. Republic with $5\frac{7}{8}$ on Monday hit its high for the year. Columbia this week issued its estimated gross for 1954 fiscal year ended June in excess of $75,000,000 and this indicated a gain of more than 25 per cent over the previous year.

A recent statement from Universal for the 26 weeks ending May 1, 1954 showed net earnings of $1,721,000, compared to $1,346,000 the previous year. Warner Bros. last week released a statement showing a nine-month net of $2,536,000 compared with $2,129,000 the previous same period. MGM for the 40 weeks ended June 10, 1954 showed a net of $4,466,376 against $3,185,871 the previous period.

Republic for the 26 weeks ended May 1, 1954 reported a net of $480,393 against $473,150 the previous period. Donald Henderson, 20th-Fox secretary and treasurer recently estimated, before taxes for the company, $16,500,000, saying that 1954 will be the second best financial year in the company's entire history. Paramount's last statement, for the first quarter ended April 4, 1954 showed a net after taxes of $1,404,000 against $1,374,000 for the previous year's period.

Facts are stubborn things, Mr. Pessimist.

Evergreen Opens New Fox Theatre

PORTLAND, ORE.: Hollywood stars, civic dignitaries and local celebrities were on hand here last week for the Friday night invitational opening of Evergreen Theatres' new 1,536-seat Fox theatre. National Theatres' chief Charles P. Skouras was host at the gala affair, including an hour and a half stage show, witnessed by some 6,000 persons, outside the theatre.

On their arrival in the city, Mayor Fred L. Peterson welcomed the visiting stars, including Edward Arnold, Van Heflin, Rex Allen, Johnny Ray, Edmond O'Brien, Olga San Juan, Mala Powers and Jeff Richards. The theatre, said to be the first in the country especially built to accommodate the wide screen ratios, boasts a CinemaScope screen 65 feet wide and 32 feet high. It also is the first theatre to be built in Portland in 26 years.

Following the opening night screening of 20th-Fox's "Broken Lance" and an all-star stage show, Mr. and Mrs. Skouras were hosts at a supper dance for the visitors. Manager of the Fox is Oscar Nyberg, with Don Hassod as his assistant.

Judge Denies Dismissal of Schine Contempt Charges

BUFFALO: Federal Judge John Knight last week denied a motion asking dismissal of criminal contempt charges brought by the Government against Elmer Lux, Buffalo Common Council president, and two officers of Schine Chain Theatres, Inc. The judge also denied a motion to dismiss several contempt charges against the other individuals, the Schine chain and eight other corporations. The contempt accusations arose from Government charges that the Schine chain violated a 1949 anti-trust judgment.

Legion Approves Four of Five New Productions

The National Legion of Decency this week reviewed five pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "The Detective," "Duel in the Jungle" and "Khyber Patrol." In Section II is "Voice of Silence," with the note that the classification "is applicable only to prints shown in continental U.S.A." In Class B is "City Stands Trial," because "this film contains material morally unacceptable for entertainment in motion picture theatres."

MGM Names Formato District Manager for Philadelphia

Louis Formato, for the past 11 years branch manager at Philadelphia for MGM, has been promoted to district manager of that office, effective August 23, to succeed Robert Lynch, a veteran of 37 years with the company, who is retiring. Charles M. Reagan, Loew's general manager of sales, announced that William A. Madden, city circuit sales manager at Boston, will succeed Mr. Formato as Philadelphia branch manager.

Terry Ramsaye Says

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EXPERT VIEWPOINTS—There are those aspects of the current situation and many of the more audible complaints and protests which are viewed with a certain irony of perspective in the deep insides of the business.

One long experienced friend, who has been all the way through the business from publicity, production, distribution and exhibition writes me to observe: "Exhibitors complain about business and buy new Cadillacs. Producers admit last year's product was not so hot, but are all aglow over the smash hits about to be delivered. Critics, columnists and speakers before ladies clubs know by some strange intuition that the public is clamoring for more realistic and mature pictures while the said public continues to spend its money for 'The Robe' and 'Magnificent Obsession,' paying little attention to some of the more impressive film monuments of maturity.

"New York censors have said it would be bad for our morals to see how buffalos are born. Senators say it would be bad for their dignity to let the newsreels report the McCarthy hearings. So-called foreign experts tell us it's bad for our prestige abroad to show how prosperous or pugnacious we are, and politicians tell us that it's going to be very bad for us if we do not hold a collection for Korea in our theatres."

In a signed article on executive responsibility in "Films in Review," Dore Schary, with very lucid analysis of several aspects of the market, observes that with more spare time available, more entertainment available, customers are more demanding. They want something more discriminating, more provocative and more explosive than old films on TV.

"And they've been getting it, which is why they've been going to the movies again, and why in the last few years motion pictures have been grossing more than they ever did before.

"This has nothing to do with any of the new screen sizes or dimensions or any of the color processes. It has to do only with 'what's it about,' 'who's in it,' and 'how well is it done.'

"A motion picture executive today need concern himself with only those three questions. If he answers them effectively, he and his company will stay in business for a long time."

These observers are not pessimists.

THOUGHT CONTROL—Your editor finds himself under somewhat vigorous critical attack by Mr. Lou Greenspan, Executive Secretary, Motion Picture Industry Council. The subject is my piece a while back entitled "Ben the Belligerent," remarking about Ben Hecht, the playwright and author, currently criticizing some aspects of Hollywood. I ventured to say "that one is not disposed entirely to disagree with him." Mr. Greenspan in a recent letter, reproduced in The HERALD, seems to think that I ought to disaprove of Mr. Hecht entirely because he apparently does.

Mr. Greenspan quotes with especial heat my reference to Mr. Hecht as "so capable a contributor to the cultural, literary and moral nature of some of our most exciting pictures."

I still contend, regardless of what might be assumed as Mr. Hecht's intent, that he has given point by high dramatic accent to seriously important aspects of both the motion picture and the total social scene, now so much beset by vicious confusions.

* * *

IN THIS impetuous business where a half dozen changes of a title of a million dollar picture project can be made in the course of a week, it is of interest to observe the deliberation with which changes of name are brought into some aspects of other business. Take for instance the estimable rural monthly, for so many years known as "Country Gentleman." Apparently the publishers consider "Better Farming" a better name for it. Perhaps there was, as we reflect upon it, a touch of snobbishness about turning a cover, elegantly entitled "Country Gentleman" to discover your friend and contemporary in his overalls and a dung fork in his hand.

At any rate, gradual changes in the dress of the publication to make it less pretentious perhaps in text but partaking more of the new candour seen in magazines have been under way at least two years. Now the publishers are out with the announcement that: "Starting in September the 'Country Gentleman' begins a gradual change that by the end of this year will result in the official and actual name of this magazine becoming 'Better Farming.'" They are leading the long established readership up to it by easy stages.

SW 39 Week Net Up To $1,494,900

Stanley Warner Corp. and subsidiary companies report for the 39 weeks ending May 29, 1954 a profit of $2,694,900 after deducting depreciation amounting to $2,328,100 but before deducting provisions for Federal income taxes and contingencies. After deducting $1,100,000 for Federal income taxes and $100,000 for contingencies, the net profit was $1,494,900. Included in such profit is a profit of $80,800 arising from the sale of properties.

The net profit for the 39-week period is equivalent to 64 cents per share on the 2,324,337 shares of common stock outstanding after deducting the stock held in the treasury on May 29, 1954.

For the 13 weeks ending May 29, 1954 the consolidated net amounted to $643,500 after deducting depreciation amounting to $849,000 but before deducting provisions for Federal income taxes and contingencies. After deducting $315,000 for Federal income taxes and $25,000 for contingencies, the net profit was $303,500. Included in such profit is a profit of $60,200 arising from the sale of property.

Stanley Warner commenced business March 1, 1953. For the quarter ending May 30, 1953 the company reported a loss of $360,600 after deducting depreciation amounting to $656,300. Included in such a loss was a loss of $258,800 from the sales of property. The net profit for the 13 weeks ending May 29, 1954 is equivalent to 13 cents per share on the 2,324,337 shares of common stock outstanding after deducting the stock held in the treasury May 29, 1954.

Variety Clubs Chief Guest of Omaha Tent

OMAHA: George Hoover, international chief barker of Variety Clubs International, was a special guest of the Omaha Tent No. 16 Variety Clubs at its annual all-industry field day and summer dinner dance Monday, it was announced by J. Robert Hoff, chief barker of the local tent and vice-president of the Ballantyne Co. here.

Heading the special events was the "new technique clinic." The program included screenings of CinemaScope features from 20th Century-Fox and Warner Bros., a demonstration of Perspecta sound and a comparison of anamorphic lenses on the market using duplicate prints of 20th-Fox's "The Broken Lance."

Other events included a golf tournament.

Goldwyn Signs Brando

Marlon Brando has been signed by Samuel Goldwyn to play the romantic gambler role of Sky Masterson in the producer's forthcoming "Guys and Dolls."

"Hey, Jerry

we're hotter than the weather! Exhibitors everywhere are

Color by TECHNICOLOR

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HOLDING IT OVER"

.....NEW YORK...PHILADELPHIA...SAN FRANCISCO...BOSTON...BUFFALO.......
..ATLANTIC CITY...INDIANAPOLIS...ALBANY...NEW HAVEN.....MINNEAPOLIS.......
.....SEATTLE...CINCINNATI...OKLAHOMA CITY...DES MOINES...MEMPHIS..........
..CLEVELAND...WASHINGTON.....DETROIT...TOLEDO...BRIDGEPORT...TRENTON......
.......PORTLAND.....SPRINGFIELD...NEW LONDON...WATERBURY.....READING..........
RICHMOND...NORFOLK...BALTIMORE.....DAYTON...HARRISBURG...WORCESTER...
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Get It From Paramount! And Get Ready For *Your* Holdover! Your Grosses Will Prove That

IT'S THE GREATEST FROM

MARTIN and LEWIS

IA REELECTS WALSH REGIME

President and All Other Officers Get Heavy Vote At Cincinnati Meeting

CINCINNATI: Richard F. Walsh, president of IATSE, and all other incumbent officers were reelected by overwhelming majorities at the close of the union's 42nd convention here last Friday.

Mr. Walsh polled 798 votes against 408 for Roy M. Brewer who had resigned as an international representative of the union a year ago. Margin of victory was virtually the same for general secretary-treasurer Harland Holmden, nine vice-presidents, three trustees and two delegates to conventions of the American Federation of Labor.

Tom O'Brien, M.P., general secretary of the National Association of Theatrical and Kine Employees, told the delegates attending the convention that there must be better understanding between members of the motion picture industries in the United States and Britain.

Others reelected were vice-presidents James J. Brennan, New York; Carl Cooper, Los Angeles; Harry J. Abbott, Philadelphia; Orin M. Jacobson, Tacoma, Wash.; Hugh J. Sedgwick, Hamilton, Ont.; Albert S. Johnstone, New Orleans; William Donnelly, Minneapolis; John A. Shuff, Akron, Ohio, and Miss Louise Wright, Dallas.

Returned to office as trustees were William C. Scanlan, Lynn, Mass.; R. E. Morris, Mobile, Ala., and George W. Brayfield, Denver.

A.F.L. delegates reelected were Thomas V. Green, Newark, and James McNabb, Seattle, Wash. H. W. Lackey of Calgary, Alta., was chosen delegate to conventions of the Trades and Labor Congress of Canada, following his selection by a Canadian caucus. The officers were installed by former international president William F. Canavan.

Mr. O'Brien, in his talk, said that eight of every 10 pictures shown in England are American made, and added that this has caused an unemployment condition there that sees more than 8,000 motion picture people out of work. He stated that an agreement might be worked out where television pictures used in this country would be produced in Great Britain. He told the delegates that he intended to discuss the situation with people in Hollywood and was confident that something could be worked out that would be of equal benefit to both the IATSE and his organization abroad.

In a pre-election report Mr. Walsh declared that the IATSE now has more members employed in TV, including those making TV films, than any other union covering production craftsmen. He warned jurisdictional rivals that any raids upon the Alliance will be retaliated in kind.

***RICHARD F. WALSH,** who again heads the International Alliance of Theatrical Stage Employees.*

Need for Agreement Cited by O'Brien

HOLLYWOOD: Tom O'Brien, M.P., early this week asserted that he would present to the AFL Film Council, at a special luncheon meeting that was to be held Wednesday, the same views on the need for agreement between American and British unions that he expressed last week to the IATSE convention.

He said he would point out to the council that Hollywood's labor stand against American production abroad is "not equitable" and threatens the future welfare of both industries.

Goldstein Productions To Continue

Leonard Goldstein Productions will continue functioning under its present name and will fulfill its 10-picture commitment to United Artists despite the death of Mr. Goldstein, it was announced jointly by Robert Goldstein and Robert Jacks, vice-presidents of the independent company, and Arthur B. Krim, president of United Artists.

The announcement, issued simultaneously in New York and Hollywood last weekend, followed conferences in the New York home office of U. A. among executives of the releasing company and Mr. Goldstein and Mr. Jacks.

Both vice-presidents were long-time associates of the late producer and joined with him in Panoramic Productions as well as Leonard Goldstein Productions.

Under the terms of the original agreement with U. A. Leonard Goldstein Productions is to make 10 films in the 1954-55 season with an estimated negative cost of $10,000,000. Two of these, both produced by Robert Goldstein, are finished and in the cutting rooms: "Black Tuesday," and "Stranger on Horseback." Both will be delivered to the distributing company within the next few weeks.

Plan "Horizon" Musical

HOLLYWOOD: A musical version of "Lost Horizon," one of Columbia's top hits, is planned as an "AA" production for the forthcoming season, executive producer Jerry Wald has announced. All motion picture rights to the James Hilton novel are owned by Columbia which produced a version of the book in 1937.

People in The News

Eric Johnston, president of the Motion Picture Association of America, left Washington for Spokane Monday. He is due East on September 1.

Barney Balaban, president of Paramount Pictures and Mrs. Balaban returned to New York from Europe Monday.

Spyros P. Skouras, president of 20th Century-Fox, left New York for Europe Monday.

Sal Adorno, Sr., general manager of the M and D Theatres, Middletown, Conn., marked his 75th birthday and 50th year in the industry last week.

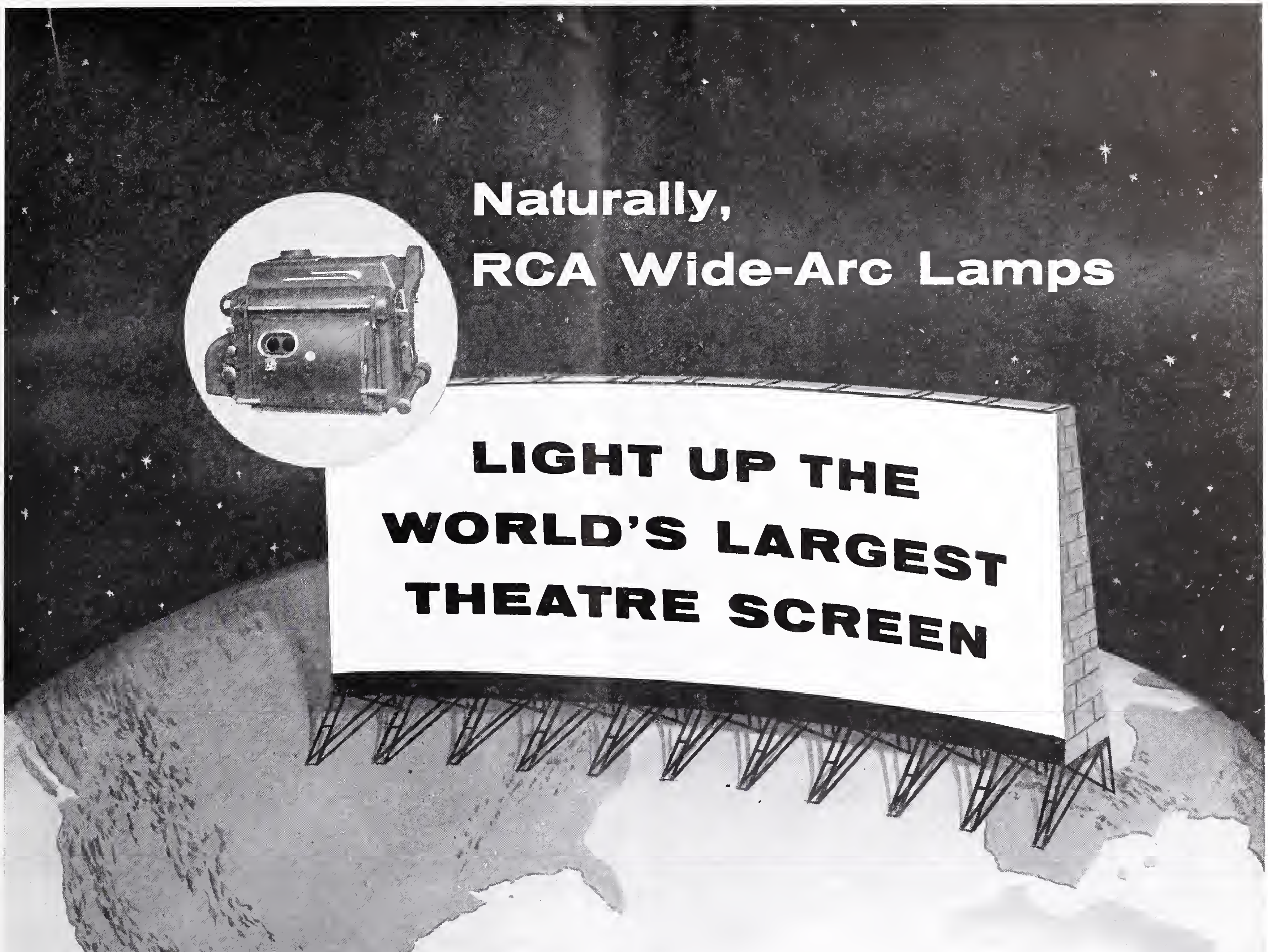
Joseph R. Vogel, vice-president of Loew's, Inc., and Mrs. Vogel, arrived in New York from Europe last Thursday.

Louis Lutz, supervisor for Gran Enterprises, Milwaukee, has resigned to return to Detroit. Harold Janecky has been named to succeed him.

Jack Bain, theatre operator at England, Ark., defeated Paul Godsey by 35 votes for the Democratic nomination for mayor.

Ned Seckler, head of film sales for RKO Pictures in Brazil, arrived in Hollywood at the weekend.

Naturally, RCA Wide-Arc Lamps



LIGHT UP THE WORLD'S LARGEST THEATRE SCREEN

> "We realized at the very beginning that it would require real lighting to illuminate the world's largest screen satisfactorily. For that reason we subjected competitive lamps to cold-blooded, realistic light meter tests.
>
> "Of the lamps tested, only RCA Wide-Arcs were acceptable. We are proud of the Westbury Drive-In because it's the world's biggest. We think it's the world's best because it's all RCA."

Sol Lerner
Westbury Drive-In Theatre,
Westbury, Long Island

RCA Wide-Arc Lamps—the only lamps powerful, rugged and dependable enough to satisfy the world's largest drive-in—also deliver the efficient, *economical* performance the Westbury demands. At this mammoth theatre, or in any far smaller house . . . they give *more light per ampere* than any other projection lamp!

To wide-screen and 3-D presentation, RCA Wide-Arcs bring all the top-performance features typical of any RCA product. For long, efficient operating life, "Instant Acting" ventilating assembly keeps reflector cool and free of carbon dust. Automatic water circulator keeps overall operating temperature down.

RCA Wide-Arcs mean better-than-ever light distribution, thanks to the large, high speed reflector. High-speed positive carbon rotation provides maximum stability. And Wide-Arcs—with either standard high-intensity carbons or Hitex carbons—shave operating costs with their low carbon-burning rate—and special design keeps maintenance costs to an absolute minimum.

Day in, day out . . . RCA Wide-Arc Lamps are *proving* their superiority in theatres across the country—from Maine to Florida; from New York to California; in Illinois; in Nebraska; in Rhode Island; in Texas . . . everywhere. Ask your RCA Theatre Supply Dealer.

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RADIO CORPORATION of AMERICA
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THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 14 were:

Albany: The Caine Mutiny (Col.), King Richard and the Crusaders (W.B.).

Atlanta: Apache (U.A.), Gambler from Natchez (20th-Fox), Living It Up (Par.), Susan Slept Here (RKO).

Baltimore: Broken Lance (20th-Fox 2nd week, The Caine Mutiny (Col.) 4th week, Gone with the Wind (MGM reissue) 4th week, King Richard and the Crusaders (W.B.), Living It Up (Par.) 4th week.

Boston: About Mrs. Leslie (Par.), Broken Lance (20th-Fox), The Caine Mutiny (Col.) 6th week, Gone with the Wind (MGM reissue) 3rd week, Magnificent Obsession (U-I) 3rd week.

Buffalo: About Mrs. Leslie (Par.), Apache (U.A.), King Richard and the Crusaders (W.B.), Magnificent Obsession (U-I), Pushover (Col.) 2nd week.

Chicago: The Caine Mutiny (Col.) 6th week, Knock on Wood (Par.) 2nd week, Living It Up (Par.) 2nd week, Magnificent Obsession (U-I) 4th week, Seven Brides for Seven Brothers (MGM) 2nd week.

Cincinnati: The Caine Mutiny (Col.) 2nd week, Gone with the Wind (MGM reissue) 3rd week, Three Coins in the Fountain (20th-Fox) 4th week.

Columbus: Broken Lance (20th-Fox), The Caine Mutiny (Col.).

Cleveland: Broken Lance (20th-Fox), The Caine Mutiny (Col.) 3rd week, Knock on Wood (Par.), Living It Up (Par.) 3rd week.

Denver: The High and the Mighty (20th-Fox) 3rd week, Living It Up (Par.) Magnificent Obsession (U-I), Valley of the Kings (MGM).

Detroit: The Caine Mutiny (Col.) 6th week, Gone with the Wind (MGM reissue) 4th week, On the Waterfront (Col.), Valley of the Kings (MGM) 2nd week.

Indianapolis: Broken Lance (20th-Fox), Magnificent Obsession (U-I) 2nd week, Seven Brides for Seven Brothers. (MGM) 2nd week.

Hartford: About Mrs. Leslie (Par.), Broken Lance (20th-Fox), Magnificent Obsession (U-I) 2nd Week, Pushover (Col.) 3rd week, Susan Slept Here (RKO).

Jacksonville: King Richard and the Crusaders (W.B.), Living It Up (Par.) 2nd week, Magnificent Obsession (U-I) 2nd week.

Kansas City: The Caine Mutiny (Col.) holdover, Garden of Evil (20th-Fox) 4th week, King Richard and the Crusaders (W.B.)

Memphis: Apache (U.A.), Johnny Dark (U-I), King Richard and the Crusaders (W.B.) holdover, Ring of Fear (W.B.) holdover.

Miami: Apache (U.A.) 2nd week, Gone with the Wind (MGM reissue) 5th week, Magnificent Obsession (U-I), On the Waterfront (Col.).

Milwaukee: Apache (U.A.) 2nd week, Broken Lance (20th-Fox), The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue), 3rd week, Magnificent Obsession (U-I) 3rd week.

Minneapolis: The Caine Mutiny (Col.) 2nd week, Gone with the Wind (MGM) 5th week, Living It Up (Par.) 3rd week, Magnificent Obsession (U-I).

New Orleans: The Caine Mutiny (Col.) 4th week, Gone with the Wind (MGM reissue) 3rd week, Magnificent Obsession (U-I) 3rd week, Pushover (Col.) holdover.

Oklahoma City: Apache (U.A.) 3rd week, Three Coins in the Fountain (20th-Fox).

Omaha: Broken Lance (20th-Fox), The Caine Mutiny (Col.), King Richard and the Crusaders (W.B.).

Philadelphia: Apache (U.A.), 3rd week, On the Waterfront (Col.), Susan Slept Here (RKO).

Pittsburgh: The Caine Mutiny (Col.) 3rd week King Richard and the Crusaders (W.B.).

Portland: The Garden of Evil (20th-Fox), Knock on Wood (Par.) 2nd week, Seven Brides for Seven Brothers (MGM).

Providence: The Caine Mutiny (Col.) 4th week, Duel in the Sun (Selznick), Men of the Fighting Lady (MGM).

San Francisco: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.) 7th week, Hans Christian Andersen (RKO), Magnificent Obsession (U-I) 2nd week, On the Waterfront (Col.), Valley of the Kings (MGM) 2nd week.

Vancouver: Garden of Evil (20th-Fox), Living It Up (Par.).

Washington: About Mrs. Leslie (Par.) 3rd week, Apache (U.A.) 3rd week, The Caine Mutiny (Col.) 5th week, Gone with the Wind (MGM reissue) 4th week, King Richard and the Crusaders (W.B.), Living It Up (Par.) 2nd week, Man with a Million (U.A.) 4th week.

Britain Gets CinemaScope Releases

by PETER BURNUP

LONDON: With an eye obviously on quota for CinemaScope-equipped theatres here, 20th Century-Fox announced plans for the release of the first three British CinemaScope productions.

"That Lady" is planned for a pre-release in London's West End in November and to be made available to CinemaScope theatres immediately afterwards. Produced by Sy Bartlett and directed by Terence Young in Eastman Color the picture stars Olivia de Havilland, Gilbert Roland, Paul Scofield and Dennis Price. It is being made at MGM's Elstree Studio.

Second on the list is "Long John Silver," now filming in the Pacific and starring Robert Newton. It is set for release during the Christmas holiday season. Third is "The Black Prince," now in production by Monogram at ABPC's studio. It stars Errol Flynn and Joanne Dru.

Twentieth-Fox states that it intends to encourage independent British production of CinemaScope films by offering both finance and world-wide distribution to producers of proven merit.

Sidney Bernstein's Granada Theatres are setting an ambitious CinemaScope programme. The circuit has booked "Three Coins in the Fountain" for release around 30 halls. Screenings will start on September 30. Granada anticipates 40 CinemaScope installations by the end of the year.

The growing demand for anamorphic lenses has created a temporary bottleneck here. British Optical and Precision Engineers, Ltd., admits that the rate of lens orders was unexpectedly large and outran production capacity.

▽

Lord Layton has been appointed a member of the Independent Television Authority, the organization which is to run commercial TV. The appointment of Lord Layton, who is 70, brings the membership of the Authority up to the specified maximum of 10, including the chairman, Sir Kenneth Clark. Lord Layton will receive £500 a year.

Lord Layton is vice-chairman of the Daily News, Ltd. (publishers of "The News Chronicle" and "The Star") and chairman of the influential "Economist." He is vice-chairman of the Newsprint Supply Company which services all newspapers this side and a director of the National Mutual Life Assurance Society.

▽

Installation of Cinerama equipment was commenced at the London Casino immediately following the signing of last week's agreements. Equipment is to be imported from the U. S. and includes a screen 70 feet by 30 feet. The theatre has 2,000 seats but it is thought that up to 500 of them will be sacrificed to make room for equipment.

A SALUTE to the Future

PARAMOUNT'S Fortieth Anniversary Drive has that title, deemed by company publicists and executives to be appropriate; and also, coincidentally by industry observers, because of the quality content and departures in approach of the new lineup, symbolic of Paramount's determination to keep its preeminent place in the industry, and of its faith in the future. There also is a word, VistaVision, which will be heard very frequently as the year develops. It is the title of Paramount's "truly compatible and flexible" wide screen system, giving clarity, brilliance, sharpness.

AIR COMMAND, right, is in the VistaVision system.

ULYSSES, below, is actor Kirk Douglas. The picture was made in Italy. So was MAMBO, starring Silvana Mangano, also seen below.

THE SCENES YOU SEE on these pages are from pictures in which not merely quality is emphasized, and also in some instances startling VistaVision; they are from pictures in which appear certain renowned, pre-sold, immensely popular stars. This is a pattern which is no accident. Cogently, Y. Frank Freeman, vice-president in charge of production, puts into words the policy:

"Paramount's confidence in star values on the screen goes back to the inception of the company. More than forty years ago, Adolph Zukor began with the slogan: 'Famous Players in Famous Plays.' In adopting this slogan it has always been the position of Paramount that 'Famous Players' are made by good stories, good direction and good production. It is therefore essential, to maintain star value, that they be coupled with good producers, good directors, good writers and a good production unit.

"Paramount believes that this policy of seeking only the best stories, writers, directors and producers obtainable, has made it possible for the company to have one of the most imposing lists of boxoffice personalities in its history."

And Don Hartman, production supervisor, has this to say about the same subject:

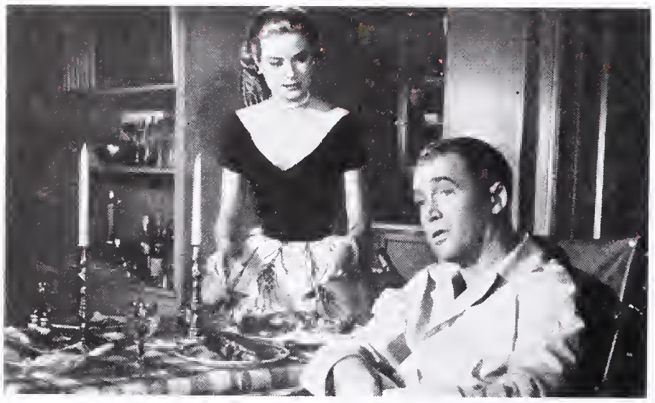
"We have been working under a policy established some time ago in regard to Paramount production. Stories are found and adapted and then we set about finding the star who best fits the role. With a script prepared we are nearly always ready to start a picture in minimum time and if we are able to make the roles attractive enough, we can almost always have our pick of the stars who are constantly searching for roles of high merit. So we are combining the benefits of having some top boxoffice stars under contract and at the same time being able to mix these with the big star names who are free-lancing. As a matter of fact we are constantly after stars to combine with our contract stars to make the best and most attractive picture."

Cecil B. DeMille, a producer you all know, puts in a word or two about this matter—and a notation about his next for Paramount, "The Ten Commandments":

"This is the course I have followed for years—recently in 'The Greatest Show

[*Continued on following page*]

A Paramount Promise



REAR WINDOW, a thriller now breaking records, has lovely Grace Kelly, and James Stewart, above.

SABRINA, right, has Humphrey Bogart, and Audrey Hepburn, seen conversing, and William Holden. THE COUNTRY GIRL, below, stars Miss Kelly and Bing Crosby, both recognizable here, and also Mr. Holden.

on Earth' and currently in preparing 'The Ten Commandments.' While I sometimes have used little-known players if they fitted roles better than established stars, I naturally prefer talent with names.

"We have been fortunate in casting 'The Ten Commandments' to find players with both great ability and boxoffice attraction —Charlton Heston as Moses, Anne Baxter as Nefertiti, Yul Brynner as Rameses II, Cornel Wilde as Joshua, Sir Cedric Hardwicke as Pharaoh Sethi and Vincent Price as the Master Builder. Ability being equal, other roles remaining to be cast will be filled with players of star calibre wherever possible. To do otherwise would be to ignore the known plus value they lend a picture at the boxoffice."

Paramount's promotion program for the coming year will continue along the same proved-successful pattern as before, of intensive concentration on the ticket-selling level.

This policy, established several years back, has been based on the company's realization that the motion picture industry today is in a far more competitive position than ever before, and that publicity, advertising and exploitation activity must be concentrated at the level at which the American family makes the actual decision as to exactly how to spend its entertainment budget.

In line with the Paramount promotion program, there is no such thing as a "gen-

[*Continued on opposite page*]

THE BRIDGES AT TOKO-RI are seen above. The James Mitchener story produced by Perlberg-Seaton, also has Miss Kelly and Mr. Holden, and also Fredric March and Mickey Rooney.

WHITE CHRISTMAS: a typical scene, showing three of the performers, Mr. Crosby, Danny Kaye, and Rosemary Clooney.

[*Continued from opposite page*]

eralized selling approach." Each picture on the schedule is individually analyzed and examined for the specific angles which suggest the most logical selling campaign.

A certain amount of national advertising in national and fan magazines is of course scheduled. But beyond this and trade paper advertising the actual promotion campaigns follow a pattern of regional concentration hitting solidly the area surrounding each key city into which the film has been booked, and spreading outward as the film is booked into outlying areas.

Cooperative promotions are an essential feature of the Paramount plan, for greatest concentration within each area and each key city playdate. Radio and television are also set up on a localized schedule.

The Paramount staff of merchandising representatives is augmented whenever necessary for specific picture promotions, so that each major playdate can have individualized campaigns worked out in collaboration with the local theatre promotion staff.

Shortly before this issue went to press, Irving Berlin's "White Christmas," first motion picture produced in VistaVision, was booked into Radio City Music Hall for an early Fall world premiere.

Interesting sidelight on the announcement regarding the Bing Crosby-Danny Kaye-Rosemary Clooney-Vera Ellen costarrer in Technicolor is that simultaneously came the greatest flood of requests in Music Hall history for reserved seats—from exhibitors in every part of the country, who are so eager to see "White Christmas" that they are re-arranging their own schedules to get to New York for the event.

Already in release in some parts of the country are three pacesetters which have consistently scored in every situation to date. "Living It Up," the Dean Martin-Jerry Lewis extravaganza based on the Broadway stage hit, "Hazel Flagg," has piled up an unbroken record of openings exceeding George Stevens' "Shane," in many of the same theatres in which that opened. "Knock on Wood," the Danny Kaye comedy-romance, has broken every record in every opening to date; and "About Mrs. Leslie," Hal Wallis' production starring Academy Award winner Shirley Booth and Robert Ryan, has been hailed by critics and audiences alike as superlative entertainment, doing phenomenal business.

And, to remember what this article started to say, there are the tremendous films shortly to be released or in release: "Rear Window," "Sabrina," "The Country Girl," "Conquest of Space," "The Bridges at Toko-Ri," "Mambo" and "Ulysses," "Air Command," and "White Christmas." After the latter, every Paramount picture will be in VistaVision.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ERNEST LEHMAN wrote the screenplay for John Houseman's MGM production of Cameron Hawley's novel, "Executive Suite," one of the talking-est and grossing-est pictures of recent date. It was the first Lehman script to reach the screen.

The second Lehman script to reach the screen is "Sabrina," written in collaboration with Samuel Taylor, who wrote the stage play from which it derives, and with Billy Wilder, producer-director of the picture, but "Sabrina" is as un-talkative as "Executive Suite" is gabby. And "Sabrina" is figured by the knowing-est folks who look at pictures regularly around here to do for Paramount next season what the sharply dissimilar "Shane" did last year. The third Lehman script, now in the writing, is for Charles Brackett's 20th Century-Fox production of "The King and I," from the Rodgers & Hammerstein musical version of the Margaret Landon book. What with music all over the place, this one can't ride off to box office victories on a torrential flow of words, as "Executive Suite" did, nor glide to glory on the sustained silences of "Sabrina," but the notion is spreading around Hollywood that Writer Lehman will come up with a method to meet the needs of the filmusical medium also. He's a craftsman.

Grew Up in Show Business

The Lehman career in Hollywood is but two years old. He is a young man—middle 30's—and his vision is long. None of this "next week—television" thinking for him. Not that he despises the stuff, but because he likes the theatrical motion picture better. Better than anything, he gives you to believe, but probably not better, you decide eventually, than the printed word. That's what he started with, and is most at home with still, although firm in the belief that the things a man can do with the printed word can be done as well, sometimes better, or more lastingly, with film and screen. He is well on his way toward convincing doubters of this theory, as witness "Executive Suite," which he made to sound important although basically a story of barely perceptible substance, and "Sabrina," the millionth-or-so version of "Cinderella" and this century's best.

Lehman Career But Two Years

Ernest Lehman didn't drop down into Hollywood like a paratrooper, typewriter in hand, nor hoof it from some hinterland with stars in his eyes. He was born in New York and grew up into the hard world of show business without much indecision, at any point along the way, about where he was going. He became a Broadway publicist and learned the ins and outs of stage production from that intimate vantage point. And early in his professional life he began writing stories for magazines. Hollywood read some of them and bought them. "The Comedian," which George Glass is going to use as his first independent production, is such a story. There were other studio purchases of Lehman stories, for they possessed in uncommon measure the unity that makes a printed narrative the ideal picture property, and finally D. A. Doran, astute story-department head at Paramount studio, brought him West on a writing contract. MGM's John Houseman borrowed him to do "Executive Suite" and this is where we came in.

New to Hollywood

It is a long time, if ever, since a writer came to this over-written town and made the kind of progress Ernest Lehman has made. A long time ago one Orson Welles arrived in a fiery chariot that burned out from under him almost before the natives got used to the glare. One other time a young man named William Saroyan landed, complete with player-piano, and whipped out a common-clay classic entitled "The Human Comedy." But these men were confessed geniuses. Ernest Lehman is a confessed human being, sure about what he's doing and confident that he can do it.

If the Lehman success traces to a single factor, it may very well be to his conviction that tension is the warp and woof of narrative entertainment, in print, on screen, wherever and in whatever dress. He says the best short story is one that opens on a note of conflict, moves steadily forward, in mounting tempo, aggravating the primary conflict, possibly adding others, and rushes on, with no time-outs or breathing-spaces, to its natural conclusion, tragic or happy as the case may be, but never phony. His own stories, he says, often generate so much realism that they are viewed with concern, by some, as regards their suitability, unaltered, for screen use. And he is too sure about their purpose, too confident of their impact, to accept alteration, modification and compromise happily. He is taking steps around this trade hazard. His next job, after "King and I," is at MGM, as a contract writer-director.

◆

THIS WEEK IN PRODUCTION:

STARTED (1)

Strange Lady in Town (CinemaScope; WarnerColor)

COMPLETED (7)

A-A
Target Earth
Dynamite Anchorage

FILMAKERS
Mad at the World

IND.
New York Confidential (Greene-Rouse)

PARAMOUNT
We're No Angels (VistaVision; Technicolor)

RKO
Conqueror (CinemaScope; Technicolor)

U-I
Return of the Creature (3-D)

SHOOTING (27)

A-A
Annapolis Story (Technicolor)
Black Prince (CinemaScope; Technicolor)
Ketchikan

COLUMBIA
Price of Gold (Warwick; Technicolor)
End of the Affair (David Rose)
Women's Prison

FILMAKERS
Crashout

IND.
Oklahoma (R&H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Outsiders (Hammer)

MGM
Prodigal (CinemaScope; Technicolor)
Bad Day at Black Rock (Technicolor)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Blue Horizons (VistaVision; Technicolor)

20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panoramic; CinemaScope; Technicolor)
Desiree (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)

U-I
Captain Lightfoot (CinemaScope; Technicolor)
Foxfire (Technicolor)

WARNER
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; Technicolor)
Land of the Pharaohs (CinemaScope; WarnerColor)

SEVEN pictures were completed and one was started during the week, dropping the over-all shooting level to a still healthy 28.

The new undertaking is "Strange Lady In Town," the property chosen for production and direction by Mervyn LeRoy with which to observe his return to Warner Brothers after a long association with Metro-Goldwyn-Mayer. He has Greer Garson, Dana Andrews, Cameron Mitchell, Lois Smith, Walter Hampden and a great many others in his cast. The subject is an original screen play by Frank Butler and has to dc with life, love and the practice of medicine in the West of 1879. It's being filmed in CinemaScope and WarnerColor.

Announces Scholarship Contest

Following a meeting in Boston last week, the Motion Picture Salesmen's Club's scholarship committee announced that it is sponsoring an essay contest among New England high school students, connected with the motion picture industry, on "the influence of motion pictures in the American way of life." First prize is $300 to be paid towards the college expenses of the winner. The contest runs from November 1, 1954 through January 31, 1955.

Texas Host To Drive-in Owners

SAN ANTONIO: A record turnout is expected here Sunday for the opening of the three-day annual convention of the Texas Drive-in Theatre Owners Association at the Plaza Hotel. New screen techniques, business promotion ideas and tax problems will share the spotlight with a round of lighter activities including cocktail parties, sight-seeing, dinner dances and banquets.

One of the more eagerly awaited events is the talk Tuesday morning by Dr. Frank M. Tiller, dean of the School of Engineering and dean of the Lamar Tech Research Centre, on the results of a 10-month study of the drive-in industry. At the concluding banquet that night Colonel William McCraw will be toastmaster and John Ben Shepperd, attorney general for the state of Texas, will be principal speaker.

Sunday will be given over to a round of pre-convention activites including tours of the city and a "get-acquainted" cocktail party. Monday will start off with registration, an address of welcome by Arthur Landsman, the keynote address of Preston Smith. In the afternoon will be an election of officers, an information panel and open forum, and a talk on promotion by Irving Mack.

Tuesday morning Al Reynolds will moderate a concession forum, which will be followed by a talk on what tax relief means to the industry by Waggoner Carr, state representative. That afternoon James Skinner will talk on the new processes; R. B. Phinney on the benefits from new tax depreciation measures, and Byron Sanders on insurance problems. The final business before the evening banquet will be a special members-only meeting with Claude Ezell as moderator. R. J. O'Donnell will be principal speaker at the Tuesday luncheon at which honorary life memberships in the association will be presented to Mr. Ezell, Colonel H. A. Cole and Harley Sadler.

Sees West Germany Industry Growing

A growing film industry in West Germany was pictured last week by Mitchell Wolfson, head of Wometco Theatres of Florida and a director of Theatre Owners of America, on his arrival in New York from a tour of the Scandinavian countries.

West Germany, said Mr. Wolfson, is building up a strong film industry and its product is making inroads into Holland, Sweden, Norway and Denmark with alarming speed. Those countries still are great fans of American pictures, he said, but West German product appears to have its foot in the door and is making the most of it. American distributors, he added, will have to "work hard" to maintain their position in the northern European markets.

Mr. Wolfson also advised the American distributors to bring their European managers and assistant managers to the United States more often. Some of them, he said, have never been over here and others have come over so infrequently that they lose touch with the home office and production.

Takes Over House in Pittsfield

Edward Scully, a stockholder of Massachusetts Theatres, Inc., has taken over operation of that circuit's State theatre, Pittsfield, Mass. Mr. Scully, the son of John J. Scully, a former division manager for Universal Pictures, was manager of the theatre previously but left to become a salesman for Universal in the St. Louis district.

RKO Will Distribute SuperScope Abroad

RKO Radio Pictures, Inc., will handle the foreign distribution of SuperScope, the new variable anamorphic lens invented by Joseph and Irving Tushinsky, it was announced in Hollywood last week by J. R. Grainger, president of RKO. SuperScope distribution in the U. S. and Canada is being handled by National Screen Service. Walter Branson, RKO general foreign manager, accompanied by Joseph Tushinsky, will leave New York in early September for a series of SuperScope lens demonstrations in Europe, the first three of which will take place in London, Paris and Rome.

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The National Spotlight

ALBANY

Area drive-ins had a phenomenal run of favorable weather, losing no night through rain from June 27 to August 3, according to one distributing company manager. He said there was precipitation a few of the evenings during this period, but no heavy storms breaking before the show began. . . . Fabian's Palace and other theatres in the exchange district first playing "The Caine Mutiny" charged advanced prices. . . ."Magnificent Obsession" was moved to the Ritz from the Strand for a second profitable week. . . . Fred G. Sliter, affiliated with 20th Century-Fox for 22 years and with the industry for more than 40, retired on pension. His successor is John F. Wilhelm, head booker here since 1951 and a Fox employee 11 years. Harold Ironfeld, Jr., recently discharged from the Air Force after a return tour of pilot's duty, is new head booker. Sliter, father of Harold Sliter, Schine circuit zone manager in Lexington, Ky., was feted at a farewell dinner, arranged by Albany Loge, Colosseum of Motion Picture salesmen.

ATLANTA

Betty Landers, Hilda Knight and Monteen Hewatt, of Allied Artists Southern Exchanges, are back after a vacation spent in St. Marks, Fla. . . . In for a visit was Mrs. H. W. Fulwider, Midway drive-in, Anniston, Ala. . . . The WOMPI will hold its annual anniversary dinner at the Atlanta Variety Club August 26. . . . Frank Sparrow, manager of the Ritz theatre, Winter Haven, Fla., is issuing passes to employes of business firms, good for any Monday show. . . .The New Rebel drive-in, Natchez, Miss., owned by the Delta Amusement Co., has opened. The officers are C. P. Morel and James and Willard McCalip, who also own the Star theatre and Star-Lite drive-in there. . . .The DeSota theatre, Arcadia, Fla., will have its CinemaScope ready for opening with "The Robe."

BALTIMORE

Bob Gruver, owner of the New Glen theatre, is vacationing in Atlantic City. . . . Charles Grimes, Stanley Warner district manager, has returned from a southern trip. . . . Jack Barton, manager of the Royal theatre, was vacationing in Ocean City, Md. . . . I. M. and M. R. Rappaport, Town and Hippodrome theatres, were in Philadelphia for a visit. . . . Harry Bowen has resigned at the Mayfair. . . . Arthur Hallock III, son of Paramount manager, Art Hallock, was in on leave from his Air Force base in Salina, Kansas. . . . Elwood Lavin, North Point drive in projectionist, back from a Florida vacation. . . . Mr. and Mrs. Morris Mechanic, New theatre, are back from a New York trip. . . . Jim Huster, Stanley stagehand, has been confined to his home with a heart ailment. . . . Mark Silver, Allied Artists representative, is back at work after recuperating from a heart attack.

BOSTON

The 1954 Jimmy Fund was enriched by $1,700 by the opening night's receipts of the V.F.W. Parkway drive-in, donated by owner Michael Redstone. . . . Al Swerdlove, of Screen Guild Productions, introduced Stanley Hawes, producer-in-chief of the National Film Board of Australia, to the film critics at a breakfast at the Hotel Statler. He spoke to the group about the making of the film, "The Queen In Australia" which Swerdlove is distributing in this area. . . . Sylvia B. Sternburg, daughter of the Robert Sternburgs, district manager for New England Theatres, Inc., has set September 5 for her wedding to George L. Spoll of Mt. Vernon, N. Y. . . . Joseph E. Levine, president of Embassy Pictures Corp., hosted a luncheon in New Haven at Casey's Restaurant for Hal R. Makelim who spoke on the Makelim Plan to a group of exhibitors in that area. . . . Ted Limberis, owner of the Olympia, Bangor, Maine, has closed the house for the remainder of the summer. . . . Roy Brown, owner, Park theatre, Richford, Vt. has put his theatre on a new schedule of weekends only.

BUFFALO

Miss Philomena Cavanaugh, better known as "Cavvy" in local industry circles and who for many years was a member of the Shea theatres press department, is a patient at Sisters Hospital. "Cavvy" now is over 80 years old. . . . Benny Palumbo, head of the Niagara theatre service department, will marry Mary Amato, former cashier in the same UPT community house, Sept. 4 in Holy Cross church. The couple will honeymoon in New York City. . . . Kim Novak and Phil Carey, two Columbia stars, were in Buffalo last Saturday to aid in the promotion of "Pushover" current at the Century theatre. . . . John G. Osborne of Wheeling, W. Va., a native of Batavia, N. Y., has been named to four positions in theatrical businesses formerly filled by his father, John R. Osborne, who died last June 26. He has been named vice-president of Genesee Theatrical Enterprises, and of West Virginia Theatrical Enterprises, Capitol Amusement company and Wheeling Theatres, Inc. . . . Walter R. McCurdy of the Paramount Theatres confectionery department, was in Buffalo and Rochester last week.

CHICAGO

Neighborhood theatre exhibitors are expressing surprise and delight over the continuing good business with both first subsequent run, and second run releases. "Three Coins in the Fountain" is playing a third week at the Adelphi, northside neighborhood house, and "Apache" and "The High and the Mighty," which opened in numerous houses Aug. 13, promise to be holdovers, too. . . . Universal-International's intensive three-day promotion for "Black Shield of Falworth," with the film's star Tony Curtis present, culminated in an all-time box office record for the opening day at the Grand. . . . Bert Lytell brought "The Egyptian" exhibit here Monday on his 22-city public relations tour in behalf of the film which opens at the State Lake in September. . . . Jack Webb and his writer, Richard Breen, arrived Thursday for press luncheons and interviews in connection with "Dragnet," which opened Friday at the Chicago.

CINCINNATI

Holdovers continue to be the rule rather than the exception here. . . .Vance Schwartz, local circuit operator, has been temporarily out of circulation due to illness. . . . The Lyric theatre, at Greenfield, Ohio, operated by James Chakers, of Washington, Ohio, has been ordered closed by state inspection authorities, pending correction of "certain conditions" which now exist in the building. . . . The rule of three has been vividly exemplified at the Hi-Way drive-in theatre, at Mount Sterling, Ky., where Nelson E. Ward, the owner, has erected the third screen tower this summer. The other two were blown down during heavy wind storms. . . . Construction has been started on a 1,000-car drive-in theatre, on a 100-acre tract at Owensboro, Ky. The new theatre, a unit of the Twilite Amusement Co., of which Wilmer Blincoe is the executive head, will be known as the Belle Aire theatre. . . . The Knox drive-in, at Barboursville, Ky., is reported under construction by Charles Hammons, who will be the manager.

CLEVELAND

The big ones continue to draw big business, as witness a fourth week for "Caine Mutiny" and holdovers for a second week for "Knock On Wood," "Broken Lance" and "Seven Deadly Sins.". . . Sam Reichblum, owner of the Columbia theatre, East Liverpool, is giving up his Cleveland residence and moving into a newly purchased home in East Liverpool. . . . Fred Holzworth, who celebrated his 25th anniversary as manager of the Hilliard Square theatre and then left the industry to join the Brown & Bigelow sales force, has returned to manage the Beach Cliff theatre in suburban Rocky River. He takes over for Robert Swanton, transferred to the Clinton theatre, Port Clinton to succeed Harry Callahan who is ill. . . . Ben L. Ogron of Ohio Theatre Supply Co. is installing complete CinemaScope equipment including Motiograph Altec sound in the auditorium of Hiram College, Hiram, Ohio. This is said to be the first institution in this territory to install the new media equipment.

COLUMBUS

First Variety Club fall party will be held Sept. 15. It was postponed from August 18 because of summer vacations. Milton Yassenoff, club treasurer, said the club expects to occupy its new Seneca Hotel clubrooms by that time. Deadline for charter member-

(*Continued on opposite page*)

(Continued from opposite page)

ships has been extended to Sept. 15. . . . Frank Marzetti has installed the new Super Panatar lens at the Indianola. . . . John and Walter Dolan, former projectionists at the Uptown, spent part of their vacation here visiting friends. Together with their brother Joe, also a former Columbus operator, they are employed as projectionists at the Technicolor studios in Hollywood. . . . Manager Walter Kessler of Loew's Ohio found seven local brothers, all married, in a promotion for "Seven Brides For Seven Brothers." They are the Cotters, ranging in age from 27 to 41. . . . New members of the Independent Theatre Owners of Ohio, announced by secretary Robert Wile, include Paul Oakley, Orpheum, Nelsonville; Frank Nolan, Valley drive-in at Athens, and the Town and Country drive-in, Coalton and City drive-in, Lancaster; and Cy Francis, Cruise-in, Cambridge.

DENVER

The new Evans drive-in, opened here with 592-car and 130 walk-in capacity, and will be managed by R. L. Stanger, owner of the Windsor, Windsor, Colo. . . . Murray Perotin has been added as assistant booker at Universal. . . . Herb McIntyre, western division sales manager for RKO, was in and with Al Kolitz, district manager, visited exchanges supervised by Kolitz in Des Moines, Omaha, Kansas City, Salt Lake City and Denver. . . . Frank Peloso has resigned as general manager of Albuquerque Exhibitors Inc., with the work being taken over by George Tucker, who will also continue as booker and buyer. . . . Joe Giordano, owner of the Main, Walsenburg, Colo., is building a 250-car drive-in there. . . . National Theatre Supply Co. is taking part of the first floor and all of the second floor space recently vacated by Warner Bros. when they moved recently, and Civic Theatres will occupy the balance of the building. The place is in the same building now occupied by National Theatre Supply.

DETROIT

The Oak drive-in in Royal Oak held Sunday services of the First Church of Christ Science, Royal Oak. . . ."Gone With the Wind" carried more than Dillon Krepps, United Artists managing director, counted on. A week of cutting back to three a day proved inadequate and he had to go back to four shows daily. . . . Tied in with the Fireman's field day, clowns appeared at the Eastside drive-in theatre. Kiwanis brought groups of children who were admitted free. . . . Ten drive-ins and 17 second run houses, cooperating under the direction of James Sharkey, are previewing over WXYZ-TV. . . . Beverly Beltaire interviews guest stars and shows film clips. . . . United Detroit's Michigan theatre is celebrating its 23rd birthday all of August. Any Detroiter 23 on the 23rd will be the guest of the house.

HARTFORD

James F. McCarthy, Connecticut district manager for Stanley Warner Theatres, has been named general chairman of a testimonial dinner honoring Lou Cohen, Loew's Poli manager, Oct. 4 at the new Statler Hotel, marking Cohen's 35th year in show business and his 35th wedding anniversary. . . . The East Hartford Family drive-in, South Windsor, is increasing its car capacity from 700 to 950. . . . Tom Grace of the Eastwood Theatre Corp., East Hartford, has returned from vacation. . . . Mrs. George E. Landers, wife of the Hartford division manager, E. M. Loew's Theatres, leaves Sept. 15 for San Francisco, where she will visit their son-in-law and daughter, Dr. and Mrs. Ben Vicas. . . . Joseph Boyle, Loew's Poli, Norwich, Conn., has returned from a vacation trip. . . . Bernard Menschell, partner in the Community Amusement Corp. and Manchester Drive-In Corp., Hartford, and Mrs. Menschell are marking their fourth wedding anniversary.

INDIANAPOLIS

Roy Kalver and Trueman Rembusch will attend the national Allied board meeting in West Virginia with instructions from the Allied Theatre Owners of Indiana to support a motion providing that national Allied take immediate steps to seek remedy for trade practices through Government intervention if talks with sales managers fail to bring relief. . . . Bucky Harris is using a chain letter gimmick to gather a crowd of feminine admirers at the Union Station for Tony Curtis' arrival Monday. He'll spend the day here promoting "The Black Shield of Falworth.". . . C. Ray Andrews, 73, for many years the owner of theatres in Muncie, died there last week. . . . Trueman Rembusch's car was stolen from the municipal airport parking lot while he was in Michigan on vacation. . . . The Variety Club is handling the recreational program for the Cerebral Palsy Clinic here.

(Continued on following page)

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

THE BLACK DAKOTAS
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Screen Play by RAY BUFFUM and DeVALLON SCOTT
Produced by WALLACE MacDONALD
Directed by RAY NAZARRO
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General Release: Sept.

GLENN FORD
GLORIA GRAHAME
BRODERICK CRAWFORD
HUMAN DESIRE
with Edgar Buchanan
Screen Play by ALFRED HAYES
Based on a novel by EMILE ZOLA
Produced by LEWIS J. RACHMIL
Directed by FRITZ LANG
General Release: Sept.

DANA ANDREWS
DONNA REED in
THREE HOURS TO KILL
co-starring
DIANNE FOSTER
Screen Play by
RICHARD ALAN SIMMONS and ROY HUGGINS
Produced by HARRY JOE BROWN
Directed by ALFRED WERKER
Color by TECHNICOLOR
General Release: Oct.

(Continued from preceding page)

JACKSONVILLE

W. B. Zoellner, MGM head of short subjects and news reels, left here for New York after a conference with branch manager Fred Hull. . . . John Allen, MGM salesman, returned from his annual leave. . . . Arv Rothschild, general manager of the NTE circuit, left for a stay at Blowing Rock, N. C., after his assistant, Clint Ezell, returned from Vero Beach. . . . Phil Lentz, manager of the Fun Land, Tampa's largest drive-in, visited old friends here. . . . George Krevo, Palace manager, left on travels that would take him to Pittsburgh, New Orleans, and Miami. . . . Holdovers are getting to be the rule rather than the exception in downtown first run houses. . . . Several Florida theatres have reaped the finest concessions profits in their history during the current re-issue run of "Gone With The Wind.". . . Free gasoline, cigars, and candy were to be given away at the first anniversary party of the Skyview drive-in.

KANSAS CITY

The Tower, 2,100-seat downtown first run house of Fox Midwest, and for a year or so one of the four Fox Midwest houses "first running" day-and-date, is celebrating its 20th anniversary, for which it has its own individual program currently. It is showing "Broken Lance.". . . The downtown Esquire, closed the past few weeks, reopens to take the place of the Tower in the four-theatre first run showings. . . . A new bridge across the Missouri river at Kansas City was dedicated August 13—toll, 10c per vehicle—and it leads from midtown Kansas City, Mo., east side, into the North Kansas City area —and toward the Claco drive-in, opened last year. . . . The Gladstone, one of the Fox Midwest neighborhood theatres, is being equipped for CinemaScope. . . . Several drive-ins have weekend bills of two features and a midnight show added without extra charge for admission.

LOS ANGELES

Jerry Schwartz, film Row attorney, became the proud father of a baby son and commemorated the event by passing out cigars. . . . Ben Lichtenfeld, Clinton theatre, and his wife, took off for a vacation trip to Michigan, where they plan to secure a new car and then enjoy a tour of other eastern cities. . . . The restaurant at the entrance to the film Row exchange building has been re-opened by Bernie Becker. . . . Floyd Bernhard, Midway Enterprises, departed for Tucson to look after his business interests in Arizona. . . . Back from a trip to San Francisco on company business was Norman Newman of the Metropolitan circuit. . . . The Congress theatre, formerly serviced by Exhibitors Service, has been taken over by Milt Lefton. Lefton also has the Oriental and Campus theatres. . . . Back from a honeymoon in Las Vegas is Jerry Sheftel, office manager of IFE, and his bride.

MEMPHIS

A number of mid-south drive-ins are staying open all night Saturday night, showing as many as five or six features, and say the venture is paying off. They remain open until daylight Sunday. . . . The Owl theatre at Marvell, Ark. has been closed by owner Joe Davidson. . . . Russell A. Bovim of St. Louis, southern district manager for Loew's, is in Memphis while Cecil Vogel, Loew's Palace manager, is on vacation. . . . R. L. Bostick, branch manager National Theatre Supply, has returned to work after recuperating from an operation at Rochester, Minn. Twenty-four Memphis members of WOMPI have already signed up to attend the convention in Dallas at the Baker Hotel Sept. 18 and 19. . . . MGM Memphis branch office has been remodeled.

MIAMI

The Wometco chain has been lengthened by the addition of the Coral Way drive-in which Joe Fink is managing with the assistance of Robert Jones. Installation of CinemaScope is included in the plans for the theatre's refurbishing. . . . Ed Melniker, former owner-manager, is having a holiday in California and on his return will devote full time to other business interests in this area. . . . Cuba and south Florida are included in the vacation plans of Al Panetz, manager of the Coral. While he is away the theatre will be in the hands of relief manager Tom Ryan. . . . Elmer Shard is relieving as manager at the Sheridan while Tom Capuzzi gives southern Florida a looksee. . . . Jean Newbold is the new "hello" girl at the Florida State switchboard, replacing Wanda Talley who resigned. . . . Murray Birchansky, aide to Mark Chartrand in the Wometco offices, enjoyed the mountains of North Carolina where he spent a vacation with his wife, Florence.

MILWAUKEE

Fred Brown, father of Eric Brown, Plymouth theatre, Plymouth, was visiting film row last week while here from Los Angeles. . . . Jake Eskin, Eskin Theatres, has recovered from a recent operation and was seen at one of the screenings again. . . . Sig Goldberg, Wausau, president of Wisconsin Allied, treated his two daughters, Marjorie and Susie, to a visit in Milwaukee last week. . . . Ben Marcus, Sig Goldberg and Harold Pearson are going to the national board meeting at White Sulphur Springs, West Virginia, Aug. 23-24. . . . John Medikow, National Screen, is vacationing in St. Louis where he is also visiting his son. . . . Dorothy Douglas, Allied Artists, is vacationing in Denver. . . . Leon Hubert, booker at the Columbia exchange here, has a new baby girl, Jennifer Ann. . . . Stars Kim Novak and Phil Carey were here to promote Columbia's "Pushover" which opened at the Alhambra August 11.

MINNEAPOLIS

Ed Linder, manager of the loop Gopher, was married to Bunny Schwartz, former assistant manager of the Roosevelt in Miami Beach. . . . Construction has begun on Universal's new one-story exchange building on Film Row. . . . Sam Idelkope is the new booking clerk at Paramount. . . . CinemaScope equipment and stereophonic sound have been installed in the Warren at Warren, Minn., and the Grand at Baudette, Minn. . . . Bill Burke, booker at MGM, vacationed in Michigan. . . . James Schmidt is the new booker at Columbia, having been transferred here from Milwaukee. . . . Larry Wilk, office manager at Allied Artists, spent a weekend in Chicago. . . . Earl Perkins has rejoined Independent Film Distributors and will be in charge of sales for "Duel in the Sun.". . . Kroger Babb of Hallmark Productions was in. . . . Lorraine Jackels, office manager's secretary at RKO, vacationed on the north shore of Lake Superior.

NEW ORLEANS

The Lake drive-in, Lake Providence, La., owned and operated by Donald B. Fiske, Oak Grove, La., reopened after a brief shut down for screen tower repairs. . . . A demonstration of Perspecta stereophonic sound was scheduled to take place at Loew's State Wednesday. . . . Paramount Gulf Theatres closed the Strand, Vicksburg, Miss. for renovations. . . . The newly elected WOMPI officers are Mrs. Connie Aufdemorte, president; Mrs. Ruth Toubman, first vice-president; Pat Wagner, second vice-president; Mrs. Mary Kelly, recording secretary; Mrs. Gene Barnette, corresponding secretary; Mrs. Della Favre, treasurer; and Mrs. Hazel Schwartz, Mrs. Imelda Glessinger and Mrs. Rolando Guma, board members. . . . Converted to new screen techniques are Jim deNeve's Varia drive-in, Jackson, Mass.; the Rivoli drive-in, Vicksburg, Miss.; A. L. Royal's, Meridian and Royal drive-in theatres and the indoor Royal, Waynesboro, Miss.

OKLAHOMA CITY

Theatremen business is very good here, due principally to the fine array of product being offered. . . . "Johnny Dark" is showing at four suburban theatres this week. . . . "Knock on Wood" started at the Harber theatre Wednesday. . . . On Friday the 13th the Harber had a horror show. . . . The Chieftain theatre has installed a new wide screen which is proving very satisfactory. . . . Verol Johnson, advertising man and relief manager for Barton Theatres, is on vacation. . . . Town and Gown theatre, Stillwater, Okla., has been granted a charter. . .. The Orpheum Theatre, Joplin, Mo., will be reopened September 2 under new ownership and management. P. D. Crockett, of Webb City, is the new owner. He said negotiations for the purchase of the theatre were completed a short time after the theatre was closed last May by former owner, Fox Ozark Theaters, Inc., of Kansas City.

OMAHA

Louise Cotter, publicist for the State theatre, Ralph Goldberg Theatres, is observing her 30th anniversary in the film industry this month. Louise, former newspaperwoman, started with the old Orpheum in Omaha in 1924, handled publicity when the new Orpheum opened in the fall of 1927, went to the Brandeis in 1933 and the State several years back. . . . Al Halls is closing his drive-in at Denison, Ia., August 31. . . . Ed Cohen, Columbia salesman, and his wife celebrated their 31st wedding anniversary last week. . . . Sol Reif, ex-salesman for United Artists, will open the Empire theatre in Sioux City's suburban Morningside early in September. Formerly operated by Mark Miller, it closed last May. . . . Norma Craig has joined Paramount as biller, replacing Mary Shahan, and Kay Theiler, formerly on the staff, is filling in during vacations. . . . Bick Downey, operator of the Colonial at Hamburg, Ia. . . . is visiting in Denver.

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PHILADELPHIA

Mrs. Edna R. Carroll, chairman of the State Board of Motion Picture Censors, and Franklin Paul, attorney in several recent motion picture censorship cases, participated in a radio panel discussion on movie censorship on Station WFIL. . . . Capitol, in the heart of the Lebanon, Pa., business district, was sold by Joseph G. Abramson, of New York, for $110,000 to the Silco Cut Price Stores for commercial purposes. . . . William Goldman, head of the William Goldman Theatres chain, was named chairman of the Motion Picture Committee for the 1954 Pennsylvania Week celebrated Oct. 10 to 17. . . . Councilman Victor H. Blanc, former chief barker of the local Variety Club, Tent No. 13, heads up the emergency March of Dimes drive this month. . . . Jay Emanuel closes down his Senate in Harrisburg, Pa., blaming the closing on the lack of quality film products being made available for the house. . . . De Luxe Theatres Booking and Buying Service is handling the Park, Wilmington, Del.

PITTSBURGH

The holdover of "King Richard and the Crusaders" removed "Duel in the Jungle" from the Stanley's immediate booking chart. . . . "Susan Slept Here," currently in that house, will be followed by Selznick's "Duel in the Sun," with "Dragnet," as the Labor Day week offering. . . . The drive-ins continue to mop up with double-bill, first-run pictures. The latest to be teamed here are "The Queen of Sheba" paired with "Monster from the Ocean Floor" and "Captain Kidd and the Slave Girl" coupled with "Return to Treasure Island. . . . Critic Harold Cohen of the "Post-Gazette" sunning himself in Cape Cod, with Win Fanning taking over meanwhile. . . . Bert Lytell was guest at Carlton House luncheon for the press Friday plugging 20th Century-Fox's "The Egyptian," a fall booking in the Fulton. . . . Bob Taylor is subbing for vacationing Bill Zeilor, Harris manager. . . . "This Is Cinerama" still clicking strong in its 36th week at the Warner, with matinee trade especially heavy.

PORTLAND

Charles P. Skouras hosted a planeload of film stars and a galaxy of motion picture industry celebrities at the formal invitational premiere of the new million dollar Fox theatre last week. Fox was opened to the public Friday. . . . "Oregonian" drama editor Herb Larson is in the hospital with pneumonia contracted while attending the Annual Shakespearean Festival in Ashland, Ore. . . . Joe Rosenfield of Spokane, Wash., and Hal Makelin of Los Angeles were guest speakers at the first Oregon Unit No. 28 TOA meeting in the Benson Hotel this week. . . . James J. Grainger, president of RKO Pictures, was in town for the Fox opening and also business. . . . The Music Box theatre in the heart of downtown Portland is being rebuilt as a class dress shop. John Hamrick chain closed the house several years ago and it has been dark ever since. . . . Fred Danz, of the Sterling chain, Seattle, attended Oregon TOA meet here. Dick Newton, manager of the Paramount theater, is holding "Knock On Wood" for a third week.

PROVIDENCE

The Strand theatre is nearing a record, as "The Caine Mutiny" goes into its fourth week. . . . Rhode Islanders are getting a wonderful opportunity to meet their favorite Hollywood celebrities in person as the parade of the cinema stars to the summer stock theatres rolls along in high gear. Latest personalities to appear in guest-star performances, include Steve Cochran in "Heaven Can Wait" at Newport's Casino theatre; Brian Donlevy in "The Country Girl" at the Somerset Playhouse; and Paul Hartmen in "Walk Tall" at the Matunuck Theatre-By-The-Sea. . . . Loew's State has added two usherettes to its staff, Barbara Rouche and Eleanor Murphy. Other new State appointments, include John Coyle, engineer; Alice Reeder, relief cashier; and Frank Hall, relief electrician. . . . Local theatremen extended condolences to Phil Engle, 20th-Fox exploiter for this area, upon hearing of the death of his wife in Boston. . . . United States Senator John O. Pastore and his family, upon making a return trip to this city, paid a visit to Bill Trambukis, Loew's State manager.

SAN FRANCISCO

Personality of the week was Charles Kurtzman, Loew's Theatre executive, who arrived here from Boston, August 13. . . . John A. Ettlinger also made news on the street when he arrived as national trouble shooter for Cheryl TV (TV subsidiary of Realart Pictures) in what is part of national sales survey regarding happenings in the various TV markets and exploring financial probabilities for film product in color TV. . . . Charles Coovert, formerly assistant, Uptown, was promoted by United-California to manager, El Rey. . . . Les Smith, for many years head booker at MGM, resigned and is working as manager of Encino drive-in at Santa Cruz for Dave Bolton. . . . Lippert Pictures of Northern California will remain at 255 Hyde Street instead of moving to Golden Gate Avenue as formerly planned. . . . James Mooney, RKO salesman, is in Mt. Zion Hospital with pneumonia. . . . Teddy Greenfield, head shipper, 20th-Fox for the past 36 years, resigned and was replaced by Mike Feinstein who stepped up from first shipper. . . . The Boyes theatre, owned by Mr. and Mrs. G. O. Cowley at Hot Springs, closed Aug. 3. . . . Activities of field men include the appearance of Universal-International's Mike Vogel on "Drama Desk" in behalf of "The Black Shield of Falworth," August 24 over station KRON-TV. Clips from the film are scheduled to be shown.

ST. LOUIS

The Ritz theatre at Farmington, Mo., has just completed the installation of its CinemaScope screen. . . . The management of the Senate theatre at Springfield, Ill., which is scheduled to run "Seven Brides for Seven Brothers," ran a poll to find out how many families in Springfield and vicinity could boast of seven brothers. . . . The Congress theatre, St. Louis, Mo., closed recently as a motion picture house with the showing of a wild west picture. Ten hours later it opened as a church. The New Testament Baptist Church bought the building. . . . The South Side Lions Club of St. Joseph, Mo., recently saw "Child's Chiller" at a dinner meeting. It was filmed and edited by Thurman Child's Jr. . . . The Killarney theatre at Bismarck, Mo., is showing double features every night with free admission for children under twelve. Adult's admission price is 50 cents. . . . The Joy theatre at Hayti, Mo., opened July 31 with a house party. The management asked for 1,000 people to attend without admission charge. It is air conditioned, permits smoking in the balcony and has an up-to-date concession stand. . . . Paul D. Campbell, who has been manager of the Dickenson theatre in Quincy, Ill., has been appointed manager of the Macon theatre at Macon, Mo., taking the place of Mrs. Zelma Unger.

VANCOUVER

Two new drive-ins opened in British Columbia last week: the 400-car Fernie, at Fernie in the Crows Nest Pass, by L. D. Lynch; and the 500-car Prince George, in Northern B. C., by Herb Stevenson of North-West Theatres, Ltd. . . . Harvey Hunt, Odeon's head booker and buyer, is here for a 10-day visit from his Toronto headquarters. . . . "The French Line" is having censor troubles here. . . . "The Kidnappers," after a 14-week record engagement at the Odeon-Dunbar, was redrawn to make way for "Man With a Million," which is expected to have a long run at the Dunbar. . . . Percy Fletcher, veteran projectionist at the Paradise, was hospitalized for major surgery. . . . Bob Lightstone, B. C. Paramount manager, is in high gear for that company's 40th anniversary sales drive. . . . The three Western JARO offices at Vancouver Winnipeg and Calgary were in the top brackets in the recently completed sales drive. Frank Scott, Calgary manager, was the winner. . . . Newsreel and TV cameramen had a field day here shooting the British Empire Games events for worldwide coverage. There were 35 cameramen covering the games and the visit of the Duke of Edinburgh here to see the Commonwealth races and swimming events.

WASHINGTON

Joseph Kronman, MGM office manager, and Mrs. Kronman celebrated their 25th wedding anniversary. . . . Arthur H. Levy, formerly with United Artists, is now sales representative for I. F. E. Releasing Corp., succeeding Mike Siegel, who resigned. . . . Robert Smeltzer Jr., son of the Warner Bros. Pictures district manager, is a student salesman at 20th Century-Fox. . . . Phil Isaacs, Paramount branch manager, visited the Charlotte exchange. . . . Harley Davidson, Independent Theatres Service, is a grandfather. His son and daughter-in-law are the parents of a daughter. . . . The Variety Club of Washington has spent over $425,000 in charitable endeavors since the Tent was founded, according to a report. . . . Robert Tolley, Variety Club steward, and Mrs. Tolley have returned from a two weeks' vacation. . . . Sam Galanty, Columbia Pictures mid-east division manager, attended Home Office meetings August 17.

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Jack Webb Appears for Chicago "Dragnet" Debut

Jack Webb was to make a personal appearance at the Midwest premiere, of his Warner Brothers picture, "Dragnet," at the Chicago theatre, Chicago, Friday. Mr. Webb, who also directed the film, was to arrive in Chicago Wednesday and participate in a four-day program of civic, police and network functions. Accompanying Mr. Webb was to be Richard Breen, who wrote the screenplay for the film.

Flick Reverses New York Censor "Prairie" Ban

Dr. Hugh M. Flick, director of the Motion Picture Division of the New York State Education Department, last week reversed an earlier decision of the State Censor Board ordering the deletion of a two-minute scene from Walt Disney's "The Vanishing Prairie" showing the birth of a buffalo calf. Dr. Flick, who had been on vacation when the board rejected the sequence, immediately gave his approval to the scene on seeing the picture. Meanwhile, the Walt Disney organization has filed an appeal against the Maryland State Board of Motion Picture Censors' request for elimination of the same sequence. Commenting on Dr. Flick's decision, Mr. Disney issued a statement saying that he was "gratified," and added that decision "concurs with that reached by representative national organizations including leading religious groups who unanimously gave the film a family rating."

Clarence Locan Dies

Clarence Locan, 65, long-time Hollywood film publicist and a former San Francisco newspaper editor, died August 10 in Hollywood after a long illness. Mr. Locan joined MGM's publicity department shortly after the studio's founding in 1924 and remained there until his illness several years ago.

Louis O. Honig

Louis Oral Honig, 66, manager of the real estate division of Fox Midwest Theatres for 20 years until his retirement in 1952, died August 13 in Kansas City, Mo., after an illness of four days. Mr. Honig was author of several books on the history of the middle west and had served two terms as president of the Broadway Association of Kansas City.

Frank Bosketti

Frank Bosketti, 69, veteran Massachusetts theatre owner, died last week in Lawrence, Mass. He had owned and operated the Star theatre in that city since 1913.

Set New Drive-in Opening

John C. Feys, president of the Lincoln Theatre Corporation, has announced that the new 800-car, $200,000 Lincoln drive-in, Anaheim, Calif., will open August 24. Art Price will manage the new operation.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

A Letter from a Man-and-Wife Showmanship Team

ONCE in a while we get a letter that we cherish for its sincerity and straight thinking, and such a letter is one received from Bob and Melba Walker, owners and managers of the Uintah theatre, Fruita, Colorado. Both have been Round Table members for a long time; their town of less than 2,500 population is too small to be listed in the *World Almanac*. They are not the only man-and-wife showmanship team in our membership either, because we have others we could mention.

Bob's letter stands out in contrast to a couple of letters that passed this desk at about the same time—one from an exhibitor leader was so pessimistic we couldn't quote it with any degree of belief. The other, from a well-known Round Table member, said in effect that he was about to throw in the towel, the old ringside indication of giving up the fight against competition.

It's television that is the new competition in Fruita, and we like what Bob and Melba Walker have done to meet it. He says, they are so afraid of it they didn't eat or sleep, but now, it's kind of a relief. He says, "I've thrown good pictures at them and ended up with the best month we've had in three years, and perhaps the best in all time. And we still have other good films to go, including the one that opened well this afternoon."

The smartest thing he did, in his opinion, was to go out and buy a TV set for his own lobby. He was amazed and frightened to see the folks gathering outside the TV stores, waiting and watching for the new entertainment. He slipped through the crowd and invited the dealer out for a cup of coffee. His business neighbor at first thought he was mad at him, and then he realized that Bob and Melba Walker must be crazy. For they bought a set, and had it delivered, pronto, to their own premises, where anybody in town could see the programs, for free. But, Bob says, at least, he sold them popcorn. And the superior value of good movies was impressed on the lookers and buyers. Now, half the time, they don't bother with TV.

A fine showmanship team—not alarmed or frightened off by new competition. They made dozens of little cardboard "Gypsy Colts" for front display, and cashed in with that family picture. They feel secure, now, against whatever comes, with good pictures booked and playing, and a loyal audience who haven't left them at the intersection with new devices. Wish some others in our mail could have as much courage to face the facts of our business.

CONCESSION MANAGER

Practically every theatre circuit listed in the *Motion Picture Almanac* employs one person to supervise refreshment sales. He doesn't buy or book pictures, nor plan advertising or promotion for the box office. He isn't the manager of any theatre, but he can observe the operation of concession sales over a group of houses, and thus obtain a clinical comparison.

He knows that some situations are below average and that some others are above average. He knows, too, that the public is always dependable. In downtown or neighborhood, urban or rural, indoor or outdoor theatres, the average patron always responds with known characteristics and typical consumer reactions.

Therefore, the circuit concession manager may study his highs and his lows, and find the reasons and the remedies. In this respect, he is better off than the lone manager who does everything within his own four walls. The circuit manager can raise the level of refreshment merchandising by his study of comparative method.

And he does all of us a favor. For he ferrets out the details which add or subtract from theh average result. The counter may be badly placed; the lighting may be less than desirable; the attendants may be careless or inattentive. It's only when an expert can measure comparative results that we gain the benefit of employing a specialist.

¶ ANNA BELL WARD, whom we've known for a decade as a constant member of inner-circle groups at exhibitor's conventions, used this exceptional quote in her long letter to the editor of the HERALD, in last week's issue. She says, "We have been excusing ourselves out of business"—and that's as pertinent a remark as has been made in print. She thinks it's time we stopped kidding ourselves, and went back to work at our business.

She cites five basic rules which are good enough to repeat here for this Round Table meeting. (1) Forget competition. (2) Put on the best shows you can. (3) Dig into your pocket and spend some money to put your theatre in good condition. (4) Pitch in and do some work yourself. (5) Watch your business and don't leave it to somebody else, or you won't be in business long.

Anna Bell is strongly in favor of women in theatre business, and who isn't? We have many distaff members in this international association of motion picture showmen, and we bow to them for their superior energy. Incidentally, one of the best is Olga Sharabura, manager of Famous Players-Canadian's Orpheum theatre, Sault Ste. Marie, Ontario. Dan Krendel in his latest bulletin says, Olga is quite an expert with the paint brush, and her cashier isn't bad as a paper hanger. Between them, they did over the rest rooms, and it's a professional job.

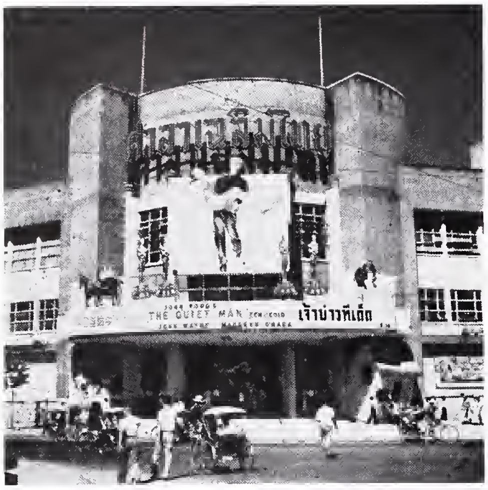
◆

¶ A YEAR AGO, the Rialto theatre in downtown Denver was having a tough time staying out of the red. That was before this former "sluff" house acquired a new policy and a new manager. Tom Schneider was placed in charge, and he injected new life by asking patrons what they preferred to see. Now, they run pictures that are suggested "by popular demand" as return dates, and they have brought new life to the street and the surrounding area by the use of small but effective street ballyhoo and exploitation ideas originating with the manager. The Round Table congratulates a new member. —*Walter Brooks*

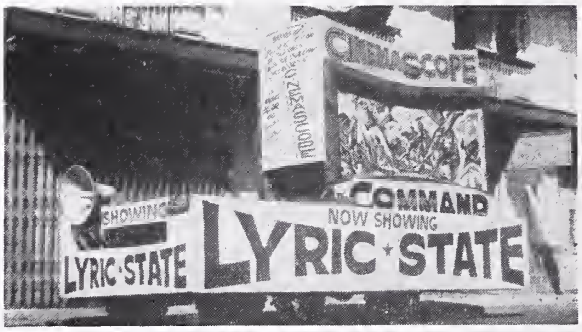
Across the World

GONE WITH THE WIND

Box office lines everywhere, for "Gone With the Wind"—here's how the wind blows as movie goers line up at the Balasore Talkie theatre, Balasore, India.

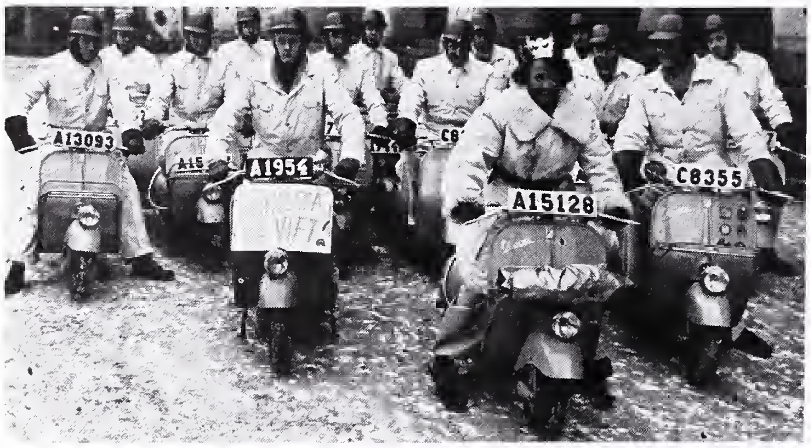

THE QUIET MAN
เจ้าบ่าวทีเด็ด

Elaborate front display for "The Quiet Man" at the Chalerm Thai theatre, Bangkok, Thailand — a most modern house with up-to-the-minute showmanship. Note the detail of the poster cutouts, shown in the three small pictures at right above. You'll see how these were placed, under the marquee.


CINEMASCOPE
COMMAND
NOW SHOWING
LYRIC ★ STATE
SHOWING
LYRIC STATE

Eye-stopping float to sell CinemaScope at the Lyric and State theatres, Manila, Philippines. Illuminated at night—and with loud speaker, for the opening of Warners' "Command."

Vespa parade in Stockholm for the opening of "Roman Holiday"—the cavalcade of motor-scooters attracted plenty of attention as street ballyhoo.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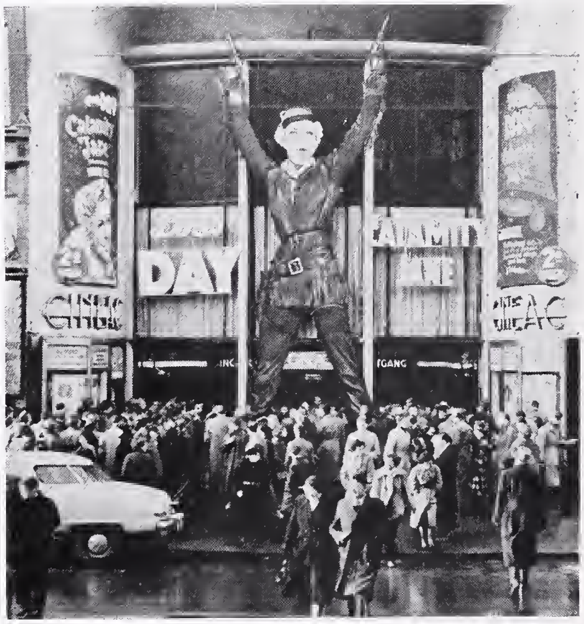

DAY
CALAMITY JANE
CINEAC

Huge 36-foot figure of Doris Day as "Calamity Jane" dominates front display at the Cineac theatre, Amsterdam, Holland.

„U ZIET HET ZONDER BRIL"
Walt Disney

Among 90,000 visitors who came to the Flora theatre in Amsterdam to see "The Robe" were 4,000 from Volendam, including these in their colorful Holland Dutch costumes.

Winners in a doubles contest for Marilyn Monroe, Lauren Bacall and Betty Grable, conducted by Hoyt's Regent theatre in Sydney, Australia.

Whole Town Is Invited to A Drive-In

Did you ever hear of an entire town being invited to attend a drive-in theatre for only $1.00? Not $1.00 each, but for everybody, inclusive. The town of Buda, Illinois, was celebrating its centennial, when Jack Alger, of Alger Theatres, La Salle, Ill., dreamed up the idea of asking them to go to the movies, as the guests of nearby Princeton, the county-seat town. The population of Buda is 750, and everybody was asked to attend a birthday party in their honor. All store windows and street signs in Princeton welcomed the people from Buda at the Alexander Park Drive-In theatre.

At precisely 7:30 p.m. the entire population moved in a body, with state and county police as escorts. The oldest native resident was 90 years old, and arrangements were made to bring him to the movies in an ambulance, where he can be propped up to see and hear as well as the best of them. That made it 100%—and the sheriff's office patrolled the town in their absence, since there was nobody left at home. The Princeton High School Band was on hand to welcome the delegation, and the Mayor of Buda was ready to blow out 100 candles on the town's birthday cake. The Centennial Queen was selected, as a diversion, and small fry entered a fishing contest in the city pond, adjacent to the theatre.

Square dancing in the patio, a girl's quartette of saxophones, and the Townettes, contributed to the entertainment. The whole program was a feature on station WOC-TV, for the benefit of those who couldn't get in, for lack of room. Grand public relations, and a grand idea that could be used to advantage by other Round Table members.

Manager and Newspaper Carrier, Trade Jobs

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, dreamed up an idea which resulted in front page news, with pictures, in the Chatham Daily News. He swapped jobs, for at least part of a day, with a newspaper carrier boy on the Daily News staff, and Harry distributed his papers while the boy ran the theatre. The switch was newsworthy enough to repeat the next day, with another 14-year old newsboy taking over, while Harry peddled the papers. It got a lot of attention, and Harry looks good, riding a bicycle, with a newspaper sack on his back. The two newsboys really stepped into their jobs, taking full responsibility for writing passes and other heavy duties usually associated with theatre management. Seriously, they took a real interest in theatre operation, and so did their city desk, with plenty of institutional theatre copy. Incidentally, Harry is experienced, and has sons of his own in the newspaper business.

CONTENDERS FOR QUIGLEY AWARDS

JACK ALGER
Alger
La Salle, Ill.

RALPH D. BARTLETT
Odeon, Sarnia, Can.

BIRK BINNARD
Warner, Reading, Pa.

H. G. BOESEL
Palace
Milwaukee, Wis.

JOSEPH BOYLE
Poli, Norwich, Conn.

JIM BRADLEY
Park Plaza, New York

C. F. BRODIE
Regal, Barrow, Eng.

R. N. BROWN
Astra, Lindsey, Eng.

BILL BURKE
Capitol
Brantford, Can.

DOUGLAS CAMPBELL
Regal, Stirling, Scot.

JIM CAMERON
Capitol
Ft. William, Can.

IRVING CANTOR
Hippodrome
Baltimore, Md.

LOU COHEN
Poli, Hartford, Conn.

A. T. COLLINCINI
Manos
Greensburgh, Pa.

MAX COOPER
Cove, Glen Cove, N. Y.

JOHN J. CORBETT
Glove
Gloversville, N. Y.

MRS. C. E. CORNEILLE
Englewood
Englewood, N. J.

R. J. CRABB
Lyric
Wellingborough, Eng.

GLADYS CUSHION
Park
Chattanooga, Tenn.

RICHARD DE BOW
Trans-Lux, New York

GERRY DILLON
College, Toronto, Can.

J. DI BENEDETTO
Poli, Worcester, Mass.

RICHARD D. EMPEY
Granada, Duluth, Minn.

JOHN ENDRES
Calderone
Hempstead, N. Y.

SALLY ENGEL
Chieftain
Crosbyton, Texas

S. EPSTEIN
Metro, Perth, Australia

CARL J. FERRAZZA
Keith's, Cincinnati, O.

DON FIKE
Family, Fulton, Mo.

G. J. FORHAN, JR.
Capitol, Welland, Can.

ARNOLD GATES
State, Cleveland, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

SAM GILMAN
State, Syracuse, N. Y.

ADAM G. GOELZ
Independent
Chattanooga, Tenn.

LEN GOUIN
Capitol
Petersboro, Can.

C. H. GREAVES
Winter Garden
Brisbane, Australia

BOB HARVEY
Capitol
North Bay, Can.

A. HEATON
Regal, Beverly, Eng.

BOB HELM
United Artists
Los Angeles, Cal.

EARLE M. HOLDEN
Lucas, Savannah, Ga.

A. H. HOLLOWAY
Ritz, Workingham, Eng.

R. A. HOLLY, JR.
Capitol
Union City, N. J.

L. P. HOLMAN
Ritz, Hereford, Eng.

JACK HUNT
Crest, Wichita, Kan.

TED IRWIN
Electric, Larned, Kan.

PAUL JACOBS
La Roy, Portsmouth, O.

HAROLD JAMES
Lyric, Portsmouth, O.

P. E. JELKE
Ritz
Aldershot, Eng.

WENDELL JONES
Lee, Bristol, Va.

MORRIS KAHN
Embassy
Ft. Wayne, Ind.

PHIL KATZ
Stanley
Pittsburgh, Pa.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

R. L. KING
Metro, Adelaide, Aust.

I. KLEIN
Tower, Peckham, Eng.

SID KLEPER
Poli, New Haven, Conn.

JOHN E. LAKE
Savoy, Luton, Eng.

JULIUS LAMM
Colony, Cleveland, O.

H. LAYBOURNE
Odeon, Southsea, Eng.

ROY E. LEACH
Central, Reading, Eng.

G. LENNOX
Regal, Stirling, Scot.

LI HO NANG
Capitol, Hongkong

ED LINDER
Gopher, Minneapolis

AL LOEWENTHAL
David Marcus
New York

JOHN LONGBOTTOM
Odeon
Middlebrough, Eng.

T. MURRAY LYNCH
Paramount, Moncton
Can.

N. McCUTCHEON
Skyway, Moncton, Can.

DESMOND McKAY
Playhouse
Galashiels, Scot.

C. G. MANHIRE
Savoy, Edinburgh
Scotland

TONY MASELLA
Palace, Meriden, Conn.

L. MITCHELL
Princess
Barnsley, Eng.

RALPH MOYER
Picfair, Los Angeles

J. P. PAPINEAU
Electra, Montreal, Can.

JACK PARDES
Park, Morristown, N. J.

GEORGE PETERS
Loew's, Richmond, Va.

CHARLES M. PINCUS
Esquire, Stockton, Cal.

LESTER POLLOCK
Loew's, Rochester, N.Y.

G. V. POTTER
Electric, Oxford, Eng.

RALPH PUCKHABER
Florida, Miami, Fla.

JOSEPH REAL
Midwest
Oklahoma City, Okla.

BILL RIDING
Regent, Harrisburg, Pa.

TRUMAN RILEY
Grand, Paris, Texas

TED RODIS
Astoria, Astoria, N. Y.

HARRY SALISBURY
Chateau
Rochester, Minn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

DAL SCHUDER
Circle, Indianapolis

JERRY SCHUR
Crotona, New York

IRVING SCHWARTZ
Pelham, New York

HAROLD SHAMPAN
Odeon, Woolwich, Eng.

VICTOR SIMS
Electric, Oxford, Eng.

C. SMITH
Ritz, Luton, Eng.

JOHN L. SMITH
Palace, Arbroath, Eng.

S. L. SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Plaza, Englewood, N. J.

A. W. STANISCH
Kentucky, Louisville, Ky.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol,
Port Chester, N. Y.

WM. J. TRAMBUKIS
State, Providence, R. I.

D. H. WESTERN
Regal, Torquay, Eng.

G. W. WIGGLESWORTH
Metro, Brisbane, Aust.

J. W. WILKINSON
Haymarket
Newcastle, Eng.

HARRY WILSON
Capitol, Chatham, Eng.

KEN WORKMAN
United Artists
Berkeley, Cal.

BILL WYATT
Virginian
Charleston, W. Va.

ZEVA YOVAN
Orpheum
St. Louis, Mo.

Showmen in Action

Seymour Morris says "You might have thought the old-time showmanship was stashed away in mothballs, but that shows how wrong you can be"—with examples of what Schine managers are doing with "The Apache" across the circuit, notably at the Ritz theatre, Tiffin, Ohio, the Rialto, Glens Falls, N. Y., and the Strand theatres, Lexington, Ky., and Cumberland, Maryland.

▼

Joe Real, manager of the Stanley Warner Midwest theatre, Oklahoma City, acknowledges his Scroll of Honor, well deserved in our opinion, and encloses more examples of his showmanship, for the third quarter in the Quigley Awards.

▼

Truman Riley, manager of Interstate's Grand theatre, Paris, Texas, with the temperature holding above 100° for many days, put his attractive cashiers, in bathing suits, on cakes of ice, to make a photograph for our picture page, coming up. Don't know as this reduced the temperature but it increased business at the box office.

▼

Clark R. Jordan announces that he's made a change and is now manager of the Capri theatre, San Diego, Calif., which opened with "About Mrs. Leslie" for the benefit of the Girls Club, and had two solid weeks of newspaper coverage, to raise $6,500. The Capri is a haven for adults, and will follow that policy.

▼

Ben Domingo, manager of the RKO Keith Memorial theatre, Boston, had a sponsored contest to win a free trip to Puerto Rico as promotion for "Magnificent Obsession," with a local store underwriting all costs.

▼

County Fairs are blooming all over the land, and Harold Lee, manager of Schine's Babcock theatre, Bath, N. Y., says he has secured the used of a booth at the Fair at no cost, which this year coincides with his playdates for "Gone With the Wind."

▼

The entire sidewall of the Metropolitan Theatre's huge outer lobby, in Boston, has been converted into an arresting and colorful scene for "Rear Window"—the spectacular effect, 50 x 20 feet, was planned by Hy Fine, Max Nayor and Jack Saef, and executed by Vincent Cutter, the Met's art chief.

▼

Richard De Bow, manager of the Madison Avenue Trans-Lux theatre, proud of his lobby display and "lucky key" contest for the promotion of "Executive Suite."

▼

Charles Gaudino, manager of Loew's Poli, Springfield, Mass., sends tear sheets of both news and roto pages which he crashed with publicity stories and pictures; also snapshots of his handling of "Valley of the Kings" as a local promotion.

The Criterion theatre, Oklahoma City, in conjunction with the *Oklahoma Ciy Advertiser*, invited every girl in town to see "Three Coins in the Fountain" for a copy of the newspaper ad and 45c cash, but our correspondent wasn't Fair to the manager, for he didn't mention his name.

▼

Henry Bud Sommers, manager of the Hollywood theatre, Leavenworth, Kansas, says Charlie Jones' remarks concerning MGM's "Gypsy Colt" are true, and it was a top picture in the Wheat Belt. He encloses a dandy co-op newspaper page for the Starlark Drive-In theatre, on their fifth anniversary, at no cost to the theatre.

▼

Jules Curley, manager of Haven theatre, Olean, N. Y., announces $5,000 in prizes for those who play the game "Memo" as a promotion for the theatre. Game calls for patrons to name or identify sights and sounds in current films. Card used in the game is copyright by "Memo, Inc., Olean, N. Y." It's purely a local game with all prizes won in the theatre.

▼

Murray Spector tied up with local food stores and others, displaying a card "There's no 'Long Wait' at this counter BUT you can see the picture at the Skouras Plaza theatre," Englewood, N. J., with an amazing response.

▼

As summertime lure, Dennis Rich, manager of the Cameo theatre, Bristol, Conn., runs a "grab bag" matinee, with special gifts for youngsters attending the afternoon show. They never know until they're in, what they've got.

MGM is searching the Connecticut River valley for "the happiest town in the U. S. A."—as an exploitation stunt for their new Technicolor musical "Brigadoon"—and they might look west of the Hudson and east of the Sacramento Rivers, which is more territory.

▼

Sol Sorkin contacted the Fayetteville Summer Playhouse and the Theatre In The Round at Skaneateles, both known in our travels, as exploitation for "About Mrs. Leslie" at the RKO Keith's theatre, Syracuse, N. Y.

▼

Ralph D. Bartlett, manager of the Odeon theatre, Sarnia, Ont., submits material as an entry for the Quigley Awards in the third quarter which follows his showmanship line in the recent Odeon "Big Show" competition in Canada.

▼

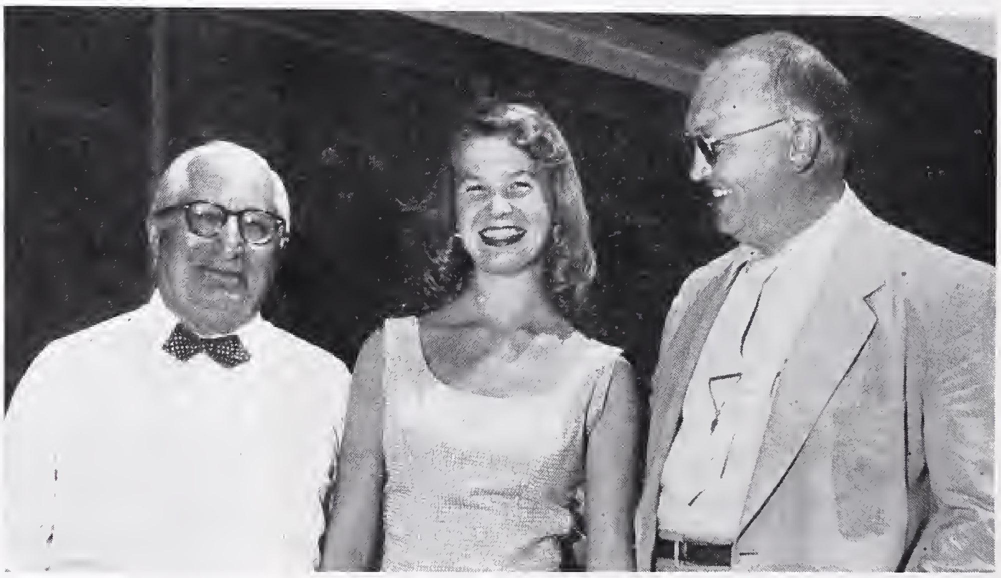
Harold James, manager of the Lyric theatre, Portsmouth, Ohio, has entries in the third quarter for the Quigley Awards, from a town that is fast becoming a city of showmen, if we can judge by our mail and the arrival of substantial campaigns from several contenders.

▼

J. P. Papineau, manager of the Electra theatre, Montreal, Que., recently played "It Came From Outer Space" in the French version, with exploitation to match, and similar results to those obtained in any language.

▼

Bob Diem, manager of Loew's Colonial theatre, Reading, has had some unusually fine stuff across this desk in the current quarter for the Quigley Awards, and we are reminded that we must see downstate Pennsylvania again soon. His throwaway on "Executive Suite" was a simulated tearsheet from an executive's desk calendar, for the opening date.



This is from Kentucky, home of many adopted sons and daughters, and the Kentucky Colonels. Left to right, above, Mr. L. B. Mayer, a good judge of Kentucky horses and pretty girls; Miss Diana Hunt, who was picked as "Miss Kentucky of 1954"—and Colonel Bob Cox, manager of Schine's Ben Ali theatre, Lexington, who says he's stumping for the 18-year old University of Kentucky student to win the "Miss America" contest this year, with lots of theatre promotion. Our compliments, from one Colonel to another.

Ed Linder's New Post

Ed Linder, long a member of the Round Table, and with substantial experience in places where we've seen him in action, has taken the management of the deluxe downtown Gopher Theatre in Minneapolis, operated by the Berger Amusement Company. He's already well started on his job, and this is by way of adding a postscript to a story that's been in our holdover copy. Last week he was married to Miss Bernice Schwartz, formerly assistant manager of the Flamingo and Roosevelt theatres in Miami Beach, so that's another husband-and-wife team in our Round Table membership.

Ed Linder

Previously, Ed Linder worked with Frank Boucher, in Washington, and managed the deluxe Ontario theatre, in the north west residential area. He has had somewhat of a record opening new theatres, having supervised and opened three East Coast deluxers in recent years. He opened the million-dollar Roosevelt in Miami in 1949, and the rebuilt Astor theatre in Syracuse, in 1951. He was 14 years with Loew's and manager of the Criterion theatre and the Winter Garden theatre, on Broadway. The Gopher is the flagship of the Berger chain, and Bob Karatz is the other partner in this deluxe operation. He also has another small chain of theatres.

"Business Week" Awards "Waterfront" Oscars

In a highly unusual move, the current issue of "Business Week," McGraw-Hill's weekly bible for the business and industrial world, carries a five-page review of Columbia's "On the Waterfront." Under the title, "Waterfront Film Dramatizes the Real," Business Week prints nine photos of scenes and principals from the Columbia film side by side with pictures of comparable events and people from New York's turbulent waterfront. Noting that "On the Waterfront" is a leading candidate "for a whole slew of Hollywood Oscars," "Business Week" adds that "it is breathtakingly real" and "a distinguished achievement."

"Early Bird" Matinee

Buffalo women lined up at 6:30 A.M. for an "Early Bird" matinee showing of "About Mrs. Leslie" at the Paramount theatre. Free breakfast, free taxi service, and a special admission price of 25c intrigued 1500 women who couldn't ordinarily be aroused at this hour in the morning, for potential word-of-mouth advertising. Arthur Krolick was responsible for the promotion.

"THE EGYPTIAN" LEADS THE NEW FILM CYCLE

A civilization of 6,000 years ago will shortly leave an impact on merchandising as well as motion pictures, with the world premiere of 20th Century-Fox's "The Egyptian" next week as the most important event scheduled. This fine example of the new CinemaScope is to open in 200 situations around Labor Day. Excerpts from the film which have been shown to the trade have caused all to exclaim as to the superiority of photography and color in these impressive scenes.

MGM's "Valley of the Kings"—along archaeological lines—won front page publicity in the New York Times last month when it hit simultaneously with new discoveries in Egypt. Karl Mallak, discoverer of the Cheops relics, and Dr. Carl Hersey, professor of Fine Arts and Egyptian Culture at the University of Rochester, captured newspaper pages to make the Metro picture the timeliest and most thrilling film of the summer season. "Princess of the Nile"—20th Century-Fox, is in release, while Warner Brother's "Land of the Pharoahs" is still in production—so there will be an Egyptian influence at the box office for many months to come, with pictures enough to go around.

Colorful Promotions

Merchandising will prosper under this influence, for there are so many new things that will be developed for the joint benefit of showmen and merchants. For instance, among the colors, you'll find Carnelian Red, Golden Fig, Temple Tan, Delta Blue, Nile Green, and Kohl Black—all of which will set the feminine contingent on their respective ears. Cecil B. DeMille is coming up with his newest version of "The Ten Commandments" produced in Egypt, but he has already been outdone in one of his trademark sequences—you'll see the scene in "The Egyptian." Cleopatra, most glamorous of women, epitomizes Egyptian culture, sophistication and enchantment. Even Shakespeare admitted she was "A lass unparallel'd." The men will see more pretty women, and the women will see more pretty things to wear, in this Egyptian cycle, than has been evident in any previous era of motion pictures. It says here that female entertainers were so loyal to their favorite milliners that they wore nothing but headdresses and clusters of jewelry. You'll also see cats—glorified, contented cats, as dignified and regal as their imperial patronesses. That's just to give you a showman's idea of what's looming on the horizon.

Over a million people in 150 cities have seen and inspected 20th Century-Fox's two mobile exhibits which have been heralding the approach of "The Egyptian" in a transcontinental tour. Crowds of 20,000 persons, greeted by Egyptian hostesses taking charge of lion and leopard cubs, have viewed the exhibits, while millions more have seen the TV appearances of the visiting starlets. Newspaper publicity has reached a new high, with the interest created in the Egyptian locale. A national 24-sheet billboard campaign larger in scope than any in the history of the company has been placed, with 3500 posters on display in 51 cities, prior to the opening runs. An initial segment of 54 window displays in New York City alone, with Bonwit Teller's Fifth Avenue store leading the parade, has unveiled the theme of the film and the merchandising effort to follow. Many stores will display original costumes, worn by pseudo-Egyptians who have the same qualifications of the original courtiers.

Public Relations Tours

Conferences to set the merchandising schedule have been held in 38 domestic and Canadian offices of 20th Century-Fox, conducted by division and branch managers, for the benefit of field exploiteers, local circuit advertising and promotion people, and opinion makers. Two public relations tours, to hit a combined total of 350 cities will be headed by Charles Le Maire, costume designer for the picture, and Bert Lytell, as a speaker before civic clubs and organizations. The best-selling novel, upon which "The Egyptian" is based, written by Mika Waltari, is also the subject of many book tieups. Cued by the outstanding success of "The Robe" soundtrack album, Decca Records will issue a special long-playing album of theme music for "The Egyptian," with special attention to disc jockeys throughout the country. Two thousand leading department and speciality stores have already signed up to join the national merchandising campaign in connection with local playdates. A special kit, with suggestions for window and indoor displays will reach the stores independently.

Schine Manager Stages Little Sister Contest

Tony Anderson, manager of Schine's Pontiac theatre, Saranac, N. Y., had a "Miss Playground of 1954" contest and the contenders were from four to eight years old, with plenty of applause from big brothers, parents and friends of their families.

FILMACK
ALWAYS GOOD!
ALWAYS ON TIME!
FOR BETTER SPECIAL
TRAILERS
630 Ninth Ave. New York, N.Y.
1327 S Wabash Chicago 5, Ill.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Two Candy Firms Stick to Chocolate

Despite continued high prices for cocoa beans, two candy manufacturers—Mars, Inc., Chicago, and the Delson Candy Company, New York—have announced their determination to continue the use of pure chocolate coatings in their products, according to a recent report by the publication *Candy Industry.*

Victor H. Gies, vice-president of Mars, said that chocolate prices would not now influence that company's policy towards the use of pure chocolate coatings on its candy bars. The Delson firm, while stating a belief that confectioners coatings are "suitable for certain candies," revealed its decision to stick with pure chocolate coatings for its thin mints and peppermint.

The importance that Mars attaches to this decision is emphasized by a report that the firm will incorporate the phrase "honest-to-goodness" chocolate in all its national advertising for the coming year. Magazine ads for Mars products will give good display to the phrase and television and radio commercials also will emphasize the slogan.

The Delson company, in citing reasons for retaining chocolate coatings, pointed to experiments conducted with the firm's candies which revealed the inadvisability of switching to confectionery coatings.

Promoting Special Snack Bar Items

THE FINE record that Harry Wiener, manager of the Schine circuit's Oswego theatre, Oswego, N. Y., has achieved in special refreshment promotion was extolled recently in the "Sweet Talk" department of the circuit's publication, the "Schine Flash." The occasion was Mr. Wiener's success in selling "Pinnochio" hats and nose masks at the snack stand in conjunction with the showing of the Disney film.

To spark interest in these special items Mr. Wiener arranged a promotion with two local merchants, the Lincoln-Mercury dealer and Boys' Town (a clothing store for tiny tots) whereby they sponsored the awarding of "Pinnochio" hats to the first 25 children in line for each performance and nose masks to the second 25. In addition coupons were placed in "pay day" envelopes each Saturday before the film's playdates, and these were redeemable by the children for hats and masks.

Previous refreshment promotions in which Mr. Wiener broke records were in sales of 10c and 25c candy, "Peter Pan" hats and souvenir books for "The Robe."

Popcorn Acreage Cut up to 50%

Popcorn acreage for 1954 has been voluntarily curtailed by farmers between 45% and 50%, according to a report by the Popcorn Processors Association, Chicago. The group conducted a survey at an emergency meeting of processors held in Chicago recently for the purpose of appraising crop losses resulting from the drought.

The voluntary curtailment of acreage was a result of low prices paid to farmers for the 1953 crop, according to Pete Olesen, president of the Popcorn Processors Association.

Reporting further on growing conditions in popcorn areas, Mr. Olesen noted that some territories have normal conditions with the prospect of good yields; some report the prospect of reductions in yield of 40% to 45% below normal; while other areas report the worst drought conditions in history, forcing complete abandonment of the popcorn fields there.

•

Candy Sales Show Drop In Report for May

Manufacturers' sales of confectionery and chocolate products continued a downward trend in May, dropping 7% below the figure for the same month in 1953 and 21% below April sales this year, according to an estimate by the Bureau of the Census, Department of Commerce, Washington, D. C. Following an increase in March, sales decreased also in April. The May sales totalled $59,275,000.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y*

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,543 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	—	3	3	18	13
Adventures of Robinson Crusoe (U.A.)	1	6	1	–	–
*Alaska Seas (Par.)	–	–	7	16	19
Arrow in the Dust (A.A.)	–	2	13	8	1
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	1	6	10	5
Beachhead (U.A.)	–	12	24	21	5
Beat the Devil (U.A.)	19	2	3	16	17
Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	8	18	11	–
Boy from Oklahoma (W.B.)	20	20	36	30	11
†Caine Mutiny, The (Col.)	2	2	1	–	–
Carnival Story, The (RKO)	7	20	16	8	8
Casanova's Big Night (Par.)	–	1	10	22	33
Charge of the Lancers (Col.)	–	7	–	2	4
Command, The (W.B.)	14	27	25	9	8
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
*Crazylegs (Rep.)	–	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	29	12	4
Crime Wave (W.B.)	–	–	5	7	6
Dangerous Mission (RKO)	–	2	13	15	6
Demetrius and the Gladiators (20th-Fox)	13	5	2	–	–
Dial M for Murder (W.B.)	4	44	15	12	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	6	3	11	2
Drums Across the River (U-I)	–	13	29	5	–
Duffy of San Quentin (W.B.)	–	–	1	6	6
Elephant Walk (Par.)	14	36	14	2	–
Executive Suite (MGM)	10	33	38	20	7
Fireman, Save My Child (U-I)	–	2	5	7	12
Flame and the Flesh (MGM)	–	11	23	25	7
*French Line (RKO)	8	17	6	3	–
Garden of Evil (20th-Fox)	9	6	1	–	–
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
Glenn Miller Story (U-I)	115	55	10	4	–
Golden Mask (U.A.)	–	–	3	2	3
†Gone With the Wind (MGM reissue)	3	2	–	–	–
Gorilla at Large (20th-Fox)	–	1	4	5	1
*Great Diamond Robbery (MGM)	–	9	12	19	7
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	16	25	8	2
†Hans Christian Andersen (RKO)	–	–	2	3	2
Heidi (U.A.)	3	1	6	–	6
Hell Below Zero (Col.)	–	7	13	7	4
Hell and High Water (20th-Fox)	32	20	7	1	1
Hell's Half Acre (Rep.)	–	1	16	3	5
High and the Mighty, The (W.B.)	14	4	–	–	–
*Hondo (W.B.)	87	50	19	2	5
Indiscretion of an American Wife (Col.)	–	1	1	3	3
It Should Happen to You (Col.)	2	3	24	15	22
*Jesse James vs. the Daltons (Col.)	4	15	12	9	3
Johnny Dark (U-I)	1	10	12	3	1
Johnny Guitar (Rep.)	22	20	18	–	1
Julius Caesar (MGM)	9	15	4	–	–

	EX	AA	AV	BA	PR
*King of the Khyber Rifles (20th-Fox)	24	15	11	1	3
Knights of the Round Table (MGM)	16	36	6	3	9
Knock on Wood (Par.)	2	–	4	–	–
†Laughing Anne (Rep.)	–	–	3	4	2
*Little Caesar (W.B. reissue)	7	2	2	12	3
†Living It Up (Par.)	3	7	1	–	–
Long, Long Trailer, The (MGM)	100	84	10	1	1
Long Wait, The (U.A.)	–	7	2	1	1
Lucky Me (W.B.)	1	8	16	30	8
Ma and Pa Kettle at Home (U-I)	41	56	23	4	6
Mad Magician, The (Col.)	–	1	5	2	3
Magnificent Obsession (U-I)	8	1	–	–	–
Make Haste to Live (Rep.)	–	1	3	3	3
Man Between, The (U.A.)	–	3	5	4	3
†Man With a Million (U.A.)	–	2	1	1	1
Men of the Fighting Lady (MGM)	5	12	24	5	1
Miami Story, The (Col.)	–	3	15	7	3
*Money from Home (Par.)	9	57	19	6	2
Naked Jungle, The (Par.)	3	36	24	13	5
New Faces (20th-Fox)	7	1	4	7	4
Night People (20th-Fox)	22	10	21	3	1
*Overland Pacific (U.A.)	–	–	6	2	3
*Paratrooper (Col.)	2	32	46	26	5
Paris Playboys (A.A.)	–	2	3	–	2
*Personal Affair (U.A.)	–	–	2	–	5
Phantom of the Rue Morgue (W.B.)	16	6	17	10	5
Pinocchio (Disney-RKO reissue)	27	13	11	9	1
Playgirl (U-I)	–	–	10	9	21
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	17	13	3	7
Prisoner of War (MGM)	1	5	14	3	3
*Public Enemy (W.B. reissue)	–	4	3	11	3
Quo Vadis (MGM reissue)	10	24	18	10	5
Racing Blood (20th-Fox)	–	–	5	–	8
Rails Into Laramie (U-I)	1	1	19	18	4
Red Garters (Par.)	1	9	25	28	14
Rhapsody (MGM)	1	20	13	23	11
Ride Clear of Diablo (U-I)	4	8	33	7	5
*Riders to the Stars (U.A.)	–	1	7	11	3
Riding Shotgun (W.B.)	–	8	17	22	3
*Riot in Cell Block 11 (A.A.)	–	9	42	18	2
River of No Return (20th-Fox)	53	9	12	–	2
Rob Roy (Disney-RKO)	–	3	18	16	13
Rose Marie (MGM)	23	11	14	1	2
*Saadia (MGM)	–	1	9	26	28
Saskatchewan (U-I)	21	56	58	8	7
Secret of the Incas (Par.)	1	5	14	12	3
*She Couldn't Say No (RKO)	–	3	20	27	12
Siege at Red River (Fox)	–	6	19	15	3
Silver Lode (RKO)	–	1	9	4	1
Southwest Passage (U.A.)	–	–	6	7	3
Student Prince (MGM)	4	6	12	6	–
Tanganyika (U-I)	–	5	8	5	4
Taza, Son of Cochise (U-I)	4	8	26	11	8
Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	8	9	7
Three Coins in the Fountain (20th-Fox)	27	31	2	1	–
Top Banana (U.A.)	–	2	7	13	26
Untamed Heiress (Rep.)	–	2	–	8	1
†Valley of the Kings (MGM)	–	3	1	1	–
War Arrow (U-I)	–	35	48	16	6
Wicked Woman (U.A.)	–	3	6	1	3
Wild One (Col.)	1	22	14	6	4
Witness to Murder (U.A.)	–	4	6	3	4
Yankee Pasha (U-I)	1	16	35	19	6
Yellow Tomahawk (U.A.)	–	–	10	2	1

IT ISN'T LOVE ...IT'S HUMAN DESIRE

and it's *great* boxoffice from Columbia!

GLENN FORD · GLORIA GRAHAME · BRODERICK CRAWFORD

HUMAN DESIRE

with Edgar Buchanan
Screen Play by ALFRED HAYES
Based on a novel by EMILE ZOLA

Produced by LEWIS J. RACHMIL
Directed by FRITZ LANG
A COLUMBIA PICTURE

COMING IN FEBRUARY
TYRONE POWER ★ MAUREEN O'HARA
in JOHN FORD'S
THE LONG GRAY LINE

AUGUST 28, 1954

MOTION PICTURE HERALD

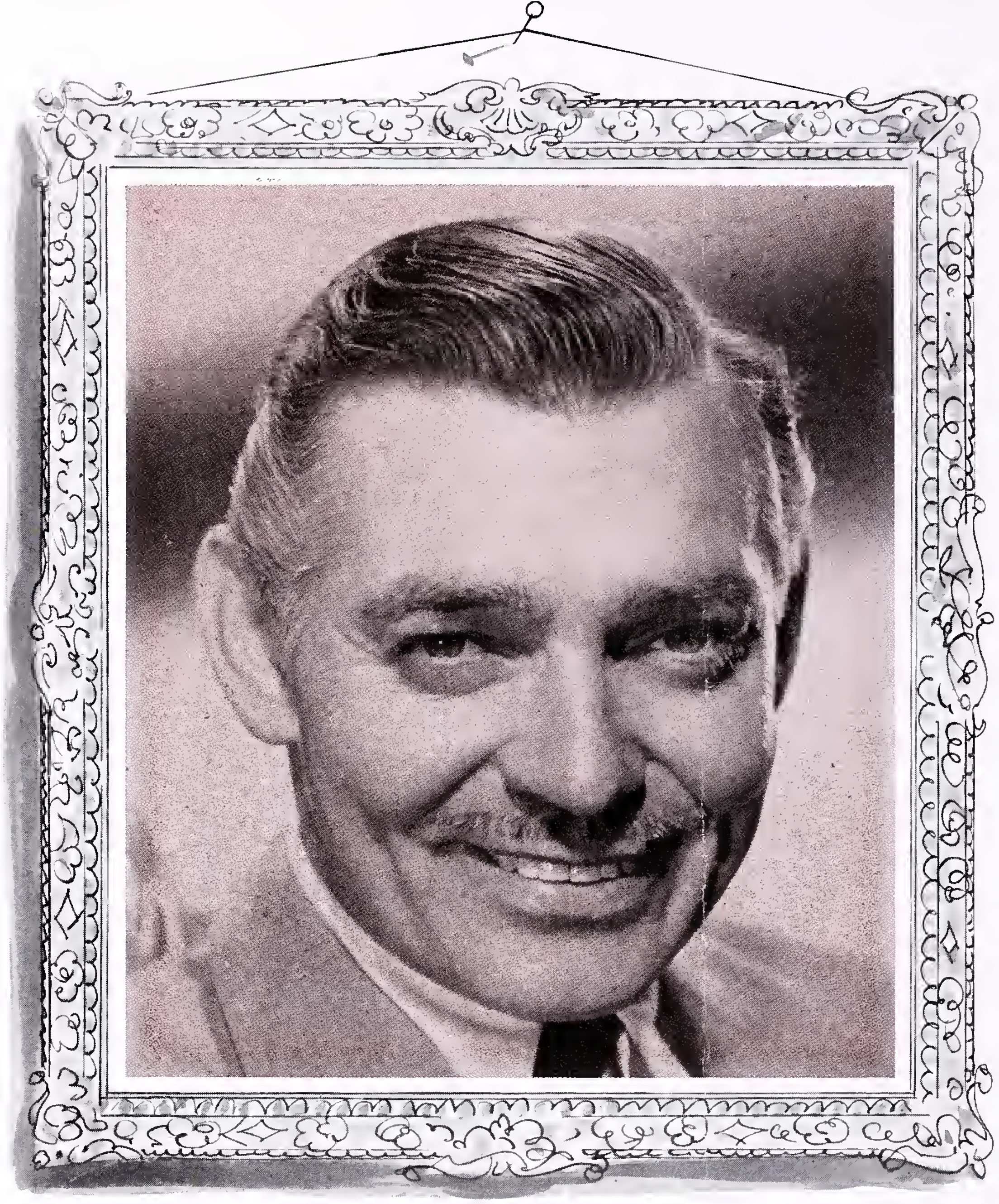
"White Christmas has everything plus.... VistaVision is destined to be magnetic...."

—from review by William R. Weaver on page 12

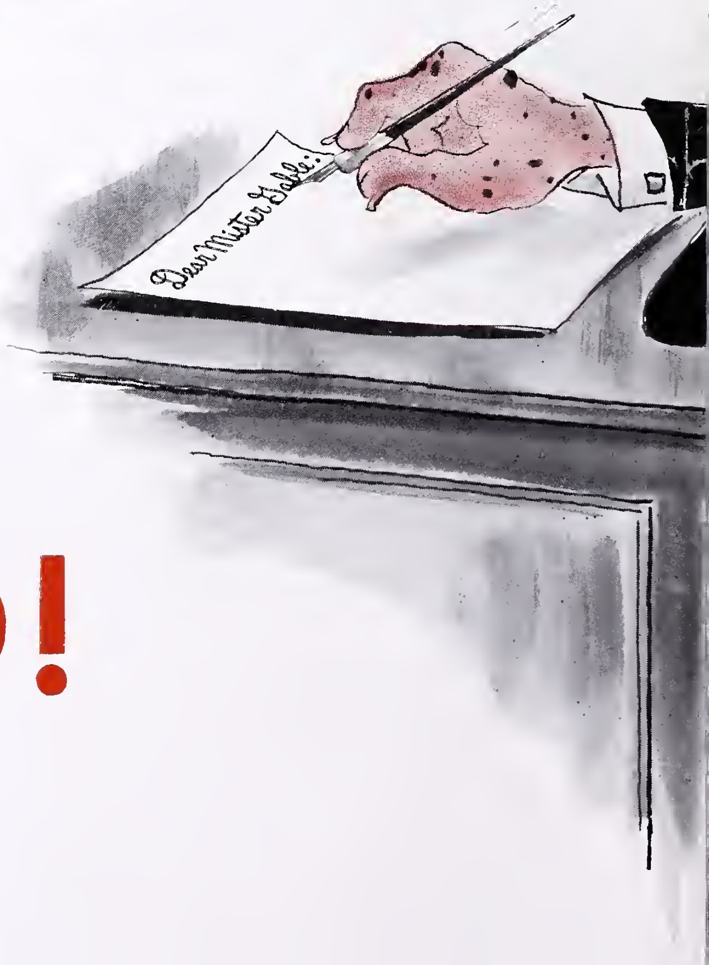
ALLIED BOARD VOTES FOR MARCH ON WASHINGTON

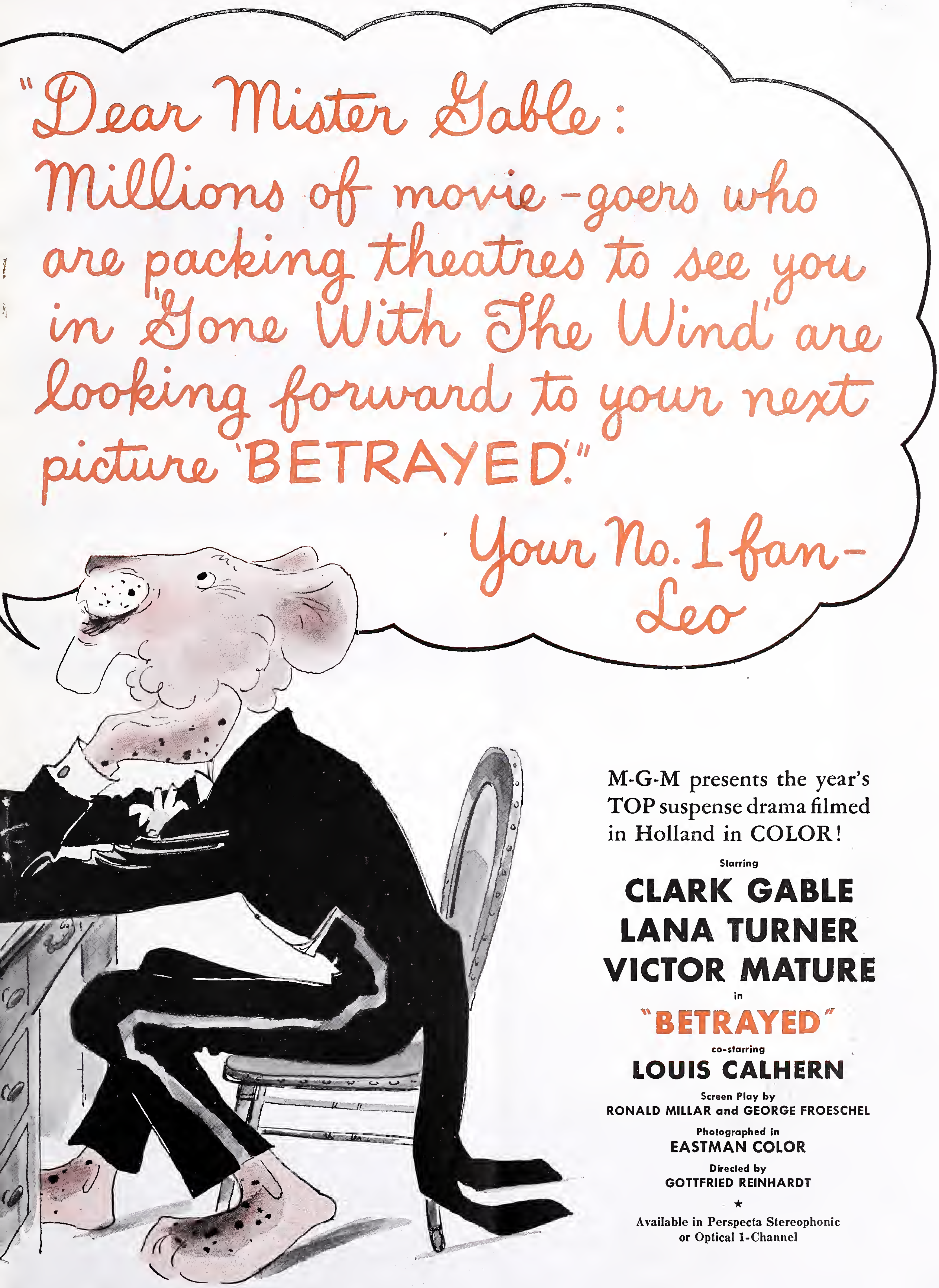
REVIEWS (In Product Digest): HIGH AND DRY, THE BOUNTY HUNTER, NAKED ALIBI (In News Section): WHITE CHRISTMAS, THE EGYPTIAN

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*



FAN LETTER FROM LEO!


Dear Mister Gable:



"Dear Mister Gable: Millions of movie-goers who are packing theatres to see you in 'Gone With The Wind' are looking forward to your next picture 'BETRAYED.'" Your No. 1 fan - Leo

M-G-M presents the year's TOP suspense drama filmed in Holland in COLOR!

Starring

CLARK GABLE
LANA TURNER
VICTOR MATURE

in

"BETRAYED"

co-starring

LOUIS CALHERN

Screen Play by
RONALD MILLAR and GEORGE FROESCHEL

Photographed in
EASTMAN COLOR

Directed by
GOTTFRIED REINHARDT

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Available in Perspecta Stereophonic
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Judy Garland

"A Star

THE MOST ANTICIPATED E

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PANTAGES THEATRE, L

CINEMASCOPE

TECHNICOLOR
STEREOPHONIC SOUND

ALSO STARRING
JACK CARS

R BROS. PRESENT

James Mason

is Born"

VENT IN SHOW BUSINESS

ber 29th

.OS ANGELES

ON · CHARLES BICKFORD WITH TOM NOONAN · SCREEN PLAY BY MOSS HART · DIRECTED BY GEORGE CUKOR · 6 NEW SONGS BY HAROLD ARLEN AND IRA GERSHWIN

PRODUCED BY SIDNEY LUFT A TRANSCONA ENTERPRISES PRODUCTION PRESENTED BY WARNER BROS. MUSICAL DIRECTION BY RAY HEINDORF

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20th Century-Fox's

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CinemaScope

SHORT SUBJECT THAT REALLY SELLS AND EXPLAINS 4-TRACK HIGH FIDELITY MAGNETIC STEREOPHONIC SOUND

TITLED "THE MIRACLE OF STEREOPHONIC SOUND"

Now Available At Your 20th Exchange

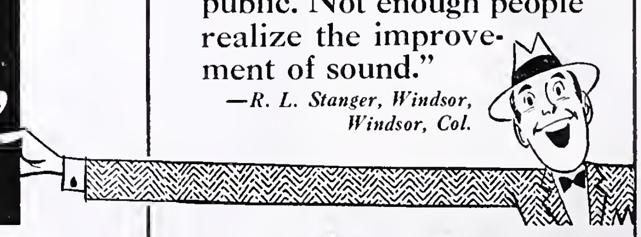
FREE! 1 & 2 column slugs available! Write Exploitation Dep't., 20th Century-Fox, 444 W. 56 St., N. Y. 19, N. Y.

HUNDREDS OF EXHIBITORS ASKED FOR IT!

"I think it should be run in every theatre equipped for Stereophonic Sound and CinemaScope."
—*Lloyd Wineland, Sr., Wineland Amusement Co., Washington, D. C.*

"I would like to run this film in each of my theatres for our patrons to see."
—*Al Kvool, Standard Theatres, Milwaukee, Wis.*

"Should be shown to the public. Not enough people realize the improvement of sound."
—*R. L. Stanger, Windsor, Windsor, Col.*



IT'S FREE!

Date It Now!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 9 August 28, 1954

Theatre vs. TV Appeal

IN a few weeks the principal television programs will be back on the air. Now is the time for producers, distributors and exhibitors to make plans to hold and increase the large audiences currently attending theatres. While TV's novelty appeal is largely dissipated in the major markets of the United States, a number of smaller cities and towns will continue to feel the impact of new television transmitters for many months. An additional competitive factor is that this fall the principal networks are concentrating on "spectacular" programs of more than an hour in length and costing, exclusive of air time, as much as $300,000 each. That could be formidable competition for the public's leisure time.

It is essential that the film industry concentrate aggressively on selling the great appeal built-in by Hollywood in the many fine pictures now in distribution and soon to come. Too many theatre patrons, for one reason or another, fail to see features which they would enjoy immensely. Part of the fault for this is in booking procedure that in many areas makes a particular attraction available for a very limited time. Part of the fault lies in an inadequate selling approach which includes advertising, publicity, promotion of all kinds and also the physical attractiveness of the individual theatres.

For several years Hollywood has been centering attention on the production of the types of stories which do not lend themselves to television treatment. The small budget situation comedy, the modest variety revue, the crime and mystery show now are staples of TV. On the other hand, on its small screen TV cannot handle the sweep of the spectacle pictures, the magnitude of the big musicals or the intimacy of powerful drama such as is possible in theatrical motion pictures.

While Hollywood has largely adjusted to the new demands of TV competition by giving the patron what he cannot have at home, it is to be doubted that the advertising and sales approach of the industry has been sufficiently adjusted to the new order. Motion picture advertising should not stress elements that can be done almost as well on TV—for free. Such advertising should sell to the public what they can have for a fair price that cannot be duplicated or approximated at home.

Important also is the fact that motion picture promotion should be more closely related to the particular film being sold than is often the case. Too many advertisements for a film look like too many advertisements for other pictures. Violence and sex are too often the keynotes of theatre advertising. Neither is particularly appealing to the average woman, who exerts the major influence on family theatre-going.

If the motion picture industry continues to make quality attractions and sells them effectively in all media (including TV), it need have no worry over television "spectaculars" in black and white or in color. It would not be surprising if during the next few months some television producers learn that length, size and budget alone do not guarantee entertainment value. Those are lessons Hollywood finally has learned. Audience appeal is the basic factor at home or at the theatre.

■ ■ ■

British Commercial Television

AT long last the British Parliament has approved a bill establishing the Independent Television Authority to control a sponsored television network in competition with the British Broadcasting Company's service. Principal arguments against the measure were that advertising commercials would be too intrusive in programs brought into British homes and that too much of the sponsored television would be made up of program material produced in the United States. Neither argument rests on sound ground. Television commercials in Britain must be presented in a way in keeping with the public's taste. That, more than any government-appointed commission, will be the controlling factor. So far as entertainment is concerned, there really are no national barriers. Good program material—just as good motion pictures—will find audiences everywhere, irrespective of the place of original production.

The establishment of the Independent Television system is expected to give motion picture interests in Britain a better chance of using television to stimulate theatre attendance than has been possible while the BBC enjoyed its broadcasting monopoly.

■ ■ ■

¶ Announcement of the resignation of J. Robert Rubin as vice-president of Loew's heralds the end of active service to that company and to the industry of one of its important executive leaders. Mr. Rubin shunned the headlines but quietly in the background he has for thirty years been a tower of strength to Loew's, Inc. He not only has been the company's general counsel, who guided it through much litigation, but also was the principal liaison officer in New York for studio affairs. That meant he has in fact been a vital contributor to the production of the long line of MGM hits. He is also to be credited with spearheading the industry's interest in and support of the National Conference of Christians and Jews. It is to be hoped that he will remain active in industry and civic affairs for many more years.

—*Martin Quigley, Jr.*

Letters to the Herald

National Ads

To the Editor:

Why doesn't distribution get smart and stop advertising in national magazines. This advertising always breaks weeks ahead of the majority of the theatre runs and by the time the picture is playing locally the advertising is as dead as the publication in which it appeared.

Allocate this same amount of money to be spent in exchange areas in leading papers. If this were done we believe that exhibitors would date the picture to tie into key run dates and get the advantage of this local coverage.

Even if this would mean staggered releasing to various exchanges, we feel that the extra business would compensate for this type of distribution and on-the-spot advertising.—*North Carolina Exhibitor.*

Code Differences

To the Editor:

In the Herald of June 19 (page 27) you have very correctly pointed out the striking similarity of the PCA Code in U. S. and the Code under which the Central Board of Film Censors in India work. Lest there should be misunderstanding I wish to bring to the notice of readers a very important and essential difference.

I. *Constitution.* The PCA Code is a code drawn up by the film industry and administered by the industry organization in the interests of the industry itself and that of the public. The PCA is a purely voluntary body whose moral sanction alone counts.

The Central Board of Film Censors in India is a Government body constituted under an Act of Parliament. It is administered by paid officers of the Government of India and the sanction behind its Code is the police power of the State.

II. *Force of Code Seal.* A picture can be released and seen by the public in America even without a PCA seal. Recent pictures like "The Moon Is Blue," "The French Line" are examples of that. The people are free to see and like or dislike pictures.

In India *no picture can be released* for public exhibition unless it has been given a certificate by the Central Board of Film Censors.

III. Practice. In practice the PCA actually advises producers what is good to show and what is not good in their own market interest and the interest of the film industry.

The Indian Censor, on the other hand, does not worry about the marketing of the product. It sticks to the interpretation of the "Code" in its various ways and asks the producer to cut out things on which it does not see eye to eye before the picture is released. The PCA's function is advisory while the Indian Censor's function is compulsory and a matter of prerogative. This means that the body of officials and non-officials who advise them literally try to settle the taste that they want in pictures.

While the fundamentals of the Code may be similar as far as U.S. and India are concerned the fact that no producer can disobey the Indian Code as administered is a vital point to be carefully understood. It is a matter for opinion whether their prerogative position is worthwhile at all as far as production goes.—P. P. Nambiar, *Gemini Studios, Madras, India.*

Trailers

To the Editor:

It seems as though more distributors such as 20th Century-Fox, Paramount, and Universal should distribute their own trailers. It would allow the small exhibitor to use trailers on the good pictures. MGM pictures draw people because of our new use of their trailers. Other companies' pictures would draw, too, if they would distribute their own trailers.—*Oregon Exhibitor.*

For World Unit

To the Editor:

As to a world alliance of exhibitor organizations as proposed by the Cinematograph Exhibitors Association of Great Britain, I think it is a grand idea, that can be of an outstanding value for the exhibitors around the world in the future.

I will bring the matter up when the Exhibitors Association of Europe have their meeting in Bruxelles the first day of October this year.—*Sveriges Biografagareforbund, Sweden.*

Old-Time Serials

To the Editor:

I believe Hollywood should put more emphasis on serials. A good serial will bring customers back—a poor one will keep them away. One of my best customers, the local newspaper editor, recently remarked to me that he would like to see some of the "good old-time serials" that Hollywood used to turn out. Why not base some of them on comic strip characters?—Eldon Coffman, *Saenger Theatre, Hope, Arkansas.*

Outdoor and Indoor

To the Editor:

Why don't they let 3-D be shown as it should be instead of always cutting it to 2-D? Hollywood would be wiser to show all the outdoor movies in color and all indoor in black and white.—Arthur W. Jenkins, *Strand Theatre, Buckport, N. Y.*

WHEN AND WHERE

September 16: New York entertainment industry's annual golf tournament, Vernon Hills Country Club, Westchester, N. Y.

September 18-19: First national convention of Women of the Motion Picture Industry, Baker Hotel, Dallas, Texas.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade Officials and the Motion Picture Association of America, Washington, D. C.

September 24: Washington Variety Club's annual golf tournament and dinner dance, Woodmont Country Club, Rockville, Md.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

August 28, 1954

VISTAVISION rings the bell; "White Christmas" brilliant initial film Page 12

ALLIED board on war path aiming at majors' distribution policies Page 13

WEST VIRGINIA Allied unit weighs problems at annual meeting Page 14

MAKELIM reports Government approval of sales to circuits Page 14

SCHWARTZ forms a new company to distribute ten to twelve yearly Page 27

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FABIAN is honored on theatre anniversary in Paterson, N. J. Page 28

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On the Horizon

DIVORCE

There will be two "Loew's" companies by the month's end. The "divorcement" demanded by the Federal consent decree, finally will have occurred. There will be new officers for the film and for the theatre company. New York report is that Nicholas M. Schenck, now Loew's president, will head the film company; and that Joseph R. Vogel, now vice-president heading theatre operations, will become theatre company president. Meanwhile, at the New York headquarters, offices of the distribution and theatre departments are being separated.

TRAILER

Not from Warner Brothers, but from "disassociated" people who just happened to be in the audience, comes a report on the effectiveness in the theatre of that company's special five-minute trailer prepared for "Dragnet". Somewhat offbeat, the trailer shows no scenes from the picture. Instead, Jack Webb, in his role as director, walks toward the camera and proceeds in his well-known monotone to give the audience a run-down on various new camera lenses and dollies which have enabled some of "Dragnet's" special scenes to be filmed. It's all very matter-of-fact but tense, and the audience loves it.

TRUE LIFE RECORD

Walt Disney's newest True-Life Adventure feature, "The Vanishing Prairie", racked up a first-week gross of $22,400 at the Fine Arts in New York, described as "far in excess" of any week's gross since the opening of the theatre three years ago. The picture, which among other things contains the facts on the birth of a buffalo, remains indefinitely.

EXIT "CHERRY NOSE"

Alarums, excursions and echoes of the not-so-good-old-days in Chicago last week: On Wednesday Charles "Cherry Nose" Gioe, convicted in 1943 along with Frank "The Immune" Maritote and Paul "The Waiter" Ricca of attempting to extort $1,000,000 from the film industry with threats of labor trouble, was found in a borrowed car with a bullet through his head. On Saturday night, Frank "The Immune", brother-in-law of the late Al "Scarface" Capone, met a similar fate at the point of a shotgun. Underworld intelligence reports a new gang war in the making with the stake being a multi-million dollar gambling syndicate. Paul "The Waiter", at latest report, was said to be winning.

D.O.S. and TV

Rumors that David O. Selznick was "talking" deals with TV interests were confirmed by the producer this week on the coast. He emphasized, however, that it was strictly talk and that he has "no intention of substituting such possible activity for his plans regarding theatrical production". His preparations for a screen adaptation of the monumental "War and Peace" were reported going forward, with Ben Hecht, father of actress Jenny Hecht, drafting the preliminary treatment.

FILM ADS

The more than 1,000 delegates to the Catholic War Veterans' annual convention in Cincinnati last week passed a resolution condemning "suggestive, immoral and pandering" motion picture advertising and asking that a board of censors be set up, preferably by the U. S. Chaplain Corps, to pass on motion pictures to be shown to U. S. servicemen.

CENSUS COMING

Speaking of things governmental, looks as if there'll be next year a census of business and manufacturing. The Senate Appropriations Committee approved the Administration request for census funds.

OVERSEAS FILMS

A larger budget for the Government's overseas film program may permit some new film production and some new equipment buying.

Floyd E. Stone-James
D. Ivers-J. A. Otten-
Vincent Canby

A REGIONAL MEETING of members from the Champaign-Urbana territory of United Theatre Owners of Illinois, held recently at the Urbana-Lincoln Hotel. Shown in the front row above, left to right, are Mrs. W. E. Simmons, Monticello; W. E. Simmons, Monticello; John L. Frieburg, LeRoy; George Kerasotes, Springfield; George Barber, Tuscola; John Russell, Champaign, and Edward O. Kimbrell, Champaign. In the back row, left to right, are Wisher Myers, Danville; LeRoy Britton, Champaign; Harland Clark, Milford; Frank Clark, Champaign; Rod Dillon, LeRoy; J. L. Frieburg, Jr., LeRoy; Gene Russell, Champaign; Warren E. Myers, Danville; Dave Jones, Springfield, and George Gaughan, Memphis, Tennessee.

WALTER BRANSON, above, is the newly appointed RKO world-wide sales manager, succeeding Charles Boasberg, who resigned effective October 30 to join Fred Schwartz' Distributors Corporation of America.

This week in pictures

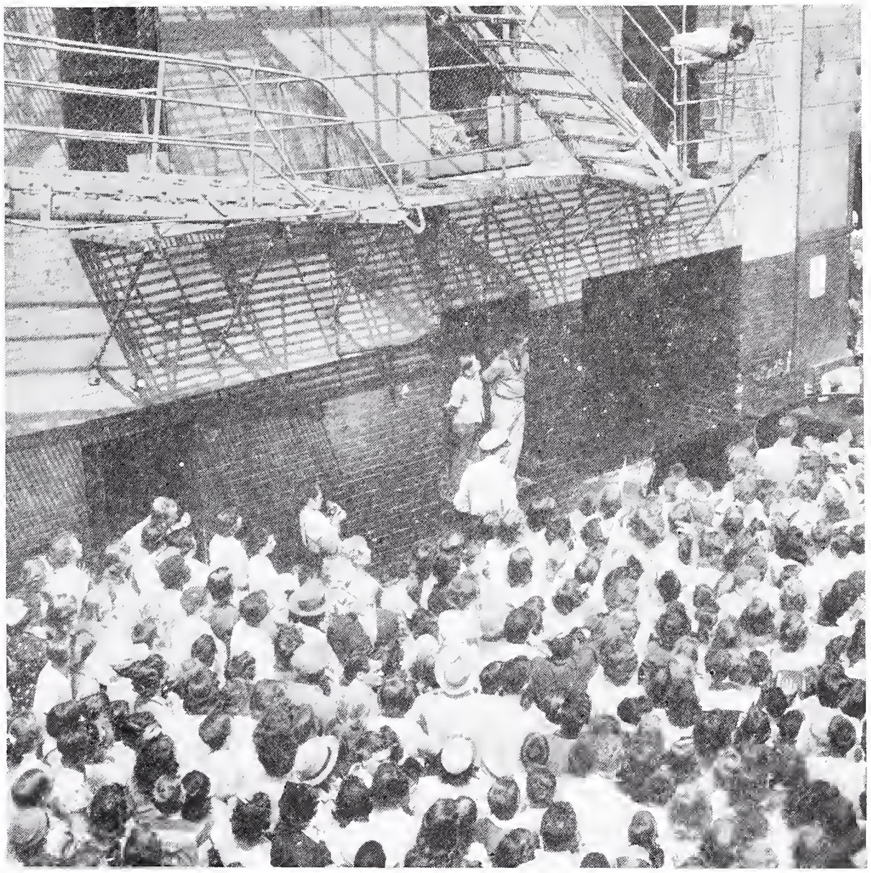
UNIVERSA INTERNATIONAL
FAR EAST LES CONFERENCE
ST-16-19

AMERICO ABOAF, at the rostrum above, opens Universal's recent Far Eastern sales conference in Tokyo. The foreign sales chief is flanked, left to right, by Fortunat Baronat, advertising-publicity chief; Charles J. Feldman, vice-president and general sales manager; Arthur G. Doyle, far eastern supervisor, and Wally Orr, managing director in Japan.

A SPECIAL WEEK, October 24-30, has been set aside to honor Oscar A. Morgan, above, Paramount's sales manager for short subjects, Paramount News and special features, within the company's 40th anniversary drive, August 29-December 4.

TRIO AT THE "Rear Window" West Coast premiere at the Hollywood Paramount theatre, left, pause in the lobby. Seen in the usual left to right order are Y. Frank Freeman, vice-president and studio chief of Paramount Pictures, for which Alfred Hitchcock produced the film; Mrs. Freeman, and George Weltner, president of Paramount International Films.

ON "DRAGNET" BUSINESS, Jack Webb, above right, the star and director of the Warner Brothers film, talks to Dave Wallerstein, general sales manager of Balaban & Katz, at whose Chicago theatre, Chicago, the picture broke the all-time opening-day record. At the right, Webb greets some of his Chicago fans from the theatre's fire escape. In two other key city playdates, at the Victoria, New York City, and Warner, Atlantic City, the facts reveal more records being shattered.



by the Herald

HAROLD PEARSON, above, executive secretary of Allied Independent Theatre Owners of Wisconsin, dropped into the offices of The HERALD recently to discuss plans for the forthcoming national Allied convention, with Wisconsin Allied playing host, to be held in October at Milwaukee.

BIRTH OF A COMPANY, above, in Philadelphia, as veteran exhibitor William Goldman, seated left, and producer Paul Gregory, seated right, formalize their association in a new company for the production of films and stage plays. Looking on, left to right, are interested attorneys, Samuel H. Levy, Philadelphia; William Zimmerman, New York, and Gordon Youngman, Los Angeles. See story on page 33.

GREETING TO CITIZENS of Portland, Oregon, is given by Charles P. Skouras, at the microphones, as the president of National Theatres served as host at the recent formal opening of Evergreen's new million-dollar Fox theatre. Standing behind her husband is Mrs. Skouras and to her left is Oregon's Governor Patterson.

VISTAVISION RINGS BELL AS STRIKING MEDIUM

Capacity, Versatility Seen in First Coast Showing of "White Christmas"

by WILLIAM R. WEAVER

HOLLYWOOD: VistaVision, Paramount's highly publicized and eagerly awaited new screen technique, was hailed here Monday at the premiere press screening of the first production in the process, Irving Berlin's "White Christmas."

Although demonstrated previously with specimen footage selected to show its versatility and capacity, VistaVision was seen this week for the first time in perfected application to a completed release print of a finished picture.

Widest Variety of Camera Angles Seen

In its two hours of running time "White Christmas" contains the widest possible variety of camera angles, focal depths and photographic hazards, and VistaVision handled them all handsomely.

Monday's screening, in the newly constructed VistaVision theatre, formerly Stage 17, where VistaVision was born, used 185 amperes to project a picture 51 feet wide by 27 feet high on to a seamless screen 185 feet away. A 2¼-inch focal length Kollmorgen lens was used.

Although the 1.85-to-1 aspect ratio favored by Paramount was used for this screening, the same equipment can produce any aspect ratio from 1.33 to 2-to-1.

It was clear to all observers that the photographic advantages of the VistaVision process could benefit proportionately any size and shape of picture that any individual exhibitor might choose for his particular theatre. VistaVision's utilization of two and one-half times the standard film negative area in photographing, followed by optical reduction to standard-proportions projection prints, greatly minimizes the graininess generally associated with films projected in extreme dimensions.

Image Found Free of Grain or Blemish

Monday's 51-feet screen image was totally free of grain or other blemishes. Its rich, Technicolor tones were deep, firm and constant, and in the many swift dancing sequences definition and clarity were outstanding.

Before the screening, Paramount vice-president Y. Frank Freeman mentioned that the Paramount engineers, under Loren Ryder, set out to develop a process that could be utilized in every theatre in the world. Monday's screening suggests strongly that they have succeeded.

Following the preview, Mr. Ryder told The HERALD the recently completed inspection of 149 first run theatres in 32 key cities revealed all but four among them have installed big screens and that 93 per cent of those screen are high enough to accommodate VistaVision's full height without sacrificing any of the screen's total width. In the remaining seven per cent, VistaVision can be used with only slight narrowing of screened image. Mr. Ryder said these percentages probably will prevail throughout the remainder of the country's theatres.

Mr. Ryder said most footage now being filmed in VistaVision is proving up to tests which indicate that the process is capable of producing on the screen a degree of resolution better than the normal human eye can normally see and that he is sure all VistaVision films will attain that maximum.

He said VistaVision has brought about a gain in depth of focus of from 20 per cent to 30 per cent, and that complete mathematical analysis in covering this gain will be presented to the SMPTE convention this fall.

WHITE CHRISTMAS

Paramount—Berlin and VistaVision

(Color by Technicolor)

"White Christmas" is a failure-proof picture if there ever was one. It has everything any tip-top-grossing musical is expected to have, plus one thing no other attraction ever had. That one thing is VistaVision, and VistaVision is destined to be a magnetic word on theatre marquees henceforth. "White Christmas" is scheduled to world-premiere at New York's Radio City Music Hall in mid-October. This picture is likely to play right on through the winter and into the spring. Paramount calls it the "most costly and biggest musical" in its history, and the public is sure to pronounce it also to be Paramount's best.

The picture is termed Irving Berlin's "White Christmas," and it has 13 Berlin songs in it, including the title song, now an American classic. It also includes "Count Your Blessings," which is probably the best among Berlin's new ones, and sure to lead the Hit Parade. Memory has trouble digging up a past musical so well equipped musically. The picture also has five money names for top billing: Bing Crosby, Danny Kaye, Vera Ellen, Rosemary Clooney and Dean Jagger—names that belong to five people talented beyond competitive challenge in their respective categories.

Crosby, looking half his years, sings as young as he looks, and clowns in pace with Kaye, the fastest living all-events entertainer, who reciprocates by singing back at the master. Miss Clooney handles the feminine singing opportunities potently, and Miss Ellen dances fascinatingly and often. Jagger, who is always coming up with show-stopping performances at unexpected points in Hollywood pictures, supplies here, unaided, an honest pathos which made hardened press-previewers choke up and cry delightedly during the final portion of the song-laden story about war-time buddies making their way in a post-war world.

In rich color by Technicolor, fortified by VistaVision, the picture opens with Christmas Eve close behind the battle line, with soldiers singing their loyalty to Jagger, who is being relieved by another general. It jumps ahead then to peace-time and follows Crosby and Kaye, as ex-soldiers, to stage and night club fame, and through diverting personal adventures that land them, finally, at a Vermont resort now owned by Jagger, and going broke due to delay in the annual snowfall and hence in patronage. They figure out what to do about putting his business on a firm foundation, and do it, which is how the heart-tug gets into what is otherwise a light and funny musical.

As written by Norman Krasna, Norman Panama and Melvin Frank, three top-talented writing men, the story plays far better that the synopsis suggests. Production is by Robert Emmett Dolan, his first producing assignment and mighty well discharged. Direction is by that most versatile veteran, Michael Curtiz. Robert Alton rates high praise for staging the dance and musical numbers in an extraordinary and magnificently colorful fashion. Musical direction and vocal arrangements are by Joseph J. Lilley and orchestral arrangements by Van Cleave; Troy Sanders was music associate. Loyal Griggs, whose "Shane" won him last year's Academy Award for cinematography, gave "White Christmas" full benefit of his skill.

Previewed at studio to press gathering that applauded its approval. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, not set. Running time, 120 minutes. PCA No. 16919. General audience classification.

Bob Wallace	Bing Crosby
Phil Davis	Danny Kaye
Betty	Rosemary Clooney
Judy	Vera-Ellen
General Waverly	Dean Jagger

Mary Wickes, John Brascia, Anne Whitfield, Richard Shannon, Grady Sutton, Sig Ruman, Robert Crosson, Herb Vigran, Dick Keene, Johnny Grant, Gavin Gordon, Marcel de la Brosse, James Parnell, Percy Helton, Elizabeth Holmes, Barrie Chase, I. Stanford Jolley, Mike P. Donovan, Glen Cargyle, Lorraine Crawford, Joan Bayley, Lester Clark, Ernest Flatt, Bea Allen.

ALLIED DEMANDS WAR ON DISTRIBUTION POLICIES

Board to Ask Convention to Approve Bill for Film Regulation by U.S.

by JAMES D. IVERS

THE BOARD OF DIRECTORS, *above, of Allied States Association, as they met Monday in the Greenbrier Hotel, White Sulphur Springs, West Virginia. Seated, left to right, are Beverly Miller, Leo F. Wolcott, Wilbur Snaper, Morris Finkel, Ben Marcus, Abram F. Myers, Reuben Shor, Ben Berger, Colonel H. A. Cole, Nate Yamins. Standing, in the same order, are Glen D. Thompson, Sidney Samuelson, Robert Wile, Harold Pearson, Abe Berenson, Trueman Rembusch, Hal Gilbert, Edward Sullivan, Roy Kalver, Elmer Nolte.*

WHITE SULPHUR SPRINGS, W. VA.: Allied is on the war path and this time it will take more than words to get them back on the reservation.

Sitting in annual summer session here at the Greenbrier Hotel, astride the Old Buffalo Trail, the Allegheny Mountain pass down which the Kanawaha Indians used to pour on their way to raid the Virginia settlements, the national organization's board of directors issued an ultimatum. It was hammered out after two stormy days and nights of debate, argument and deliberation and it bore the imprint of the old warriors, wise in strategy and the heat and fire of the younger warriors, impatient for scalps.

Headed "Declaration of Emergency," the 1,000-word resolution finally approved by the board late Tuesday night recommended that the annual convention meeting in Milwaukee October 12 should:

1. Authorize the appointment of an "emergency defense committee" to collect and disseminate information and recommendations on the policies of each distributor either in general or on particular pictures;

2. Authorize Abram F. Meyers, Allied's general counsel, to draft a bill "suitable for introduction" at the next session of Congress providing "the minimum amount of regulation" of sales practices and film rentals.

3. Proceed with full support of the Makelim production plan and any similar proposals, because it considers that most of the present trade practice problems stem from one basic evil, "the artifical product shortage."

As the directors gathered here Monday morning it was apparent that the report of the committee—Mr. Myers, Wilber Snaper, Ben Marcus, and Nathan Yamins—who interviewed sales heads in New York last week would make the war drums beat louder. And it did. Bitter denunciations of general and particular sales policies and rentals, especially in the case of smaller exhibitors occupied most of Monday.

After a committee had worked most of Monday night and a good part of Tuesday morning drafting the resolution, the discussion continued well into Tuesday evening. But in its finally adopted form the document had this slightly open door, for the "reception of any proposals the film companies may make." The Emergency Defense Committee would be authorized, it said, to receive proposals from and submit proposals to the film companies and consider "any reforms they may voluntarily adopt" for relieving the "present intolerable conditions."

However, it added, no action taken by the committee "shall be inconsistent with or in impairment of the campaign of positive action provided for in the previous sections." The outstanding "positive action" provided for was the drafting of the bill for introduction in Congress.

Spokesman for Board Calls Arbitration "Dead Issue"

A spokesman for the board indicated that under no conditions would arbitration be one of the proposals considered. "That's a dead issue," he said. Another proposal, by an observer, was that the companies, or one of them, be persuaded to adopt for all theatres grossing less than $1,000 a week, either a complete flat rental policy or a sliding scale based on a guarantee.

Mindful perhaps of the fact that the Buffalo trail was used not only by the Indians bound east for the kill but also by the thousands of pioneers who spread westward to settle and prosper in the broad Ohio Valley and the Great Plains, Mr. Marcus commented on the action, saying:

"This is no wild shooting spree. We want to keep this industry on an even keel and we believe there is room for everyone to prosper and be happy. We are spending too much time fighting and arguing over things that ought to be taken care of in ordinary ethical business practice. But something has got to be done for the small exhibitor who is being squeezed right out of the motion picture business."

Members of the emergency defense committee, chosen with care as to geographical distribution, experience and judgment, are: Mr. Myers, Mr. Marcus, Jack Kirsch of Chicago, Benjamin Berger of North Central, Abe Berenson of Gulf States, Irving Dollinger of New Jersey, Horace Adams of Ohio, Rube Shor of West Virginia.

The introduction to the resolution, the main body of which was in four parts, declared:

"The companies' refusal to give the committee any assurance of relaxation of the harsh and oppressive selling policies and practices which are fast making impossible the profitable operation of theatres of all classes, creates an emergency unparalleled in the history of the industry and demands the immediate adoption of effective measures for dealing with it."

Section one of the resolution recommends that the Allied president be authorized to appoint an emergency defense committee to "formulate and express to Allied regional associations for their information and guidance, bona fide opinions and recommendations relative to the policies and practices of the several film companies either in general or in relation to particular pictures."

The regional units are to be requested to form committees to cooperate with the emergency committee by collecting and supplying pertinent information.

According to spokesmen for the board this section would be an extension of the Allied caravan committee which has been in operation for several years but it would amplify the function of that machinery.

The second section recommends the draft-

(*Continued on following page*)

ALLIED BOARD

(Continued from preceding page)

ing of the bill "suitable for introduction in the next session of Congress." This would be designed to "afford the minimum amount of regulation necessary in the public interest to preserve the theatres of the United States for the use and enjoyment of the American people—which purpose can only be achieved by a just and equitable division of the box office dollar between the exhibitor and the distributor, thereby preserving the profit incentive without which no business can survive in our free American economy."

Name October Meeting "Product Convention"

The section also recommends that the October convention be named the "product convention" and that it be "a gigantic exhibitor mass meeting to determine once and for all whether, judged by the conditions then prevailing, the film companies can curb their stupidity and continue free or whether this industry must submit to Government regulation for its preservation."

Section three declares that the board is convinced that most of the trade practice problems of the moment "stem from one basic evil, the artificial film shortage" and states the hope that this can be corrected.

The board reaffirms its support of the Makelim Plan and urges all members and units to contribute all in their means to make it a success. The emergency committee will take over the duties of the special committee on the Makelim Plan and will "promptly report to the board—and other plans for relieving the product shortage which may develop or come to its attention."

Section four emphasizes that the other steps provided for should be carried out without delay but that "the board feels that the door should be kept open for the reception and consideration of any proposals the film companies, or any one of them, may offer, or any reforms they may voluntarily adopt for relieving the present intolerable conditions, especially as they affect small town theatres." It then provides that no action taken on such proposals "shall be inconsistent with the campaign of positive action."

The resolution hints that the proposed bill would stress the necessity of keeping theatres open to continue employment of thousands and to maintain "an important communications medium."

The second day of the meeting coincided with the opening of the annual convention of West Virginia Allied and the reports from members of this unit, in dire economic straits because of the violently depressed coal industry in this area, did nothing to cool the tempers of the directors.

Emphasizing the board's point that the product shortage is a key factor in the trade practice argument, Mr. Marcus said, "Fewer pictures have made the distributors too greedy. That's why we intend to push the Makelim Plan with every means at our disposal." The Allied president is to go to the west coast in late September to discuss final production plans with Mr. Makelim. Production on the first of the 12 pictures scheduled under the plan is now set for November instead of September "because certain things have to be ironed out."

The board voted to give full support to the production company announced this week by Fred Schwartz and while Allied will not participate in the venture as an organization it was indicated that some of the Allied leaders were personally interested.

The directors also voted to appropriate funds for a research study by an independent agency of the quality and efficiency of various lenses and sound equipment now being offered in the new techniques.

COMPO's plan for an audience participation poll was endorsed with the hope that details would be completed soon. No formal action was taken on the COMPO group insurance plan announced recently.

Only Brief Discussion on Stock Buying Plan

Other business before the board was referred to committee or tabled in the debate over the grand strategy. There was brief discussion of the plan to buy stock in a production company in order to stimulate more films. No final action was taken on this nor on any other plans including cooperative buying of equipment and a study of the dangers of subscription television and ways to combat it.

Present at the meetings in addition to those mentioned were: Beverly Miller, Kansas and Missouri; Leo F. Wolcott, Wilbur Snaper, New Jersey; Morris Finkel, Western Pennsylvania; Rube Shor, West Virginia; Benjamin Berger, North Central; Col. H. A. Cole, Texas; Nathan Yamins, New England; Glen Thompson, Oklahoma; Sidney Samuelson, Eastern Pennsylvania; Bob Wile, Ohio; Harold Pearson, Wisconsin; Abe Berenson, Gulf States; Trueman Rembusch, Indiana; H. J. Gilbert, West Virginia; Edward Sullivan; Roy Kalver, Indiana; Irving Dollinger, New Jersey; Sid Goldberg; Leon Back, Elmer Nolte, Horace Adams, Ohio; Frank H. Durkee, Maryland.

Unit Backs Legislation

WHITE SULPHUR SPRINGS, W. VA.: West Virginia Allied, first regional Allied unit formally to propose Federal legislation to regulate trade practices and rentals, Wednesday became the first to endorse the action taken by the national board to that end.

Meeting in annual convention at the Greenbrier Hotel where the national board had just concluded a stormy two-day session which resulted in its "declaration of emergency," the regional unit unanimously passed a resolution supporting that action and commanding the directors. Before the resolution was passed the members heard Abram F. Myers, general counsel and chairman of the board, and Sidney Samuelson, Allied of Eastern Pennsylvania, explain the "declaration" and announce the strategy to be followed between now and October 12 when the national convention meets in Milwaukee.

Other speakers Wednesday were Colonel H. A. Cole, Ben Marcus, Rube Shor, Trueman T. Rembusch, Nathan Yamins, Robert Wile, all here for the board meeting and as guests of the regional unit. Before adjorning the unit approved resolutions commending its officers for the past year, all of whom move up, and in particular giving a rousing vote of thanks to H. J. Gilbert, Jr., executive secretary and treasurer, and to his father, alternate national director.

In the election of officers Max Matz, president, became chairman of the board; Don Shultz, president; Donald Keesling, first vice-president; H. J. Gilbert, Sr., second vice-president; Mr. Gilbert, Jr., remained as secretary and treasurer, and Rube Shor remained national director. Directors of the unit, all reelected, are: L. R. Custer, C. B. Crawford, Jr., Ross Filson, Roy Letsinger, G. B. Lively, Joseph Raad, Woodrow Thomas, L. E. Rogers, Lester Rosenfeld, Louie Shore.

The meeting concluded with a banquet Wednesday afternoon at the Greenbrier.

Green Light To Makelim

The green light for expanding exhibition-sponsored productions was seen as having been given in the wake of the Washington announcement concerning the Makelim plan as applied to circuits formed under divorcement. In Washington, producer Hal R. Makelim said he had been given approval to sell his 12-picture package on a competitive basis to theatre circuits formed by divorcement of Paramount case defendants.

The approval given by the Justice Department was viewed by various members of Theatre Owners of America in New York as opening "tremendous vistas" for similar plans. Projects to aid in the financing of new pictures will certainly be discussed at the fall TOA convention, it was said, and the Justice Department ruling, it was added, will surely stimulate such projects.

It was pointed out that such divorcement-formed circuits as American Broadcasting-Paramount Theatres and Stanley Warner Theatres are TOA members.. It also was pointed out that prior to the Justice Department ruling, such circuits may have felt they could not join in such plans as that offered by Mr. Makelim, let alone formulate one.

Mr. Makelim conferred with Justice Department officials in Washington last week. Confirming the discussion, a Justice Department spokesman said the Government takes the position that participation in the Makelim plan by such circuit theatres would seem to be permissible as long as the pictures are sold on a truly competitive basis.

40th Anniversary

1914 Paramount Pictures 1954

A SALUTE TO THE FUTURE

"PARAMOUNT PRESENTS"

Paramount Pictures

40th Anniversary
1914 Paramount Pictures 1954
A SALUTE TO THE FUTURE

"PARAMOUNT PRESENTS"

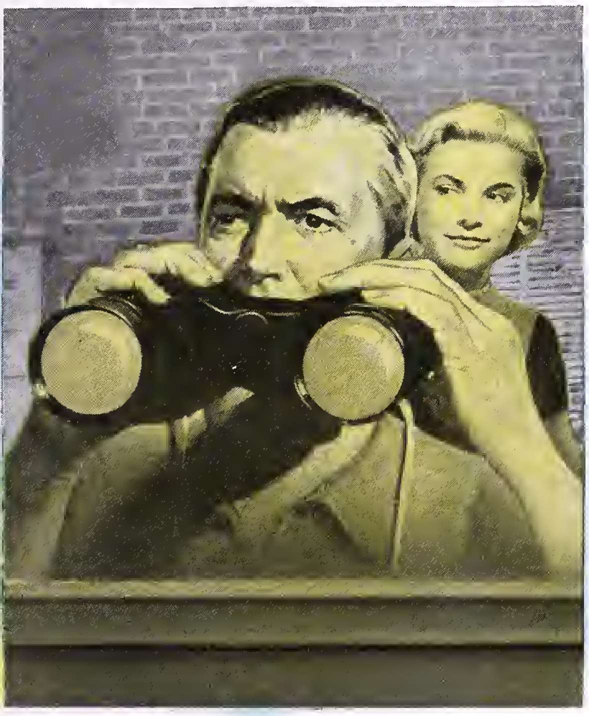
Through the past forty years, "Paramount Presents" has been your assurance of motion pictures packed with entertainment values, pictures that have consistently built the economic welfare of our industry. Last year this long record was climaxed when Paramount presented more outstanding attractions than any company.

Now, as the 1954-55 selling season begins, "Paramount Presents" takes on new meaning–for our studio has been completely converted to quality product for delivery in quantity, yet statured, picture by picture, to today's new selective market. Already in release are

KNOCK ON WOOD
•
LIVING IT UP
•
ABOUT MRS. LESLIE

Their strong performance will be surpassed by even greater product ahead in PARAMOUNT'S SALUTE TO THE FUTURE...

September dates are rolling in from eager showmen watching its smash performance now in New York, Los Angeles and Philadelphia where it's confirming Boxoffice Magazine's prediction that "critics and customers will vote it Hitchcock's best!"



JAMES STEWART

in

Alfred Hitchcock's

REAR WINDOW

Color by TECHNICOLOR

Co-starring

GRACE KELLY · WENDELL COREY

THELMA RITTER

with RAYMOND BURR · Directed by ALFRED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES · Based on the short story by CORNELL WOOLRICH

THESE ARE THE FIRST TWO FABULOUS FALL ATTRACTIONS:

HUMPHREY BOGART
AUDREY HEPBURN
WILLIAM HOLDEN

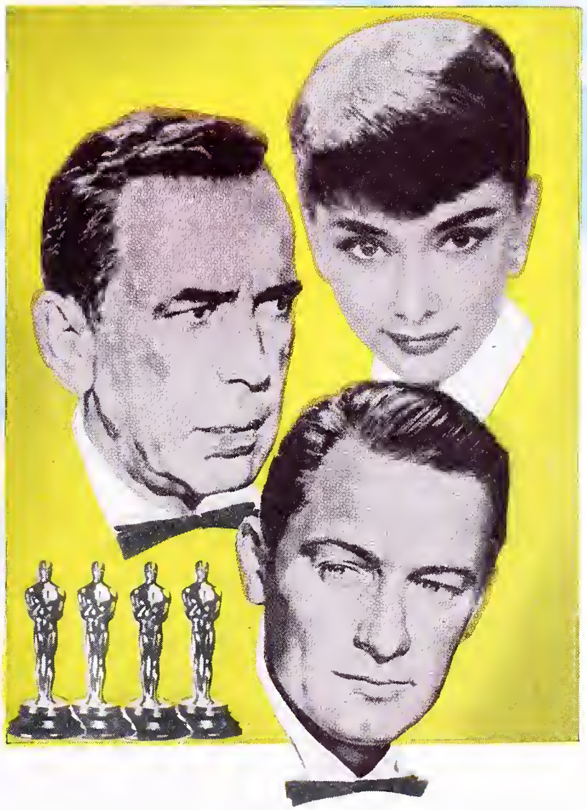
in

Sabrina

with

WALTER HAMPDEN · JOHN WILLIAMS
MARTHA HYER · JOAN VOHS

Produced and Directed by BILLY WILDER
Written for the Screen by Billy Wilder, Samuel Taylor and Ernest Lehman
From the play by Samuel Taylor



Four Academy Award winners (Producer Wilder and three "Oscar" stars) pool their talents in a richly mounted and very hilarious comedy. It's all about The Chauffeur's Daughter, The Big Business Man and The Playboy—and it puts a new glow in that old word, "love"...

40th Anniversary
1914 Paramount Pictures 1954
A SALUTE TO THE FUTURE

"PARAMOUNT PRESENTS"

Paramount's forty years of servicing exhibitors with money-making product in an ever changing market reinforces today's new policy of one type of picture only–the BIGGEST.

The entertainment values assured by "Paramount Presents" in 1954-55 include

GREATEST STAR NAMES

•

TOP FLIGHT PRODUCERS

•

BEST KNOWN DRAMATIC PROPERTIES

•

EXCITING NEW STORY LINES

These marquee assets mean that every picture in Paramount's Salute To The Future is packed with everything the public is buying at the boxoffice today.

BING · GRACE · WILLIAM

CROSBY · KELLY · HOLDEN

In A Perlberg-Seaton Production

THE COUNTRY GIRL

A surprise vehicle to catapult Crosby to new distinction! He's teamed with Oscar-winner Holden and beautiful Grace Kelly who's a beautiful new marquee name.

Produced by WILLIAM PERLBERG · Written for the Screen and Directed by GEORGE SEATON

From the play by Clifford Odets

KIRK · SILVANA

DOUGLAS · MANGANO

in

ULYSSES

Color by TECHNICOLOR

Co-starring **ANTHONY QUINN** with ROSSANA PODESTA

Directed by MARIO CAMERINI · Screenplay by Mario Camerini, Hugh Gray, Ben Hecht, Ivo Perelli and Irwin Shaw

Based on Homer's Odyssey · A LUX FILM · Produced by DINO De LAURENTIIS and CARLO PONTI

History's most famous story—with the star who's perfect for its heroic lead. The fabulous saga of a daring voyager and the beautiful women he fought for and won!

WILLIAM · GRACE · FREDRIC · MICKEY

HOLDEN · KELLY · MARCH · ROONEY

In A Perlberg-Seaton Production

THE BRIDGES AT TOKO-RI

color by TECHNICOLOR

Dramatic thunderbolt of personal emotion and explosive action. The best selling novel, about our jet pilots in the Pacific, first appeared in a special issue of LIFE...

with Robert Strauss · Charles McGraw · Keiko Awaji

Directed by MARK ROBSON · Produced by WILLIAM PERLBERG and GEORGE SEATON

Screenplay by Valentine Davies · From the novel by James A. Michener

40th Anniversary
1914 Paramount Pictures 1954
A SALUTE TO THE FUTURE

"PARAMOUNT PRESENTS" is a guarantee that begins inside our studio and extends to the boxoffice line where the crowd stands, money in hand.

Paramount not only produces pictures but produces theatre patronage thru

ADVANCE MARKET ANALYSES
•
ALL-FACET MERCHANDISING
•
DYNAMIC PRESELLING
•
COMPLETE PENETRATION

New methods of communication with the public are constantly devised. At Paramount every means "from camera to campaign" is used to turn traffic toward the boxoffice.

PARAMOUNT'S
SHOW BUILDERS
BUILD
BOXOFFICE
REVENUE...

SILVANA · SHELLEY · MICHAEL
MANGANO · WINTERS · RENNIE
VITTORIO · KATHERINE
GASSMAN · DUNHAM
in

MAMBO

Produced by DINO DeLAURENTIIS and CARLO PONTI
Directed by ROBERT ROSSEN

Two women, battling for one man in the sultry, romantic backgrounds of modern Italy! Glamorous Silvana Mangano and those American headliners, Shelley Winters and Vittorio Gassman.

CONQUEST OF SPACE

Color by TECHNICOLOR

George Pal's new interplanetary thriller dwarfs all the wonders of "The War of The Worlds" and "When Worlds Collide." Dramatic effects never to be equalled — or even imagined!

Produced by George Pal · Directed by Byron Haskin
Screenplay by James O'Hanlon · Adaptation by Philip Yordan, Barré Lyndon and George Worthington Yates
Based on the Book by Chesley Bonestell and Willy Ley

PARAMOUNT NEWS

"The Eyes and Ears of the World"
104 issues a year

Your public looks for it, wants it — is entertained and informed by it, because it's the top news on film.

PARAMOUNT SHORTS

The most diversified program of shorts offered by any company. Favorite cartoons, sports reels and miscellaneous subjects.

40th Anniversary
1914 Paramount Pictures 1954
A SALUTE TO THE FUTURE

"PARAMOUNT PRESENTS"

ITS SALUTE TO THE FUTURE

VISTAVISION

Soon VistaVision will be a dazzling reality in theatres, bringing *the ultimate in presentation* of screen entertainment thru its unsurpassed

FLEXIBILITY • COMPATABILITY • SIMPLICITY • ECONOMY

VistaVision is more than a great motion picture technical achievement. It introduces a whole new concept of screen entertainment. Your audience will see more and enjoy more. VistaVision will give them a new visual sensation . . . as real and as big as life itself.

Across America and throughout the world, exhibitors, exhibitor - organizations, industry technicians and the press have acclaimed it. And now VistaVision is ready for the public!

Coming VISTAVISION Attractions

COMPLETED OR IN PRODUCTION

White Christmas
Irving Berlin's score. Technicolor.
Bing Crosby, Danny Kaye,
Rosemary Clooney, Vera Ellen

Air Command
Technicolor. James Stewart, June Allyson

We're No Angels
Technicolor. Humphrey Bogart, Aldo Ray,
Joan Bennett, Basil Rathbone

Love Is A Weapon
Technicolor. John Payne, Mary Murphy,
Francis L. Sullivan

The Court Jester
Technicolor. Danny Kaye

Blue Horizons
Technicolor. Charlton Heston,
Fred MacMurray, Donna Reed,
William Demarest

The Desperate Hours
William Wyler Production. Humphrey Bogart.
Based on the famous novel

The Vagabond King
Technicolor. Kathryn Grayson, Oreste Kirkop

The Covered Wagon
Famed epic of America's pioneers.
Alan Ladd and star cast.

The Magnificent Devils
Deborah Kerr and other important marquee names

3 Ring Circus
Hal Wallis Production. Technicolor.
Dean Martin, Jerry Lewis, Joanne Dru,
Zsa Zsa Gabor

To Catch A Thief
Alfred Hitchcock Production. Technicolor.
Cary Grant, Grace Kelly

Run For Cover
Technicolor. James Cagney, Viveca Lindfors,
John Derek, Jean Hersholt

The Eddie Foy Story
Technicolor. Bob Hope

Lucy Gallant
Technicolor. Jane Wyman, Charlton Heston

You're Never Too Young
Technicolor. Dean Martin and Jerry Lewis

The Trouble With Harry
Alfred Hitchcock Production

The Rose Tattoo
Hal Wallis Production. From the play by
Tennessee Williams. Burt Lancaster,
Anna Magnani

The Loves of Omar Khayyam
An exotic spectacle based on the career of
Persia's romantic adventurer

The Mountain
Spencer Tracy heading topflight cast

TURN THIS FOLD

[illegible]

SOON...WORLD PREMIERE—RADIO CITY MUSIC HALL

THE FIRST...AND UNFORGETTABLE...MOTION PICTURE TO BE GLORIFIED BY **VISTAVISION**

"'White Christmas' is by far the greatest motion picture I have ever been associated with!"—*Irving Berlin*

IRVING BERLIN'S
White Christmas
in
VISTAVISION

starring

BING CROSBY · DANNY KAYE
ROSEMARY CLOONEY · VERA-ELLEN

Color by TECHNICOLOR

with DEAN JAGGER Lyrics and Music by IRVING BERLIN Produced by Robert Emmett Dolan
Directed by Michael Curtiz · Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank

"White Christmas" Will Be Immediately Followed By

3 RING CIRCUS Dean Martin and Jerry Lewis in VistaVision for the first time! A Hal Wallis Production. In color by Technicolor.

AIR COMMAND Skywide VistaVision thrills! The jets that man our earth-circling peace patrol. James Stewart teamed with June Allyson. In color by Technicolor.

40th Anniversary
1914 Paramount 1954
A SALUTE TO THE FUTURE

"PARAMOUNT PRESENTS"

DEMILLE'S GREATEST... AND IN

VISTAVISION

From "The Squaw Man" to "The Greatest Show On Earth," Cecil B. DeMille has spanned the four decades of Paramount's history with the industry's outstanding money pictures ... including such memorable boxoffice grossers as "Reap The Wild Wind," "Union Pacific," "Northwest Mounted" and "Samson and Delilah." With all the magnificence of VistaVision, the picture that the whole world is waiting for, is now in production.

Cecil B. DeMille's

THE TEN COMMANDMENTS

in

VISTAVISION

Color by TECHNICOLOR

With The Biggest Cast Ever Assembled ...

Paramount Quarter Net $2,558,000

Paramount Pictures Corp. estimated earning of the corporation and its consolidated domestic and Canadian subsidiaries for the second quarter ended July 3, 1954 at $2,558,000 after provision for U. S. and Canadian income taxes. These earnings include net profit on sale and adjustment of investments in subsidiary and affiliated companies of approximately $832,000, after deducting applicable income taxes.

The earnings, including such net profit on sales of investments, etc., represent $1.16 per share and excluding such net profit, 78 cents per share on the 2,217,036 shares outstanding and in the hands of the public as of that date.

Consolidated earnings for the quarter ended July 4, 1953, were estimated at $1,617,000 and represented 70 cents per share on the 2,325,465 shares then outstanding.

The company voted a dividend for the third quarter of 50 cents per share on the common stock, payable September 14 to holders of record September 1.

Consolidated earnings for the six months ended July 3 after taxes are estimated at $3,962,000, and include net profit on sales of investments, etc. These earnings, including such net profit, represent $1.79 per share and, excluding such net profit, $1.41 per share.

Consolidated earnings for the six months of 1953 were estimated at $2,991,000.

SCHWARTZ FORMS A NEW DISTRIBUTING COMPANY

Fred Schwartz

Formation of a new film distributing company was announced this week by Fred J. Schwartz, president of the Century Circuit, New York. The organization will be known as Distributors Corporation of America (DCA) and will distribute and help finance major productions of independent producers.

A program of 10 "A" pictures has already been set with two completed and awaiting release. Only quality product will be chosen, with never more than 10 or 12 features to be released in a one-year period, it was said. This will keep the overhead down and enable the company to carry a small distribution setup, Mr. Schwartz indicated.

The first of the completed pictures to be released is the Joseph Kaufman production, "Long John Silver." Produced in CinemaScope and color, it stars Robert Newton in the title role and will be given a limited number of bookings for the Christmas season. Also finished is "Hunters of the Deep," a true-life documentary in color of under-sea action which was produced by Allan Dowling. It too will have its first bookings about December.

Others definitely set are "Lelia," based on the novel by Andre Maurois; the Broadway musical of several seasons back, "Finian's Rainbow"; "The Viking," from the book by Edison Marshall to be made in CinemaScope and color; "Pistolero," also to be shot with the anamorphic lens and color; three films from the producer-director team of John and Roy Boulting, "The Survivors" in color by Technicolor, "Heather Mary" from a novel by James Scott and "The Jacarand Tree" to be made in Burma; and an original screenplay, still untitled, by Sam and Bella Spewack.

The company also announced that Charles Boasberg, recently resigned from RKO Radio Pictures, will be vice-president and general manager. Mr. Schwartz will be president and Martin Newman, comptroller for the Century Circuit, will be treasurer.

There are approximately 30 exhibitors who are participating stockholders in the company and it was stated definitely that they would not be given preferential treatment for the exhibition of any of their releases. As of now, there is a capitalization of $1,000,000 but it is expected to increase with each release.

Five branch offices are to be established in New York, Chicago, Atlanta, Dallas and San Francisco. It is expected that each picture will be custom-sold in individual areas for the first 3-4,000 situations. After that, they aim at a saturation of the entire market by "secondary" selling including possibly the use of exhibitor trade associations for direct dealing between DCA and groups of exhibitors.

All the advertising will be handled by the Monroe Greenthal Company, while the publicity and exploitation will be done individually according to the specific needs of each picture. Albert Margolies & Co. is promoting the first two releases.

Major Sales Policy Is Hit at Showmen Meet

CHAMPAIGN-URBANA, ILL.: "Film selling has become decadent," George Kerasotes, vice-president of United Theatre Owners of Illinois, Theatre Owners of America affiliate, declared in an address to a regional meeting of the unit last week. He maintained that the present sales policies of the major companies was disintegrating their own sales organizations. In a forum, exhibitors protested 50 per cent terms, shortage of prints and the "obvious slowdown of production waged against them by the major film companies." The next regional meeting of the unit wil be held in Springfield, Ill., September 13.

Name Three as Chairmen For TOA Convention

Three prominent exhibitors, Roy Cooper of Roy Cooper Theatres in San Francisco; George Kerasotes of Kerasotes Theatres in Springfield, Ill., and Horace Denning of Dixie Drive-In Theatres in Jacksonville, Fla., have been named by Walter Reade, Jr., Theatres Owners of America president, as co-chairmen of the 1954 TOA convention, combined with the TESMA-TEDA-TOA-IPA Trade Show, in Chicago, Oct. 31 to Nov. 4.

Mr. Reade, in announcing the co-chairmen Tuesday, stated that "I feel that this departure from a single convention chairman to three co-chairman is a good move since TOA represents almost every state in the U. S. and Alaska, so it is fitting that the Western, Central and Eastern states have equal representation in leadership of the 1954 convention."

Serving as advisers to the 1954 convention committee, Mr. Reade said, will be the TOA leaders who spearheaded the 1953 convention in Chicago: John Balaban, David Wallerstein and Abe Platt, all of Balaban & Katz.

Leases Cleveland House

The Community circuit, operating 14 theatres in downtown Cleveland, has leased the Embassy, in that area, for 15 years. The Embassy is a subsequent run house. The price was reported at $700,000.

Goldstein Head of MPA Sales Group

Morey (Buzz) Goldstein of Allied Artists will succeed Charles Boasberg as chairman of the sales managers committee of the Motion Picture Association of America, it was announced in New York by Boasberg. Mr. Goldstein will function as chairman through 1955, Mr. Boasberg vacated the post in light of his new association with Distributors Corporation of America and his resignation as general sales manager of RKO Radio Pictures.

Lease Queens House

A long term lease for the Fair theatre in Jackson Heights, L. I., has been signed by Herman Stern, veteran exhibitor. He contemplates the installation of large screen and CinemaScope projection. Jackson Operating Co., was the lessor and Berk and Krumsgold was listed as the real estate brokers.

FABIAN HONORED AS TOWN MARKS HOUSE'S 40 YEARS

PATERSON, N. J.: A double home town celebration took place here Tuesday night when the city celebrated simultaneously the 40th anniversary of the local Regent theatre and paid tribute to Simon H. Fabian, president of the Stanley Warner Corporation, which operates the Regent.

It was at the Regent theatre approximately 40 years ago that Mr. Fabian began his career in the motion picture industry, starting to work for his father, who originally built the theatre. Since then, Mr. Fabian has risen through the ranks of the industry, inaugurating a circuit of theatres throughout northern New Jersey which subsequently merged with the Stanley Corporation. Today he heads the resulting Stanley Warner firm, operators of one of the largest theatre groups in America, as well as owners of Cinerama.

Surrounding the Paterson celebration were all the excitement and glamour of a Hollywood premiere. The local manager, Peter Werner, arranged a program of outstanding attractions, not the least of which were the showing of many of the old time film shorts which had been screened at the Regent during its 40-year history. The feature film of the evening was Warner Brothers' CinemaScope attraction, "Ring of Fear," while the picture's star, author Mickey Spillane, headed the stage show.

Appearing on the stage with Mr. Spillane were many of America's outstanding musicians who had gotten their start at the Regent. In honor of the celebration they banded together for a Dixie jazz concert.

S. H. FABIAN

The stage ceremonies were handled by James Gleason, WATV announcer, who presented Paterson's Mayor Lester Titus and the guest of honor for the evening, Mr. Fabian. Many of the original members of the staff of the theatre, which opened in 1914, also participated in the anniversary celebration. Outstanding among these was Warren M. Yates, the organist who played at the theatre on its opening night. Also on hand were many dignitaries of the motion picture industry from New York and Hollywood.

Korda's "Richard III" to Be Made in VistaVision

Ilya Lopert, president of Lopert Films, and Robert W. Dowling, president of City Investing Company, announced last week in New York that the forthcoming screen adaptation of William Shakespeare's "Richard III," in which they are financially interested with Sir Alexander Korda, will go before the cameras in Spain in approximately 10 days, with the VistaVision process utilized. Co-starring in the film will be Sir Laurence Olivier, Vivien Leigh, Sir Ralph Richardson, Sir John Gielgud, Michael Redgrave and John Mills.

Times Film Sets Six New Imports for Fall Release

William Shelton, vice-president of Times Film Corporation, announced in New York this week that the company will release a group of six "major imports for adult audiences this fall." The group includes "One Summer of Happiness," prize-winning Swedish film; "The Game of Love," based on a novel by Collette; "Versailles," Sacha Guitry's biggest box office success in years, in color, with an all-star international cast including Orson Welles, Claudette Colbert and Gerard Philipe; "The French Touch," comedy starring Fernandel; "Naked Amazon," a semi-documentary in color about the upper regions of the Amazon River, and "Desperate Decision," with Daniele Delorme and Henri Vidal.

Set "Alibi" Premieres

Universal-International's "Naked Alibi" with Sterling Hayden and Gloria Grahame, will be given a 50 theatre pre-release territorial saturation premiere in the Detroit territory starting with a world premiere at the Broadway Capitol theatre in Detroit September 2.

Set Start of "Ben Hur"

"Ben Hur," as a new, large-scale production, has been given a spring, 1955 starting date, Dore Schary, MGM production head, has announced, following recent production conferences with top Loew's officials.

Starr Urges Alliance of Exhibitors

A proposal that exhibitor organizations throughout the world bring about a cooperative framework by which common industry problems and needs may be discussed will be recommended to the Theatre Owners of America by Alfred Starr, Tennessee exhibitor and former TOA president, who returned to the U. S. from Europe last weekend.

In a press conference at TOA headquarters in New York he said he would recommend in a report at the organization's annual convention in Chicago this fall that "an international alliance of exhibitors is an eventuality and that TOA keep in mind and further explore the feasibility of such a plan."

It is the hope of the Cinematograph Exhibitors Association in Great Britain for a global alliance, Mr. Starr stated.

Mr. Starr revealed that at present the TOA and CEA have developed liaison whereby viewpoints and mutual problems are discussed. Robert O'Donnell, TOA board member, and Mr. Starr were in London at the time of the CEA convention and it is expected that CEA president Claude Whincup and Walter Reginald Fuller, CEA secretary, may attend the TOA convention in Chicago starting October 31.

Mr. Starr declared that we "pass up many good foreign pictures because of lack of knowledge about them." He also mentioned that foreign exhibitors were grateful to Herman Levy, TOA general counsel, who on his European trip last year, informed them about theatre equipment for stereophonic sound.

Foreign exhibitors feel the new media have given the box office a "shot in the arm" even though Europe is quickly recovering from the effects of the war," he said. Optimistic about the foreign business, the TOA board member stated that "U. S. films are doing very well in all situations."

TOA Sets Second Parley With Distribution

Another joint meeting of a special Theatre Owners of America committee with the sales managers and the advertising and publicity directors of the major distributing companies will be held in the future to discuss new advertising and exploitation methods and the furtherance of existing means, it was announced in New York Tuesday following a meeting of the TOA committee and sales managers in the Paramount Building. Also scheduled for discussion at the next meeting is the problem of serving theatres with sufficient advertising material, pressbooks, etc. Representing TOA at the Tuesday session was Walter Reade, Jr., TOA president; and Leonard Goldenson, Roy Martin, Jr., and A. Julian Brylawski.

The story of THE NOTORIOUS BRETT WADE
LAST OF THE FRONTIER GAMBLERS!

He earned his keep
with cards!
Bought his reputation
with bullets!
And borrowed
his love where
he found it!

Universal-International presents

RORY CALHOUN
PIPER LAURIE
DAVID BRIAN
KATHLEEN HUGHES
ALEX NICOL with EDGAR BUCHANAN · MARA CORDAY · SKIP HOMEIER

DAWN AT SOCORRO

COLOR BY *Technicolor*

Directed by GEORGE SHERMAN · Written by GEORGE ZUCKERMAN · Produced by WILLIAM ALLAND

Universal International

Another Picture with that *UNIVERSAL APPEAL!*

FEATURE REVIEW

The Egyptian

(Color by De Luxe)

20th Century-Fox — Zanuck's CinamaScope Spectacle

Once again Darryl F. Zanuck has sculpted a colossal work of motion picture. His first personal production in three years, "The Egyptian," in CinemaScope, tells a story of a man in search of his soul and the meaning of life. Set in the ancient civilization by the Nile some 14 centuries before the birth of Christ, the film swells with spectacle and rings with metallic words.

The production cost was $5,000,000 and evidence of this is readily visible on the screen. The action roars along on a giant CinemaScope canvas and detonates to stereophonic sound. Such stars as Jean Simmons, Victor Mature, Gene Tierney, Michael Wilding, Bella Darvi, Peter Ustinov and Edmund Purdom head the enormous cast.

It is to pronounce the obvious to say that this spectacle will be immensely popular and will lift profit statements of exhibitor and distributor sharply. It also goes without saying that there is going to be tremendous discussion of the film by the public and the press, all whetting ticket-buying interest.

It is around Purdom, as the Egyptian, that the story revolves. His is a long search for ulitmate truth and his journey toward this discovery is marked by love, hate, pride, success and failure. As a young physician, a pretty, devoted barmaid, Miss Simmons, falls in love with him but it is the evil, enticing Bella Darvi that he woos. Purdom brings to Miss Darvi all his possessions but she casts him out with callous contempt.

Broken and dispirited, Purdom wanders off, spending years in aimless journeyings, accompanied by his rascally, one-eyed slave, Ustinov. In the meantime Mature, a friend from youth, rises to prominence in Egypt as a warrior.

Eventually Purdom, a mellowed and wealthy physician, returns to Egypt, the land that once barred him because of his neglect as a physician while under the devilish influence of Miss Darvi. Purdom brings with him a sword made of a strange new metal—iron, a gift that makes him welcome again. In Egypt he finds intrigue and unrest whirling all around him. Mature is in a plot to kill Pharaoh (Wilding) while Miss Tierney, the latter's sister, has her own sinister dreams of power which she is willing to share with Purdom along with romantic embraces.

Purdom awakens to two stunning realities. One, that years back he had fathered Miss Simmons' son, Tommy Rettig; and two, that he is the stepbrother of Miss Tierney, and therefore is in logical line for the throne held by the ailing Wilding. For a while Purdom is tempted with the idea of seizing power, but retreats, allowing Mature and Miss Tierney to ascend the throne left vacant by the poisoned Wilding. Purdom finds himself cast into exile by Mature, but he is content in his humble belief in the equality of all men before one God and the conviction that evil can bring no good.

This barest of outline fails to cover the many teeming developments and turns in the screenplay by Philis Dunne and Casey Robinson, based on the best-selling novel by Mika Waltari.

Michael Curtiz has done a resourceful directing job in his organization of material into 140 minutes of running time. He has instilled sweep and excitement in his scenes, such as the wild lion hunt in the beginning, to the roaring raid on the city at the end, in which Miss Simmons is killed.

Seen at the home office projection room. Reviewer's Rating: Excellent. — MANDEL HERBSTMAN.

Release date, August 25, 1954. Running time, 140 minutes. PCA No. 16965. General audience classification.

Merit	Jean Simmons
Horemheb	Victor Mature
Baketamon	Gene Tierney
Sinuhe	Edmund Purdom

Michael Wilding, Bella Darvi, Judith Evelyn, Henry Daniell, John Carradine, Carl Benton Reid, Tommy Rettig, Anita Stevens, Donna Martell, Mimi Gibson, Carmen de Lavallade, Harry Thompson, George Melford, Lawrence Ryle, Tiger Joe Marsh, Karl Davis, Ian MacDonald, Peter Raynolds, Michael Granger, Don Blackman, Joan Winfield, Mike Mazurki

"Egyptian" In Glittering Premiere

The world premiere of Darryl F. Zanuck's "The Egyptian" was held at the Roxy theatre in New York Tuesday evening at a benefit performance for the National Foundation for Infantile Paralysis. A distinguished audience comprising top industry officials, show business celebrities and civic dignitaries was on hand to see the $5,000,000 CinemaScope production.

The premiere of the 20th Century-Fox presentation in color by De Luxe was attended by such film personalities as Michael Wilding, Gene Tierney, Michael Curtiz, Johnnie Ray, Judy Holliday and Rita Gam.

Two metropolitan television stations, WABC-TV and WPIX covered the opening with Faye Emerson and Skitch Henderson chatting with the personalities in a "live" show, 8 to 8:30 P.M. on Channel 7, while later in the evening, Channell 11 programmed kinescope highlights. Radio coverage included interviews taped by NBC.

Preceding the showing was a "Parade of Stars" in which a galaxy of luminaries were introduced to the audience.

Spyros P. Skouras, company president, flew to New York from a business trip in Europe, to attend the premiere.

Theatre-front activities were carried to Times Square throngs by a public address system, with music provided by the 42nd Infanty Division Band.

Her Royal Highness, Princess Wirawan of Siam, headed a contingent of United Nations personnel, clad in native dress, from Egypt, Burma, India, Indonesia, Turkey, Iran, Iraq, while another distinguished guest was the Maharajah of Barata, in New York on a globe-girdling trip.

William Moclair, Roxy managing director, said Wednesday afternoon the film broke all opening day records, running three times the take of any CinemaScope film at the house except "The Robe."

Hold New York Industry Golf Tournament Sept. 16

The New York entertainment industry's annual golf tournament, combining the motion picture industry, radio-television and the stage, has been set for September 16 at the Vernon Hills Country Club in Westchester. The film committee is headed by Charles A. Alicoate and consists of Marvin Kirsch, co-chairman and treasurer, with Edward L. Fabian, William German, Edward Lachman, Martin Levine, Bert Robbins, Ted Sullivan and Max Youngstein.

Atlas Corporation Reports Six-Month Net of $325,165

The Atlas Corporation reported this week a net income and security profit of $325,165 for the six months ended June 30, 1954. At the same time the company reported that its holdings of RKO Pictures Corporation had risen to 884,900 shares of common stock, on June 30, against only 76,000 shares of common on December 31, 1953. In the same period, Atlas sold its entire holding of 10,000 shares of RKO Theatres common which it had held on December 31, 1953. In the six-month period, too, Atlas purchased 5,000 shares of Loew's common stock, a security which it had not previously held.

RKO Files 3 Boston Suits Over "Line"

BOSTON: RKO Wednesday filed three suits in U. S. District Court concerning censorship of "The French Line.' One suit attacks the constitutionality of the law requiring licensing for films shown on Sunday. The second suit charges that the statute giving the mayor of Lynn authority to revoke an exhibitor's license also is unconstitutional. The third suit is directed against the censorship board of Boston. George H. Foley, RKO attorney in Boston, said, "Should we win these suits, the censorship laws in this state could be wiped out, at least until the legislature passes a new set of statutes."

MPAA Answers Old Age Charge by Legislature

A Joint Legislative Committee report on problems of the aging, prepared by members of the New York state legislature in Albany and which called Hollywood "the arch-foe of the nation's senior citizens," was described as "a desperate play for publicity" this week in a statement released by the Motion Picture Association of America. Answering the committee's charge that the only roles Hollywood associates with later life are those of spinsters, garrulous grandpas, tramps and meddling aunts, the MPAA statement listed 22 specific films in which elderly people had played key and sympathetic roles. The MPAA commented that the committee obviously never went to films and that it had done "a grave disservice to the sincere cause of America's senior citizens by harping on Hollywood as the 'heavy.'"

STARTING OCTOBER 1ST!

★★★★! —CHICAGO Sun-Times

For the Thousands of Exhibitors Who Played It at Advanced Admissions . . . for the Thousands More Who Want to Make New Showmanship History!

"Vivid!" —SAN FRANCISCO Chronicle

"Brilliant! One of the Year's Best!" —NEW YORK Times

AT POPULAR PRICES!

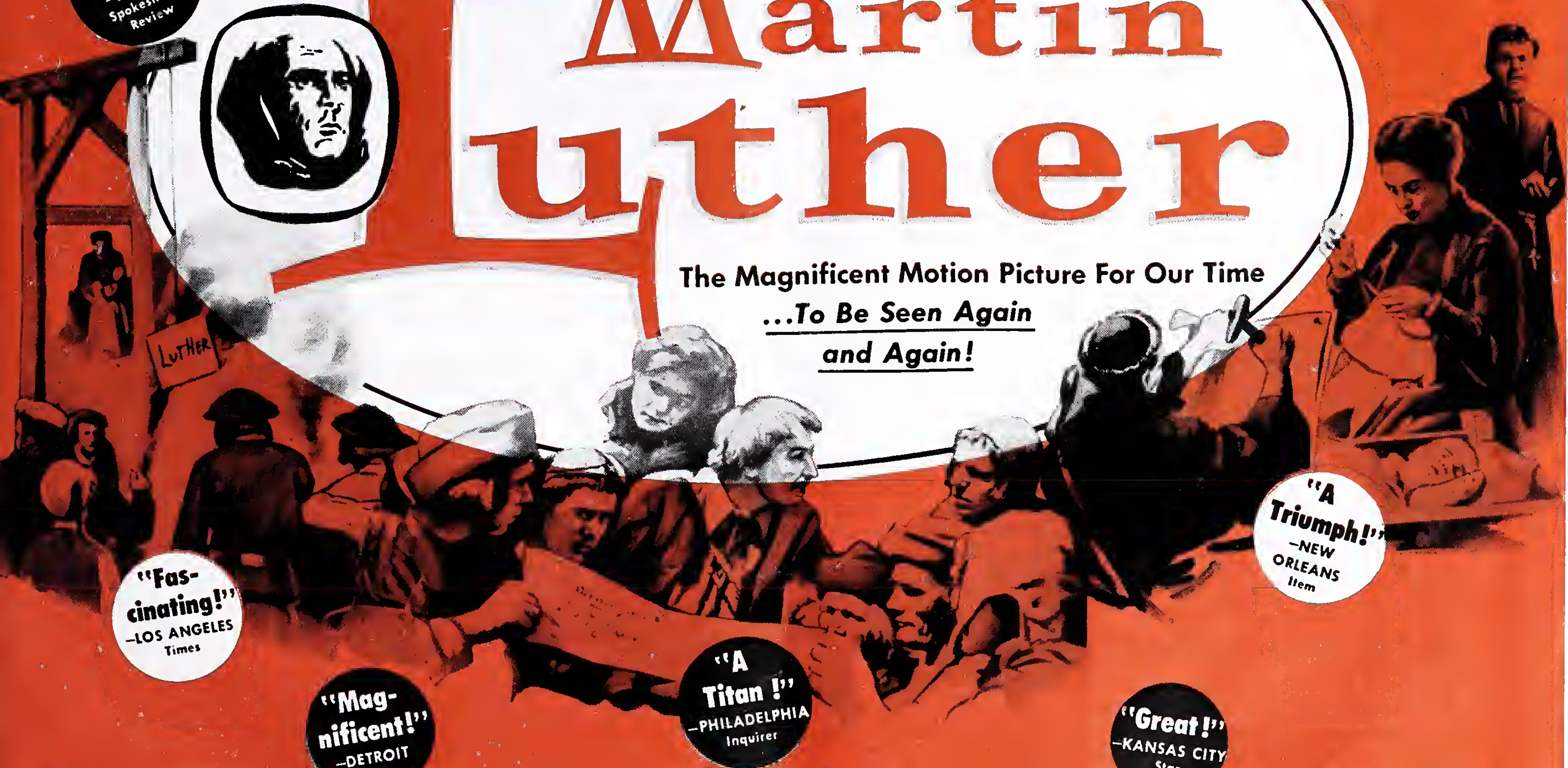
"High Drama!" —DES MOINES Tribune

Louis de Rochemont presents

Martin Luther

The Magnificent Motion Picture For Our Time

...To Be Seen Again and Again!



"Superb!" —SEATTLE Spokesman-Review

"A Triumph!" —NEW ORLEANS Item

"Fascinating!" —LOS ANGELES Times

"Magnificent!" —DETROIT Times

"A Titan!" —PHILADELPHIA Inquirer

"Great!" —KANSAS CITY Star

Everywhere... for situations big and small... the amazing boxoffice power of this all-time champion grosser *is yours*!

"Exceptional!" —BOSTON Herald

"Exciting!" —WASHINGTON Star

NEW ads! **NEW** trailer! **NEW** promotion campaign!

"Big League!" —PITTSBURGH Sun Telegraph

DATE IT NOW!

LOUIS DE ROCHEMONT ASSOCIATES
35 West 45th St., New York 36, New York

Cresson E. Smith, General Sales Manager
or "Martin Luther" Sales Representatives:

ALBANY: William Rosenow, Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **ATLANTA:** John W. Mangham, Mangham Enterprises, 193 Walton St., N.W., Atlanta, Georgia. **BOSTON:** Albert Swerdlove, Screen Guild Prods. of N. E., Inc., 56 Piedmont St., Boston 16, Mass. **BUFFALO:** William Rosenow, Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **CHARLOTTE:** R. F. Pinson, Astor Pictures Exch., 300 West 3rd St., Charlotte, N. C. **CHICAGO:** Charles Lindau, Max Roth, Capitol Film Exch., 1301 S. Wabash Ave., Chicago, Illinois. **CINCINNATI:** Contact New York Home Office. **CLEVELAND:** M. A. Mooney, Academy Films, 2142 Payne Ave., Cleveland, Ohio. **DALLAS:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **DES MOINES:** William Feld, Realart Pictures, 1120 High Street, Des Moines, Iowa. **DENVER:** Tom Bailey, Bailey Distributing Co., 2071 Broadway, Denver Colo. **DETROIT:** Albert Dezel, 2310 Cass Ave., Detroit, Mich. **INDIANAPOLIS:** Charles Cooper, Charles Cooper Enterprises, 441 Illinois St., Indianapolis, Ind. **KANSAS CITY:** W. H. Gaffney, Dixie Enterprises, 118 W. 18th St., Kansas City 8, Mo. **LOS ANGELES:** Contact New York Home Office. **MEMPHIS:** Clifford E. Wallace, Colonial Pictures of Tenn., 361 S. Second St., Memphis, Tenn. **MILWAUKEE:** William Benjamin, Lippert Pictures, 706 W. State St., Milwaukee, Wisc. **MINNEAPOLIS:** Frank Mantzke, Bill Soper, Northwest Theatre Service, 411 Plymouth Bldg., Minneapolis 3, Minn. **NEW ORLEANS:** Contact New York Home Office. **NEW YORK CITY:** George Waldman, 630 Ninth Avenue, New York, N. Y. **OKLAHOMA CITY:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **OMAHA:** William Feld, Realart Pictures, 1120 High Street, Des Moines, Iowa. **PHILADELPHIA:** Joseph Engel, Screen Guild Prod. of Philadelphia, 1315 Vine St., Philadelphia, Pa. **PITTSBURGH** F. D. Moore, Complete Theatre Service, 402 Miltenberger St., Pittsburgh 19, Pa. **PORTLAND:** Jack J. Engerman, Zollie Volchok, Northwest Releasing Corp., 1806 N.W. Kearney St., Portland, Ore. **SALT LAKE CITY:** Tom Bailey, Bailey Distributing Co., 260 E. 1st St., S., Salt Lake City, Utah. **SAN FRANCISCO:** Fred L. "Pat" Patterson, 250 Golden Gate Ave., San Francisco, Calif. **SEATTLE:** Jack J. Engerman, Zollie Volchock, Northwest Releasing Corp., 2414 Second Ave., Seattle, Wash. **WASHINGTON, D. C.:** Myron Mills, Equity Film Exchanges, 922 New Jersey Ave., N.W., Washington, D.C.

TERRY RAMSAYE DEATH ENDS CAREER OF EDITOR-WRITER

TERRY RAMSAYE, journalist, reporter, editor and authority on motion pictures, died August 19, at Norwalk General Hospital, Norwalk, Conn. At the time of his death he was consulting editor for Quigley Publications and had been editor of The HERALD from 1931 through 1949. His two-volume history of the film industry "A Million and One Nights" is the standard work on the subject. He was 68 years old.

Mr. Ramsaye is survived by his wife, Helene Thompson Ramsaye, whom he married in 1931, and by his mother, who resides in Tonganoxie, Kansas. Funeral services were held August 21 at the Hoyt and Franklin Funeral Home, New Canaan, Conn.

TERRY RAMSAYE carved a colorful and spectacular career in the fields of journalism and motion pictures and at the point where they overlapped in the newsreel. He was a product of the hard-boiled school of Chicago newspaperdom, spawned in the circulation gang wars between the journalistic rivals in that city, and he carried over into his motion picture career a vast acquaintanceship with the great, near-great and the sometimes notorious people and characters of that era.

Born in Tonganoxie, Kansas, November 2, 1885, he was the son of Mrs. Georgia Yates Ramsaye and the late Lee M. Ramsaye. Educated privately in the East and in the engineering school of the University of Kansas, he worked briefly in the engineering departments of the Bell Telephone Company and Western Electric Company. His entry into the newspaper world was due to a chance acquaintance with a reporter for the Kansas City "Star and Times" for whom he used to write feature stories in between power installations in the field.

In 1905 he became a reporter on the staff of the Kansas City "Star" and subsequently worked as reporter, feature writer or editor for a number of midwestern papers including the Leavenworth "Times," the Omaha "Bee," and the St. Paul "Pioneer Press," the St. Paul "Dispatch," and the Associated Press.

His enterprise as a reporter and his writing attracted the attention of the Chicago papers, then outbidding each other for headline news and attention, and in 1907 he became a reporter and rewrite man for the Chicago "Evening American." Two years later he moved over to the Chicago "Tribune" where in addition to reporting and editing he worked with the late Moses Annenberg, engaged in spectacular circulation building.

Met the Infant Motion Picture

In that post he came in contact with the then infant motion picture industry and he engaged in promotion efforts which resulted in the publication by the "Tribune" of serial stories in conjunction with motion picture serials.

In 1915 Mr. Ramsaye became publicity and advertising director of Mutual Film Corporation and there founded the Screen Telegram, a newsreel of conspicuous success in World War I. During the war he produced and edited for the United States Treasury Department various patriotic subjects and the feature film, "Price of Peace." Subsequently, he joined Samuel L. Rothafel's staff at the Rialto and Rivoli on Broadway. In 1919, Mr. Ramsaye, as editor, launched the newsreel, Kinograms.

In 1920 Mr. Ramsaye broke connections with Broadway, and in the remoteness of a Long Island farm, engaged in writing for various magazines, meanwhile carrying through to completion his two-volume history of the motion picture industry—a labor of some five years. He incidentally wrote and produced an array of adventure and scenic pictures for the Associated Screen News, Ltd. of Canada, and edited various feature productions, principally expeditionary and adventure releases, including "The Cruise of the Speejacks" and "Grass" for Paramount, "Martin Johnson's African Hunt" for Metro, and the roadshow "Simba." One of Terry Ramsaye's more conspicuous contributions to the endeavors of the screen was in the origination of typographical treatments, which were of general influence on the typographical dress of screen productions, particularly in the printed titles of silent pictures.

TERRY RAMSAYE, in familiar pose before his typewriter.

In 1928 he joined Pathe Exchange, Inc., as editor-in-chief of Pathe News and Pathe Audio Review. He also produced various adventure and topical films and participated in the development of techniques for applying sound to film production. Concurrently with other activities during 1920-1940 Mr. Ramsaye also was consultant for Associated Screen News, Ltd.

As editor of The HERALD 1931 through 1949, Terry Ramsaye was the most widely quoted writer on subjects pertaining to motion pictures. His thought provoking comments had a marked and constructive influence on motion picture industry development. Mr. Ramsaye's interests not only covered motion picture topics but he was as well a keen observer of natural life. His quaintly written observations on the world of plants, flowers, animals and sun, wind and stars, attracted considerable attention. He was devoted to the art of verbal expression and cultivated a keen and colorful style of writing. He sought not only to express a thought but to do so in an entertaining manner.

In addition to editing and writing for The HERALD, he did a considerable amount of other writing and also lecturing on motion picture topics.

Since May 2, 1949 he has been consulting editor of Quigley Publications and also wrote a weekly column of comment and observation entitled "Terry Ramsaye Says" for The HERALD, as well as feature articles and book reviews. For many years he contributed the article on motion pictures for the Encyclopedia Britannica and wrote articles for other year books and annuals. Recently he completed the manuscript of a book on motion pictures for publication by Harvard University Press in a project sponsored by the Library of Congress. He was a member of the National Press Club, Washington; Silvermine Guild of Artists (New Canaan, Conn.) and fellow of the Society of Motion Picture and Television Engineers.

IN THE death of Terry Ramsaye in the quiet countryside of Connecticut to which he was so devoted there is ended the career of a brilliant mind and an unique personality. He will be well-remembered by all those with whom he had contact in the course of a varied and adventuresome career—and this is the best memorial.

As an individualist in thought and action who fitted into no conventional pattern, his work as a writer and editor bore an unmistakable imprint.

As a historian and commentator on the motion picture, its affairs and its personalities, he made a significant and lasting contribution. His history of the industry is the classic work of reference. His topical analyses and discussions have become permanently an important part of the literature of the motion picture. His lasting monument shall be the penetrating understanding and the facile expression which he has enshrined in thousands of printed words.

Terry Ramsaye had already attained a legendary reputation as a reporter in Chicago when he first was encountered by the writer of these lines. From the vantage point of that early meeting there was observed at close range the Ramsaye career through the various chapters of advertising, publicity, historical research and writing and finally in 1931 the assumption of the post of editor of Motion Picture Herald.

At every step in the career there was clearly in evidence an indelible stamp of a rare talent, a painstaking effort for perfection and enduring enthusiasm for the potentialities of the motion picture form of expression.

It is difficult to reconcile one's thought to the passing of such a vital personality. As a long-time friend and associate it is doubly difficult. But the farewell that must be said comes easier when it is so well known that he who has passed would want "no moaning at the bar."

—MARTIN QUIGLEY

Many messages of sympathy have been received by Mrs. Ramsaye and Quigley Publications, following the death of Terry Ramsaye. Among them, and indicative of the esteem in which Mr. Ramsaye was held, were the following:

Eric Johnston:

The passing of Terry Ramsaye is a sad and great loss. He always stood for the best and fought for the best in the motion picture. His leadership, his gifted pen and his wise and friendly counsel made ours a better industry.

Spyros P. Skouras:

Those of us who knew him feel that we have not only lost a dear friend but one of the most loyal and effective leaders of our industry.

Herbert J. Yates:

The entire Republic organization joins with me in expressing our sincere regret and deepest sympathy on the death of Terry Ramsaye.

Ned E. Depinet:

Terry made a lasting impression on those who knew him and while we disagreed on occasion, I have always been one of his admirers. He was a splendid advocate of the motion picture.

William F. Rodgers:

Terry Ramsaye has served the industry well and it was my good fortune to enjoy his friendship for many, many years. He was a personality in this business that will not soon be forgotten.

Dore Schary:

Terry Ramsaye was an important chronicler of our industry and made a real contribution.

Austin C. Keough:

Please accept the deepest sympathy in your great loss and that of the whole motion picture industry.

Mort Blumenstock:

All my sympathy for the loss of our good friend, Terry, and your loyal associate as well.

Morris Lowenstein:

It is with deep regret that we read of the passing of our good friend, Terry Ramsaye. The motion picture industry has truly lost a pillar of its strength. Terry's considerate regard for its welfare will be missed.

S. F. Seadler

It is hard to believe that so vital a personality is no longer with us. He made a major contribution to motion picture journalism—but equally important he has left behind him the warmth of his friendship and the impress of a wonderful personality.

Alan C. Abeel

I had long read Terry Ramsaye's editorials in the HERALD. He had the rare quality of being able to write in a strong style and hit hard, but he also, in the paragraphs which he wrote about his place, had a piquant style that was most readable. We shall all miss him.

Beverly Jones:

There was only one Terry. We will all miss his courage, skill, fearlessness, wit and talent. A rare combination of qualities these days.

Terry Ramsaye, on a visit to the coast several years ago, chats with Walt Disney, left.

Goldman, Gregory in New Firm

PHILADELPHIA: William Goldman, head of the independent William Goldman Theatres here, Monday joined with Paul Gregory, Hollywood and Broadway producer, and veteran film actor Charles Laughton in the formation of a new company for the production of motion pictures and stage attractions. For Mr. Goldman, the signing of the papers at his offices here marked his entry into still another phase of the business in which he has spent a major portion of his life.

On hand for the formal organization proceedings was Mr. Gregory, who flew in from Hollywood where his first motion picture, "The Night of the Hunter," for United Artists release, has just gone into production. Mr. Goldman will be president of the new company, still unnamed, while Mr. Gregory will be in charge of production. The firm's first undertaking will be a screen adaptation of Norman Mailer's "The Naked and the Dead," starring Robert Mitchum and which will be go before the cameras in June, 1955. Headquarters of the company will be in Hollywood, with offices in Philadelphia and New York. There was no announcement about a releasing arrangement, that considered premature at this stage.

At a press conference here, Mr. Goldman said formation of the company was the culmination of a dream which started when he opened his first tent show nickelodeon in St. Louis some 40 years ago. Not long after that he bought his first theatre and gradually developed a large theatre circuit in the middle west in conjunction with the Skouras brothers. In 1925 he formed a $1,000,000 theatre company and two years later moved to Philadelphia to head theatres in the area for the Stanley Warner circuit. In the depth of the depression he struck out on his own again, starting the circuit which now bears his name.

BRITISH IN HOT LABOR DISPUTE

Industry Is Embattled on Three Different Fronts; Deadlocks Holding

by PETER BURNUP

LONDON: The industry here is currently engaged in defensive wars with labour unions on three separate fronts.

Most bitter is probably that between ASFP (Association of Specialised Film Producers) and ACT (Association of Cinematograph and Allied Technicians) which arises in an endeavour of the latter to tie short-film production wage-rates with those applying to features.

Union Asked Raise

Earlier this year and following the now only-too-familiar pattern of ACT negotiations, the union made a claim for a general increase of 33⅓ per cent on all minimum salary rates. ASFP immediately denounced the exorbitant claim as "unreasonable and unrealistic," but said also that it was prepared to discuss any reasonable claim which ACT cared to put forward.

Desultory negotiations were entered into but they were abruptly halted when the union came forward with a whole set of completely new demands accompanied by an ultimatum—again according to ACT's previous pattern—that unless the demands were met a ban would be put on overtime. Such a ban ASFP claimed was a breach of the union's agreement with the association which provides that employees shall work all reasonable overtime requested by their employers and also provides agreed machinery for the settlement of disputes, including maintenance of the *status quo* pending settlement.

The ban has in fact been imposed and the imposition promises seriously to dislocate production, particularly of industrial and Government films.

Made a Firm Offer

Meanwhile and nevertheless, ASFP made a firm offer substantially to increase minimum salaries, but the union proceeded to throw another bucket of sand into the gears. ASFP had made one condition only in its wage-increase offer. Relying on an existing decision by the Industrial Disputes Tribunal, it claimed that technicians employed in the production of TV films should be treated separately. The union—with a show, not for the first time, of apparent cynicism—threw over the Tribunal's findings and insisted on full feature rates for all men on TV production.

The conciliation officers of the Labour Ministry then summoned both parties to a meeting at the Ministry. The employers there offered to put their proposed salary increase into immediate operation provided the union withdrew its overtime ban and submitted its TV wage claim to arbitration.

The conditions were rejected out of hand by the union. Complete deadlock exists in the dispute with the irritating and embarrassing overtime ban continuing.

ACT is concerned, although to a lesser degree, in the second dispute which involves the low-bracket employees in feature studios. The unions concerned — NATKE, ACT, ETU (Electrical Trades Union)—applied last December for a substantial increase for about 4,000 workers including stage-hands, property men, electricians and clerical staff. The application has been considered at a number of meetings of the industry's joint industrial council and the Producers' Association has now offered an increase of 3d. an hour to all employees.

Proposal Was Rejected

The offer was rejected by the unions. The last meeting of the joint industrial council was adjourned after several hours "so that further consultations could take place".

The third trouble-spot relates to theatre employees. Their union — NATKE — originally demanded a 15 per cent wage increase on all wages below £7 and a 10 per cent increase on wages over £7 a week. They wanted also working hours reduced by four hours a week.

Following protracted negotiations, CEA offered terms of an over-all wage increase ranging from 10s. a week for projectionists to 3s. 8d. for usherettes, based on 48- and 44-hour weeks, respectively.

The terms have to be ratified by both parties and a postal ballot is now in progress of all NATKE members. Indications are that the terms will be accepted.

Skouras Checking On Lens Problem

Spyros P. Skouras was here on, reportedly, "internal business" of 20th Century-Fox. His major concern, however, was the bottleneck in the supply of anamorphic lenses. J. Arthur Rank's British Optical and Precision Engineers are the sole suppliers here of the lenses and delivery date of current orders is now put back to January next.

Installations of CinemaScope in this country now number 461, but the figure undoubtedly would be much larger were it not for the lens supply difficulty. Twentieth Century-Fox is understood to be casting its net wide in its search for lenses, with the Phillips concern at Eindhoven, Holland, currently the likeliest source.

Meanwhile, reports come in from all parts of the country of successful extended play-time of CinemaScope product. The 3,678-seated Davis theatre in the London suburb of Croydon, for example, had its highest take with "The Robe" for five years. The film is being retained for three weeks for the first time in the history of the theatre.

▽

Britain's first VistaVision production is likely to commence at J. Arthur Rank's Pinewood Studio in November. Precise date for going on the floor depends on the delivery of cameras, now under construction by Technicolor. Pinewood technicians are now in Hollywood studying the process. The film will be a circus story written by successful novelist Neil Paterson.

▽

Preliminary talks already have taken place between officials of the Producers' Association and Stoy, Hayward and Co.—CEA's accountants — regarding production profit-and-loss here. They are to be followed immediately by more formal exchanges with the object of arriving at a formula which, it is believed, will prove acceptable to the Trade's Four Associations when they meet September 1. It is hoped that the formula will then become the basis, at least, of a settlement to the rancorous Eady dispute.

▽

Organized jointly by Associated British-Pathe and Allied Artists International a sales convention will take place in Monte Carlo early in September. It will bring together executives and sales personnel of both organizations for a week of conferences. Leading distributors from almost every European country will be present. Representing the U. S. will be the following from Allied Artists: Steve Broidy, Harold J. Mirisch, Morey R. Goldstein, Norton Ritchie, Terry O'Neill.

Agreement Reached With AFL Council: O'Brien

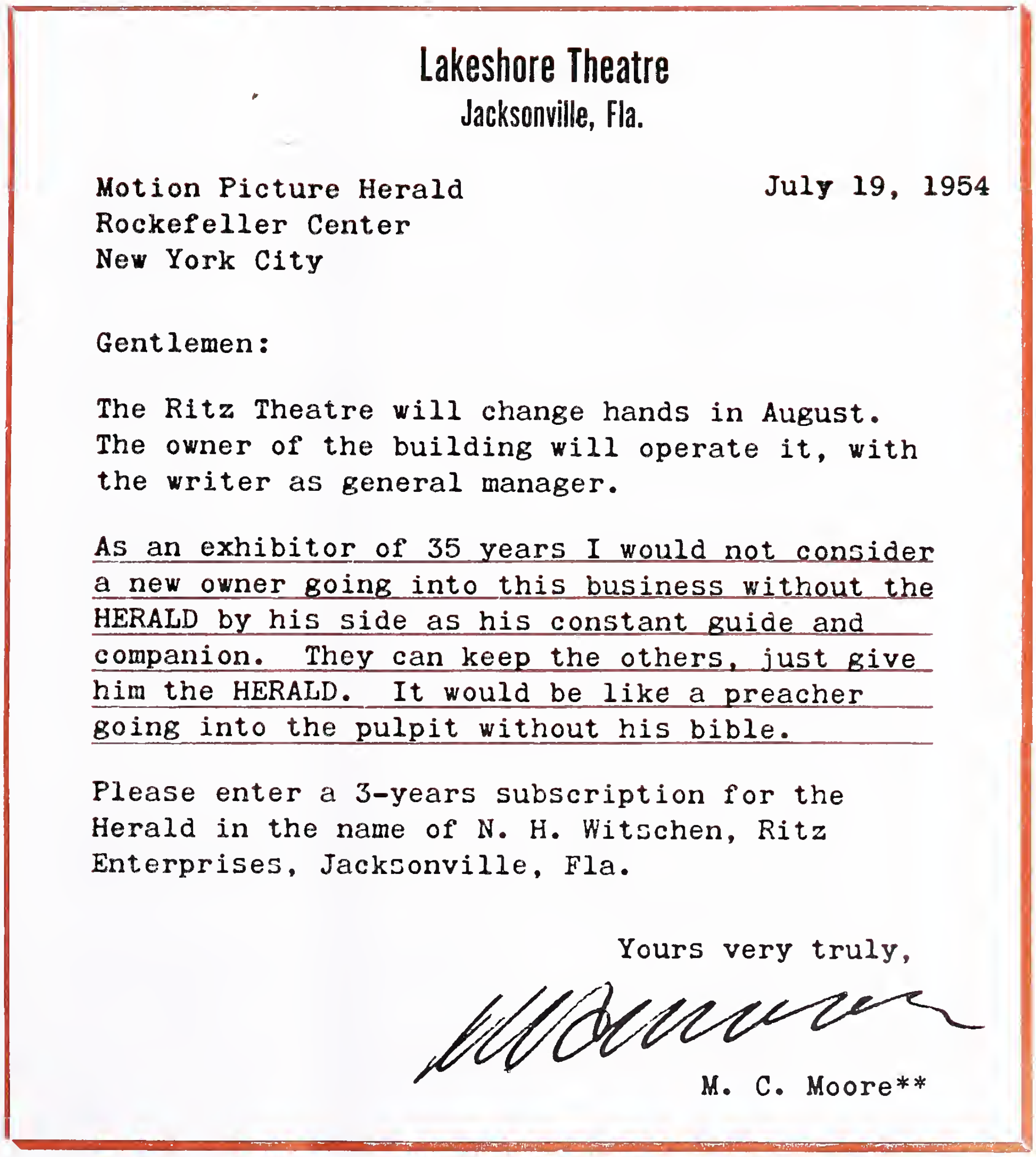
HOLLYWOOD: On the eve of his departure from here last weekend Tom O'Brien, M.P., general secretary of the British National Association of Theatrical and Kine Employees, revealed that he and AFL Film Council leaders arrived at an agreement to work out plans for the setting up of a consultative committee which would meet periodically, here or in Britain, for the purpose of keeping an understanding clear and cooperation in effect at all times for the benefit of both industries. Mr. O'Brien said he and the council members appeared agreed in the principle that American and British industries "must work together or die separately."

Rank Names Two

The J. Arthur Rank Organization, Ltd., has announced the control of J. Arthur Rank Overseas Film Distributors, Ltd. will be shared between two joint managing directors: Air Commodore F. M. F. West, V. C., C. B. E., M. C. and Harry Norris.

Why the Herald's subscription manager *likes his job** . . . .

an example of the kind of letters that come with subscription renewals—



Lakeshore Theatre
Jacksonville, Fla.

Motion Picture Herald
Rockefeller Center
New York City

July 19, 1954

Gentlemen:

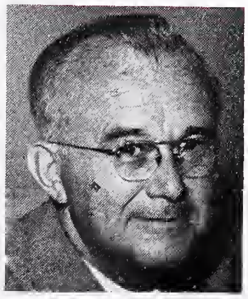
The Ritz Theatre will change hands in August. The owner of the building will operate it, with the writer as general manager.

As an exhibitor of 35 years I would not consider a new owner going into this business without the HERALD by his side as his constant guide and companion. They can keep the others, just give him the HERALD. It would be like a preacher going into the pulpit without his bible.

Please enter a 3-years subscription for the Herald in the name of N. H. Witschen, Ritz Enterprises, Jacksonville, Fla.

Yours very truly,

M. C. Moore**



D. J. Shea

**Incidentally, this is Denny Shea's 28th year on this job.*

**(Mr. Moore has his own subscription at his Lakeshore Theatre, Jacksonville, Fla.)

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

OUT HERE in this considerable specialized community people have stopped asking each other, "How's business?", on account of everybody knows by now that it's right good, and have begun asking each other, instead, "What do you think will happen to the business in the next month or so, when television comes back?"

Sol Lesser

The answers to this question are about as varied as the people asking it, and answering it, taking coloration, naturally, from the individual points of view of the people at interest. Thus, Hollywood people who are busting their galluses to get into television are wont to say, "The box office will drop dead," whereas people who read the stock market reports of rising film stocks as avidly as horse-players study the "Racing Form" will tell you, "We've got TV licked this time." So, as the comedians put it, whadda-ya-gonna-do?

One thing to do, by way of composing differences deriving from a difference of viewpoints, is to ask the man who has more viewpoints than anybody else, and that takes you to Sol Lesser. Sol Lesser produces pictures. So Lesser owns drive-in theatres (as a partner in the Pacific Drive-In Corporation) and Sol Lesser owns conventional theatres (as a partner in Principal Theatres). Up to now Sol Lesser doesn't own any television stations or produce any television programs, but that's strictly because he hasn't seen fit to accept any of the stacked-up proposals television people have been pitching at him since the infant video industry began using money instead of predictions for purposes of barter. This is a man who would know, from three intimate and separate although realistically related viewpoints, the answer, if anybody knows it, to Hollywood's question of the moment.

TV This Time Is Not Going to Kill Box Office

So you ask him, and he tells you, "This time television's not going to kill the box office. This year's condition isn't like last year's. Last year the box office experienced an upsurge, brought about by a good many causes—school vacation, hot weather, things like that. But this year's increase in business isn't just an upsurge—it's a boom! It's a genuine boom, based primarily on a flow of strong product—large pictures, big subjects—from all quarters of production. Compare this summer's lineup of releases in exhibition with last year's lineup, and the explanation of the difference between the two seasons becomes crystal clear. Another difference, and another reason for confidence that television's return isn't going to pack a knockout punch this fall, is that this year there's a big supply of big pictures racked up and ready for release in support of the boom set in motion this summer."

Exhibitor Lesser says the drive-in business is great at this point on the calendar, and the attendance at the conventional-type theatres hereabouts is just as great. He believes, as everybody else is coming around to believe, that the best business-getter is always a good story, whatever its size, shape or color, but he believes also that the arrival of CinemaScope on the scene at the time when it came virtually saved motion picture exhibition, and the industry behind it, from disaster.

He says, "CinemaScope and the excitement of the technological revolution, even including 3-D, brought into the theatre the old lost audience and the new young audience that the theatres had never succeeded in attracting before. A whole generation came to realize for the first time the supreme qualifications of the movies as an entertainment form, and it is from this group that the bulk of the new attendance is coming. The return of television figures to slim down the present attendance a little, but not very much."

Producer Lesser this week backed up the views of Exhibitor Lesser by starting production of a new "Tarzan" picture, "Tarzan's Hidden Jungle," starring a new "Tarzan," Gordon Scott, with Harold Schuster directing.

If Exhibitor Lesser and Producer Lesser are that sure of the future, and of each other—any more questions?

◆

THE NEW Lesser picture was one among 10 that got started during the week making up, production-wise, a good deal of the mathematical ground lost the week before when only one new project went before the cameras.

Added to the 24 productions already in camera stage, the new undertakings bring to a reassuring 34 the total number of pictures now in active state of manufacture for the season ahead.

Among them the 34 pictures in shooting stage employ just about all the sizes, shapes, processes and colorations available to Hollywood, possibly excepting the good old 4-to-3 that served so well so long. Let it not be overlooked for a moment, however, that all the pictures in all the sizes and shapes and colorations can be translated to those durable dimensions when, as and if desired. This isn't, to be quite accurate, standardization, but it'll do anything standardization will do and a multitude of things that standardization can't.

THIS WEEK IN PRODUCTION:

STARTED (10)

ALLIED ARTISTS
Shotgun (John Champion Prods.; Technicolor)

COLUMBIA
Riot on Pier Six

MGM
Moonfleet (Color; CinemaScope)

PARAMOUNT
Lucy Gallant (Technicolor; VistaVision)

RKO RADIO
Tarzan's Hidden Jungle (Sol Lesser)

REPUBLIC
Carolina Cannonball

20TH CENTURY-FOX
Prince of Players (Color; CinemaScope)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Gabriel Horn (Hecht-Lancaster Prods.; Technicolor; CinemaScope)

U-I
The Looters

COMPLETED (5)

COLUMBIA
Women's Prison

MGM
Bad Day at Black Rock (Technicolor)

20TH-FOX
Desiree (CinemaScope; Technicolor)

U-I
Captain Lightfoot (CinemaScope; Technicolor)

WARNER BROS.
East of Eden (CinemaScope; WarnerColor)

SHOOTING (24)

ALLIED ARTISTS
Annapolis Story (Technicolor)
Black Prince (CinemaScope; Tehcnicolor)
Ketchikan

COLUMBIA
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)

FILMAKERS
Crashout

INDEPENDENT
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Outsiders (Hammer)

MGM
Prodigal (CinemaScope; Technicolor)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Blue Horizons (VistaVision; Technicolor)

20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panoramic; CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)
Untamed (Technicolor; CinemaScope)

U-I
Foxfire (Technicolor)

WARNER BROS.
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; Technicolor)
Land of the Pharaohs (CinemaScope; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

Cinerama's 13-City Gross $12,683,000

"This Is Cinerama" has grossed more than $12,683,000 in 13 U. S. cities now exhibiting the Cinerama process, it was disclosed last weekend by Stanley Warner Corp.

The company, which owns the exclusive exhibition and distribution rights for the process, said the attraction seems likely to challenge the records set by "Gone With the Wind" and "The Robe." It was pointed out that the grossing power of the picture will be heightened when plans for Cinerama exhibition abroad are effected, making the grossing potential for "This Is Cinerama" somewhere between $20,000,000 and $30,000,000.

The film that created the technological revolution in Hollywood is expected to give way shortly to the second film made in the process, Louis de Rochemont's "Cinerama Holiday." The specialized nature of the presentation precludes the possibility of any substantial increase in the number of theatres equipped for the process in this country, according to company executives.

Opportunity for widespread overseas exhibition is bright, it was stated. The film's commentary by Lowell Thomas is currently being dubbed into Arabic for exhibition in September at the International Trade Fair in Damascus, Syria. Over 3,000 visitors from all parts of the Near East are expected to be nightly guests of the U. S. Information Service in the large open air theatre now under construction.

Based on present total attendance figures, it is estimated that 8,750,000 people will have seen "This Is Cinerama" in a period of two years after the first showing of the film and during its exhibition in 14 cities.

Krim and Picker on Tour of Far East

Arthur B. Krim, president of United Artists, and Arnold M. Picker, distribution vice-president, will make a month-long Far Eastern tour next month to inaugurate the company's 35th anniversary celebration in Asia .They are scheduled to leave New York September 11. Mr. Krim will investigate the possibility of arranging international co-production deals in Japan, India, Malaya and Egypt on the pattern of co-production arrangements in which U.A. has in the past participated in Italy, France, England, Mexico, Samoa and elsewhere.

Buy Two More Arkansas Houses

United Theatres Corporation has purchased the Petit Jean theatre, Morrilton, Ark., and the Spa theatre, Hot Springs, Ark., M. S. McCord, president, announced. This brings to 26 the number of theatres operated by United and its affiliates in the territory.

People in The News

Col. Jack L. Warner was honored with an engraved plaque by the U. S. Marines Monday for the faithful portrayal of the Marine fighting spirit in the Warner Bros. film "Battle Cry."

Mort Blumenstock, Warner Bros. advertising and publicity vice-president, arrived in New York from the coast last weekend.

David A. Cassidy, head of Paramount Pictures International accounting department, and president of Motion Picture Home Office Employees, H-63, IATSE, will resign from his film company post September 3 to devote full time to union activities.

Seymour Moses has resigned as vice-president of Fine Sound, Inc. and Perspecta Sound, Inc., respectively, effective September 1.

Arthur Rose, formerly with Universal, has been appointed northeastern sales representative for Buena Vista Film Distribution Co., Inc.

Fred Goldberg has rejoined Italian Films Export as publicity manager, replacing Ben Kornzweig, who resigned to assume a partnership in the Burstin Co., Inc., advertising and publicity firm. Mr. Goldberg has resigned from the public relations firm of Condon and Norton.

Alfred E. Sindlinger, president of Sindlinger & Co., has completed a field study in Bonham, Tex., which was one of the five towns included in his special "Small Town, U.S.A." study.

Norton V. Ritchey, president of Allied Artists International Corp., sailed this week for Europe.

Louis Marks has been promoted to MGM branch manager at Detroit, succeeding Frank J. Downey, who will retire September 1. Mr. Marks has been assistant branch manager at Detroit.

Vizzard Upholds Code in Magazine Symposium

HOLLYWOOD: Most advocates of changes in the Production Code overlook the important fact that "it would be an error to look to everything that happens in society, even on a large scale, as the measure by which the Code should adjust itself to keep pace with the changing times. It may be a positive and long step backwards," according to an article by Joseph Vizzard, assistant to the director of the Production Code Administration, published here last week in the new edition of the "Journal of the Screen Producers Guild." The article is the central feature in a symposium entitled "The Industry and the Code," which includes articles by Jerry Wald and F. Hugh Herbert, together with letters from London and Memphis and a reprint of Samuel Goldwyn's letter to Eric Johnston suggesting a meeting among producers to modernize the Code.

Promote Greenblatt to RKO Sales Manager

Herbert H. Greenblatt, RKO Radio central division manager, has been named domestic sales manager, by Walter Branson, worldwide sales manager. The appointment becomes effective September 13. Mr. Greenblatt has been with the company 22 years, starting as a salesman. No replacement has been named as yet for the central division post.

Famous Players Dividend

Famous Players Canadian, Corp., Ltd., Toronto, has declared a dividend of 37½ cents for the quarter ending September 30, payable September 24 to shareholders of record September 9.

Boxing Bout To 62 Houses

Some 62 theatres have signed for the telecast of the Marciano-Charles heavyweight championship fight September 15, it was disclosed in New York last week by Theatre Network Television.

At the same time it was disclosed that six theatres in the Chicago area—the greatest number of houses in Chicago to carry a theatre TV event—have booked the forthcoming championship bout.

During the week it was announced that civic and music groups throughout the U. S. will benefit from the closed circuit theatre telecast of the Metropolitan Opera on November 8 by TNT. The large screen telecast of the opening night of the opera will be shown in theatres with local committee members of the Opera Guild supervising the sale of tickets.

Plan New York Theatres' Entry Into Tax Suit

Plans were underway at midweek to join all New York City's motion picture theatres as party plaintiffs in the Queens admission tax suit against the city through the Metropolitan Motion Picture Theatres Association and the Independent Theatre Owners Association. It is expected that the MMPTA and the ITOA will prepare briefs which will be presented to New York Supreme Court Justice Nicholas Pette asking permission for the exhibitor organization's members to join the suit. It is anticipated that both organizations will also be prepared to post the necessary bonds.

Drive-in Unit Of Texas in Convention

SAN ANTONIO: At the opening of the two-day meeting of the Texas Drive-in Theatre Owners Association Monday an invitation to drive-in operators of Louisiana, Oklahoma and New Mexico to join the organization as associate members was issued, by Arthur Landsman, general convention chairman.

A report made by Everett Looney of the law firm of Looney, Clark and Morehead, on "segregation" was the highlight of the meeting. Mr. Looney pointed out that the problem of segregation was a long range one and could not be met at the present time. He said it could be best met by each individual operator in his own area.

Preston Smith, Association president, stressed the role of public relations of the drive-in operators in their communities.

The operators listened to talks by R. B. Jones of Woodward and Tiernan Co. and W. A. Stacy of Lawrence, Kan., and representatives of the General Paint Co. on drive-in upkeep.

Mr. Smith was toastmaster at Tuesday's luncheon with Robert J. O'Donnell, vice-president and general manager of the Interstate Theatre Circuit, as the principal speaker. Also at the luncheon session a presentation was made of honorary life membership to Col. H. A. Cole, Claude C. Ezell and Harley Sadler.

The following new officers were elected: Jack Parr, Houston, president; Oscar Landsman, San Antonio, W. L. Peck, Dallas, and Dub Blankenship, Lubbock, vice-presidents; Charles Weisenberg, Dallas, secretary; Tim Ferguson, Grand Prairie, treasurer.

In the meantime it was disclosed that the Lamar Research Center has agreed to investigate problems affecting the film industry. Among the topics coming under investigation will be excessive heating of a film in the projector, heating and air conditioning of cars in drive-ins, mosquito control, improvement of outdoor screen, and parking.

Record Ad Campaign Set For "Star Is Born"

The largest national magazine and Sunday supplement advertising campaign in Warner Bros. history has been set to herald the forthcoming CinamaScope production "A Star Is Born," in color by Technicolor, starring Judy Garland and James Mason according to Mort Blumenstock, vice-president in charge of advertising and publicity. Scheduled to begin at the end of September, to coincide with the world premiere at the Hollywood Pantages Sept. 29 and the New York premiere early in October, the national ad campaign will reach a total readership of 170,000,000. The picture also will receive important day and date newspaper ad campaigns to coincide with national playdates.

CURTIZ CITES VALUE OF NEW SYSTEMS

by the Herald

MICHAEL CURTIZ

CinemaScope and VistaVision are not too beneficial in filming intimate stories, Michael Curtiz, director of 20th Century-Fox's "The Egyptian," in CinemaScope declared in a New York interview last week. He maintained that the new media "are wonderful for films and are quite effective in outdoor themes." He cited a major Hollywood problem as the lack of leading actors and actresses and blamed the public for "they do not go to see a film unless there is a headliner" in it. He said the studios should develop more unknown talent.

"Both CinemaScope with its aspect ratio of 2:55 to 1 and VistaVision's 1:85 to 1 are highly effective and will bring audiences to theatres, Mr. Curtiz said, "but I like VistaVision because of its height." Mr. Curtiz has just signed a five-year contract with Paramount and has completed directorial chores on "White Christmas."

Wisconsin Allied to Take Up Tax Threat

MILWAUKEE: The threat of a state enabling act which would permit municipalities to enact admission tax laws will be a major topic at the summer session of the Allied Independent Theatre Owners of Wisconsin which will be held in Wausau Tuesday, August 31. It is understood that state legislature will give serious consideration to an enabling act at its next session and the Allied unit has been alerted to be prepared to combat it.

MGM to Resume Booking Of "Julius Caesar"

MGM has announced that the booking of "Juliuis Caesar" will be resumed next month after the reopening of schools. The Shakespearean film was partially withdrawn from circulation and given a "vacation" during the summer while schools were not in session. First playdates will be around October 15.

Hold Boston Hearing on Booth Staffs

BOSTON: More than 125 interested industry men attended the hearing at the State House here last week on the proposed amendments to rules and regulations covering, among other things, the number of projectionist, instead of two, in the booth procalled by Commissioner of Public Safety Otis M. Whitney.

The proposed amendment to rules covering projectionists would allow only one projectionist, instead of two, in the booth provided that all the film used is acetate safety film and that each projector is equipped with a dowser handle and control switch which can be operated from either side of the machine.

Heard in favor of the amendment were Richard Wait, counsel for representatives for 100 theatres which are members of Independent Exhibitors of New England; Benjamin Trustman, attorney for 159 theatres of Allied Theatres of New England; Arthur Preston, Western Massachusetts Theatres; Oze Tessier, New Bedford theatre owner, and Ray Feeley, executive secretary of Indpendent Theatres of New England.

In opposition to the amendment were Walter R. Donovan, counsel for all locals of District No. 3 of IATSE; Benjamin Hull, Boston operator; Walter F. Diehl, IATSE representative; Sidney Lebow, Lowell; Frank Sullivan, Boston, and Raymond Lamphier, Brockton, among others.

The meeting ended with the Commissioner's saying he would take the matter under advisement. At present he is enjoined by a Court order from enforcing the two-men-in-a-booth regulation.

Allied Artists Plan Chicago Premiere for "Jungle"

Allied Artists' "The Human Jungle," backed by what is said to be the biggest advertising and exploitation campaign in the company's history, will have its middle west premiere at the Roosevelt theatre in Chicago October 6, with simultaneous openings in 30 other Illinois theatres, Morey R. Goldstein, vice-president and general sales manager, announced. Included in the advance campaign will be heavy use of radio and television time, for which special transcripts already have been prepared.

GPE Increases Dividend

General Precision Equipment Corporation has increased its quarterly dividend to 50 cents, payable September 15 to stockholders of record September 9. Previously this year the quarterly dividends were 40 cents. From 1941 through 1953 the quarterly rate was 25 cents. The directors also voted the regular dividends on the various classes of preferred stock.

The National Spotlight

ALBANY

Hold-overs and move-overs continued as strong summer product attracted excellent business. . . . Recovered from a heart attack and returned to duty as director of publicity and exploitation for Schine Circuit of Gloversville, Seymour L. Morris came here with Mrs. Morris, on their 24th wedding anniversary, to visit daughter Jean, a State Teachers College junior. . . . Anna Bell Ward's article in the "Herald" on "Women's Place in the Theatre" led to a rundown on their number in the local exchange district: Mrs. Wadad Boumansour, Malone; Mrs. Jean Conery Burgess, Ravena; Mrs. G. Harry Brown, Old Forge; Mrs. L. J. Van Buren, Cairo; Mrs. Helen Hadley, Manchester, Vt.; Mrs. Emma Varga, Roxbury; Mrs. Marque Holtrey, Harrisville; Mrs. David Rosenbaum, Elizabethtown; Mrs. Jane Smith, Utica; Mrs. Florence D. Torrey, Gloversville. . . . Managers joined with workers in a Film Row steak roast and outing at Picard's Grove. Frank Carroll and Helen Wisper, Metro, were co-chairmen.

ATLANTA

Sam George, manager of the Paramount theatre, is back at his post after a visit to Florida. . . . Roy Donaldson, head booker, goes on the road for Warners. . . . J. C. Steely moves from booker to head booker at Warner's. . . . Sid Reams, sales representative for Republic Pictures, is back in the hospital. . . . Bud Chalman, ABC Booking Service, Jacksonville, Fla., has returned there after a visit to Atlanta. . . . Norris L. McCollum has taken over the management of the Empire theatre, Daytona Beach, Fla. He replaces Bob Corbitt, who has been transferred to Jacksonville, Fla., by Florida State Theatres. . . . Thieves broke into the Fort Pierce drive-in and made off with a quantity of cigarette and candy. The desk and files also were rifled but nothing of value was taken.

BOSTON

Joe Cronan, former film salesman for U.A. and more recently operator of the Community theatre, Guilford, Maine, has returned to this area where he is managing the National theatre, Boston, for E. M. Loew Theatres. . . . Edward Redstone, vice-president of Redstone Drive-in Theatres, adn his wife are receiving congratulations on the birth of their first child, Ruth Ann, at Beth Israel Hospital. Grandparent honors go to the Michael Redstones. . . . Guido Dipillo has been transferred from assistant at Loew's State, here to the Strand, Syracuse, N. Y., with Michael Petrowicz raised to assistant, working with Jack Mercer, manager. Robert Randolph has been made student assistant at the same house. . . . August 26 is the date for the opening of the newest drive-in of the Redstone circuit in Fairfax County, Virginia, called the Lee Highway Drive-in, just outside Washington, D. C.

BUFFALO

E. J. Wall, field representative for Paramount in the Buffalo and Albany areas, was in town last week to confer with Arthur Krolick and Charlie Taylor at the UPT executive offices on promotion plans for "Rear Window," opening soon at the Paramount. . . . The Center is tying in with Buffalo's new TV station WGR-TV on promotion of "Dragnet," the WB opus which that UPT first run will show starting around Labor Day. WGR-TV now telecasts the Dragnet TV show—formerly featured on WBEN-TV here. . . . Lest the motion picture achievements of the past be forgot, the Dryden theatre in the George Eastman House, Rochester, has trotted out a collection for the fall grouped as "Beauties, Beasts and Music." Marlene Dietrich, Greta Garbo, Jean Harlow, Dolores del Rio and Joan Crawford are among the beauties returning in their most famous roles for a series intended to explore "the art of entertainment." The Dryden series will include in all, 20 programs beginning Sept. 15. . . . Industry-ites noted at the big Ad Club stag party at the country home of the Auto Club last week included Gus Basil, head of the Basil circuit; Dewey Michaels, former chief barker, Variety Club and head of Michaels circuit; Murray Whiteman, past chief barker, Tent 7, Variety Club; Lew Lieser, Lieser Film Dist. Co.; and Charlie Taylor, UPT; William Rosenow, Skyway Drive-In Theatres.

CHICAGO

Jack Webb in person and Walt Disney, represented by his latest True-Life adventure, "The Vanishing Prairie," fought for standing room on State street last Friday morning when Disney's film opened at the Loop theatre, and Jack Webb's "Dragnet" film opened at the Chicago theatre. The theatres are separated by an alleyway. . . . Webb made six stage appearances opening day. . . . Kenneth Dodson, former Navy officer and author of the novel "Away All Boats," to be filmed by U-I, told a press luncheon gathering that his novel grew out of a war-time letter to his wife. The letter was read by Carl Sandberg, who urged Dodson to write his novel. . . . Bert Lytell visited Chicago on his good-will tour for 20th Century-Fox's "The Egyptian," which follows "The Caine Mutiny" into the State Lake.

CINCINNATI

Word from Washington, D. C., to the effect that Joseph F. Goetz, former RKO assistant division manager in Cincinnati, now a Colonel in the U. S. Air Force in charge of the professional entertainment bureau, is convalescing from abdominal surgery performed at the Walter Reed Memorial Hospital in Washington. . . . William Appel and James Kirby, both of Atlanta, Ga., have joined the local sales staff of Universal-International. . . . The City Council of nearby Bellevue, Ky., has passed a curfew ordinance aimed at teenagers. The curfew hour has not been decided upon, but it is understood that it will be reasonably early. . . . Mrs. Rose Schmidt, office manager at the RKO division office, is among current vacationists. . . . Also vacationing is William Dodds, manager of the Northio Paramount theatre, in Hamilton, Ohio. . . . Earl Hale is the new owner of the Kenova theatre, in Kenova, W. V., formerly operated by Robert Urling. . . . Some drive-in theatres in the area are reported to be conducting "Buck Night" one night a week when an entire auto load of patrons, regardless of the number, is admitted for a dollar. . . . The Griffith theatre, at La Grange, Ky., formerly operated by Mr. and Mrs. George Williamson and J. Van Dnook, has been acquired by H. W. Winbun, of Louisville, Ky.

CLEVELAND

Max Mink, RKO Palace manager, announces that Esther Williams and her Esther Williams Revue will play a one week engagement at the theatre the week of Oct. 7. . . . Sanford Leavitt of the Washington Circuit and Mrs. Leavitt celebrated their 15th wedding anniversary this week. . . . A first child, a daughter named Carol, was born in St. Anne's Hospital to the wife of Louis Weitz, secretary of the Cleveland Motion Picture Exhibitors Association. . . . Mrs. Elna Gebhart of the Cleveland Cinema Club has been named motion picture chairman of the Ohio Federation of Women's Clubs for the northeast division. . . . Cliff Pegg, manager of the Mayland theatre, put on a successful, impromptu dog show last Saturday night, when the top dogs to participate in the annual Gates Mill Dog Show appeared with their handlers. . . . Joe Rembrandt, owner of the Center-Mayfield theatre, Cleveland, and the Ellet, Akron, has been in Atlantic City.

DENVER

Hal Fuller, independent distributor, is opening a Denver exchange at 824 Twenty-first street, and will distribute "Duel in the Sun" in the Denver and Salt Lake City territories. He makes his headquarters in the latter city. . . . Violet LeMoine, secretary to C. U. Yaeger, Atlas Theatres president, for 19 years, is quitting. She and her husband are going into business. . . . Annette Serravo, National Screen biller, and Bruno Londino, are getting married Sept. 4. . . . Wm. Levine, home office assistant to John Allen, western division sales manager for Metro, in from his New York office. . . . Jack Cohan, formerly of Minneapolis, added as salesman at 20th-Fox. . . . Sam Reed, operating Reed's Drive-In Speaker Service, Golden, Colo., and Mrs. Reed, vacationed on west coast.

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DES MOINES

Charles Peterson, who has been associated with the Windsor theatre in Hampton for 37 years, celebrated his birthday recently with a dinner party attended by family and friends. . . . Paul Swanson of Maxwell has leased the theatre at Collins and will open it under the name, the Comet. The house will be open four nights a week. Swanson will continue to operate his house in Maxwell. . . . A suit is on file in district court in Des Moines attempting to prevent two Des Moines firms from using the word Paramount in their names. The petition charges that Paramount is part of the trade name used by Paramount Pictures since 1915 and that it is registered in the U. S. patent office. The Des Moines firms named by Paramount Pictures in the suit are Paramount Television and Radio Company and Paramount Television and Car Radio Service. . . . Horace S. Waldorf, former operator of the Palace theatre in Vinton, is dead at the age of 64. . . . August vacationers along the Row included Phyllis Kost, Columbia; Edgar Cranshaw, Warners; Dorothy Van Buren, Paramount, and Violet Swanson, NSS.

DETROIT

Dillon Krepps sprained his back during a swim. . . . Korman Circuit supervisor, Sam Green, is off to Paris with his wife. . . . The Royal lost $250 to a young robber. Cashier Delores Necker said he pointed the gun at her with the proverbial, "This is a stickup!" . . . For the 23rd anniversary of the Michigan theatre, United Detroit Theatres was provided with Warner-Pathe newsreels of 1926. . . . Margaret Cheatle, AAA, is the envy of the rest of the girls. It was she who drew the chore of routing James Mason on his return from Stratford-on-Avon to Beverly Hills. . . . Bert Lytell was in for lunch and a meeting with the local press plugging "The Egyptian."

HARTFORD

A sizeable trade delegation attended the annual MPTO of Connecticut golf tournament at Racebrook Country Club, Orange, on Aug. 24. . . . Stanton Griffis, chairman of the executive committee, Paramount Pictures, has been named a trustee of American Shakespeare Festival Theatre and Academy of Connecticut. Griffis has long been a Connecticut resident. . . . Frederick H. Frink, former publicist at the 20th-Fox Beverly Hills, Calif., studios, and one-time Hollywood actor, has been named manager of the Colonial theatre, Southington, Conn., independent house. Frink, at one time, was assistant manager of the Sutton theatre, New York, and managed the Ojai theatre, Ojai, Calif. . . . Atty. Joseph Shulman of the Shulman Theatres, Hartford, and Mrs. Shulman are in Los Angeles for a month. . . . John E. Petroski, Stanley Warner Palace, Norwich, has returned from a vacation. . . . Lou Cohen, Loew's Poli, Hartford, and Mrs. Cohen leave Los Angeles for Hartford around Labor Day.

INDIANAPOLIS

Al Hendricks, manager of the Indiana, had a cocktail party at the Lincoln Wednesday for Bert Lytell, here promoting "The Egyptian." . . . Tony Curtis, here Monday on a similar mission for "Black Shield of Falworth," helped kick off the polio drive. . . . Joe Cantor took up collections for the polio fund at the Shadeland and Lafayette Road drive-ins Wednesday night. . . . S. Dale Loomis, veteran Peru theatre owner and operator, who retired in 1943, died at his home there August 15. His widow survives. He was 65. . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, is back at the office after a week's vacation. . . . Zasu Pitts is all over town this week, playing in person at the Town and Country Theatre and on the Circle's screen in "Francis Joins the WACs."

JACKSONVILLE

Carl Floyd of Haines City, head of the Floyd circuit, has donated a handsome television set to the local Variety Club, and Mrs. Thomas P. Tidwell, wife of the 20th-Fox branch manager, has given the club a fine radio. . . . Here on film buying trips were Maurice Hensler, Auburndale; John Sutton and Jim Partlow, Orlando; Jimmy Biddle, Jasper; Harry Dale, Lake Butler; and Charles Nelson, Hahira, Ga. . . . Wedding bells rang at the U-I office with Garrett Newman, booker, taking vows with Grace Zetterower, and Betty Jean Freeman, billing clerk, becoming Mrs. Roden E. Davis. . . . Bill Watson, RKO auditor, came in from New York City. . . . R. Cam Price, RKO branch manager, and Spenc Steinhurst, RKO publicist, were back from Miami where a gala triple opening has been prepared for "Susan Slept Here" at the Paramount, Beach, and Gables theatres. . . . A total of 28 outdoor 24-sheet signboards were posted here to heighten advance interest in the road showing of "The Egyptian" at the Florida theatre. . . . Leonard Allen, Paramount exploiteer, was here with Howard Pettengill, Florida State Theatres publicity man, to effect an ad program for bookings of "Rear Window."

KANSAS CITY

Universal's Kansas City branch moved into its new building at the southwest corner of Seventeenth and Wyandotte streets, Film Row, August 23. Afternoon open house was held. . . . The Jackson County, Mo., chapter of the Polio Foundation (Kansas City, Mo., is in Jackson County) secured the participation of drive-in theatre operators of the county in the emergency campaign of this August. Conventional theatres were not asked to take part in this special drive, in view of their help in the annual campaign in January. . . . The Kansas-Missouri Theatre Association offices, now at 114 West 18th street, will occupy new and much larger quarters September 1, in the Paramount building. . . . Jack Bunker, for the past 18 months assistant to Harold Lyon, manager of the Paramount theatre at Kansas City, a Tri-States theatre, has been appointed manager of the Tri-States Rocket, at Rock Island, Ill. His successor at the Kansas City Paramount is William Rudolph, new to show business.

LOS ANGELES

Charles K. Geary, MGM salesman, has been appointed assistant resident manager of Metro's branch here by Pacific coast sales chief George Hickey. Geary, long associated with MGM in Europe, succeeds William A. Callahan, who has retired after a 25-year period with the company. . . . The Glendora theatre in Glendora, operated by Willard Blunt, will close for a two-week period in order to be equipped with CinemaScope. . . . Jack Thomas, who was formerly the general manager of Hallmark Productions when it headquartered in Wilmington, Ohio, has rejoined the organization. Thomas has become Hallmark's franchised distributor in the Los Angeles and San Francisco areas. . . . Back at his desk after a month's absence following surgery is Sherrill Corwin, president of the Metropolitan Circuit. . . . The Variety Club Tent 25 held its annual golf tournament at the Lakeside Country Club with Bill Srere as general chairman. . . . A new wide screen has been installed in the Apache drive-in, Globe, Ariz., by owner O. K. Leonard. . . . In from Las Vegas on a buying and booking expedition was Lloyd Katz, of the Sperling Theatres.

MEMPHIS

Memphis Film Row softball team won the league championship, winning all of the 10 games played. Jimmy Smith, Paramount booker, is manager of the team. . . . Nine more mid-south theatres installed CinemaScope equipment this week. All are Exhibitors Service accounts. . . . M. A. Lightman, Jr., and Joe Keifer, Malco, Inc., officials are visiting the chain's theatres in Kentucky this week. . . . Memphis chapter of Women of the Motion Picture Industry had a picnic Thursday to which members brought families and friends to get better acquainted. R. L. Bostick, Memphis manager of National Theatre Supply, attended the wedding of Mary Louise Earl, daughter of manager W. C. Earl of the St Louis branch.

MIAMI

The essay contest tie-in with the run of "Apache" at the Trail, which offered an Indian bicycle for the letter writer submitting the best reason for wanting the bike, had a successful conclusion with the bike awarded to a cerebral palsy victim. . . . A complete change of scenery via a visit to Pennsylvania was on the holiday agenda for Fred Lee, manager of the Florida in Hollywood, Fla. . . . Wayne Rogers, manager of the Normandy on Miami Beach, now has a feminine assistant since promoting Nellie Bileck from cashier to the aide post. . . . A motor bandit held up and robbed cashier Audrey Sparks of the 22nd Avenue drive-in and escaped with about $170. . . . John Calio, manager of the Flamingo, is enjoying a long delayed vacation which will include visits to New York, Lake George and the old home town of Hartford, Conn. Westley Pinkerton will keep things under control during Calio's absence.

MINNEAPOLIS

A trio composed of Francis Cannon, Richard Blestrud and A. Blikre are erecting a new Tioga theatre at Tioga, N. D., to replace the old house. Theatre will seat 400 and will be equipped with CinemaScope and stereophonic sound. It's scheduled to open in October. . . . Ted Mann, operator of the World theatres in Minneapolis and St. Paul, was in New York on a film buying trip. . . . Fay Dressell, branch manager of RKO,

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(*Continued from opposite page*)

vacationed at Detroit Lakes, Minn. . . . Mannie Gottlieb, district manager at Universal, was on a fishing trip in Canada. . . . Leo Doty, office manager at Universal, was hospitalized for a checkup. . . . Ben Fish, representing Samuel Goldwyn productions, was a visitor at the RKO exchange. . . Bob Karatz, partner in the loop Gopher and head of Badger Outdoor Theatre Co., is back from a booking trip to Milwaukee. . . . Bonnie Lynch, branch manager's secretary at Paramount, vacationed on the north shore of Lake Superior.

NEW ORLEANS

Allied Artists publicity representative, Jack Leewood, Hollywood, is in town. . . . Ernest Clinton, Monticello, Miss., was here shopping for CinemaScope and the latest sound equipment. He operates theatres in Bude, Winona, Georgetown, Sumrall and Monticello, all in Mississippi. . . . G. H. Campbell has slated September 1 for the re-opening of the new Ren, Yazoo City, Miss., which was partially destroyed by fire some months ago. It is being equipped with wide screen and all the newest in sound and projection. . . . A new wide screen and CinemaScope equipment was installed in W. A. Porter's drive-in, Vicksburg, Miss. . . . W. A. Hodges Theatre Supply Co. handled the overall new Motiograph euqipment and wide screen installed in Tom Watson's Lyric, Ellisville, Miss. . . . M. A. Berenson has reopened the Redwood, Bogalusa, La. . . . Cecil Howard, booker for Comet, Basile, La., advised that it was closed for remodeling. . . . John P. Scruggs is the new owner of the Royal, Clayton, La. . . . Ralph Martin has closed the Pelican, Homer, La. He recently acquired the opposition Paula, which he continues to operate on regular schedule.

OKLAHOMA CITY

Lee Bacon has been named manager of the Agnew theatre, in Oklahoma City. . . . Theatre Owners of Oklahoma held their regular monthly meeting August 2 in the Variety Club room at the Biltmore Hotel. At the next meeting, Aug. 30, plans will be made for the annual convention which will be held at the Biltmore Hotel in December. . . . John McCalland has been appointed manager of the Knob Hill theatre. . . . Herman Reese, manager of the Capitol theatre, is attending summer camp at Fort Hood, Texas. Verol Johnston is manager of the Capitol during Mr. Reese's absence. . . . Six downtown theatres: Midwest, Warner, State, Center, Criterion and Harber, are participating with downtown merchants in a paid vacations contest. . . . Shawnee, Okla., theatre employes honored Frank M. Little at a farewell dinner August 12. Mr. Little, manager of the Hornbeck-Video theatres at Shawnee for nearly five years, left August 15 for Ada, Okla., and the management of the three Video theatres and a drive-in.

OMAHA

The Variety Club Field Day which opened with a demonstration of the latest equipment at the Center theatre, followed with golf at Happy Hollow and closed with a dinner dance at the Blackstone Hotel, drew a turnout of luminaries headed by international chief barker George Hoover. In the equipment field were Charles Bachman, demonstrating Perspecta Sound; L. B. McKinley, Bausch and Lomb; Joseph Tushinsky, SuperScope; J. E. Debish, Bell and Howell; George Sivertsen, Super-Cinephor and Cinephor, and Seymour Jacobs, Super-Panatar. . . . Jeffrey Lynn arrived in Omaha to start rehearsals as star of the Nebraska Centennial pageant, "Omaha! Chuck Wagon of America!" . . . Pinky McIlvaine, manager of the Brandeis theatre, was one of the judges selecting winners in the "World-Herald's" Show Wagon championships for talented youths. . . . The Columbia exchange will hold a picnic and dance at Peony Park, attended by division manager Ben Marcus.

PHILADELPHIA

William C. Hunt, head of the Hunt Theatres in Wildwood, Cape May, and other southern New Jersey resort communities, marked his 50th wedding anniversary this past week. His sons, Guy Hunt and William D. Hunt, are associated with him in the operation of the theatres and other resort amusement enterprises. . . . Josephine Trilla has taken over the operation of the Ruby, neighborhood house. . . . Screen Guild Productions will handle the area distribution for "Duel in Sun," it was announced by Joseph Engel, head of the local independent exchange. . . . Among theatre closings reported this past week are the Ritz, Coplay, Pa.; Capitol, Halstead, Pa.; Ritz, Treverton, Pa., and the Ritz, Nuremberg, Pa. . . . Howard H. Whittle, former operator and manager of the Penn, West Reading, Pa., and Mrs. Sue Steinrock Hucman were married last week. He still has extensive theatre interests in California and Florida. . . . The new River View drive-in opened in Pittston, Pa., with Guy T. Brigido operating the 600-car open-airer. Also opened for the first time was the Super Skyway drive-in, Kuhnsville, Pa., under the operation of the Super Skyway Drive-In Theatre Corporation. . . . Clifton Graef, projectionist at Ben Shindler's Ace, Wilmington, Del., was transferred to the Stanley Warner Towne there.

PITTSBURGH

"Seven Brides for Seven Brothers" replaced "Valley of the Kings" on the Penn's booking chart, with the latter picture now set to follow "Brides." . . . Bill Elder, manager of the Penn, back on the job after three weeks in New England. Harry Elwell and Fred Kunkel divided his duties while Elder was away. . . . Film Row is mourning the passing of Sid Jacobs, veteran district Stanley Warner manager, a cancer victim. . . . "The Magnificent Obsession" finally got a Harris date after five weeks of "The Caine Mutiny" in that house, with "Broken Lance" showing up in the Fulton on the same day. . . . Harry Belafonte of 20th-Fox's "Carmen Jones," has been booked into the Vogue Terrace on Sept. 20. . . . Manager Bill Zeilor of the Harris back at that house after three weeks in his native West Virginia. . . . Leonard Mendlowitz of the "Sun-Telegraph" off to Manhattan for two weeks on a bus man's holiday.

PORTLAND

Cool weather and strong product keeps first run grosses high. . . . "Journal" drama editor Arnold Marks off to Seaview, Wash., for vacation. . . . Ronald Webster, J. J. Parker office manager, also is on vacation. . . . Charles Lemaire, head designer for 20th Century-Fox, was in town for a couple of days with Eddie Yarborough, Fox field man from San Francisco. . . . "Oregonian" drama editor Herb Larson is in the hospital with serious case of pneumonia. . . . Russ Brown, Oregon district manager for Evergreen, has made the following changes in his Portland theatre staffs: Ted Idle became assistant to Orpheum manager Kenny Hughes; Don Hassod moves to Fox manager Oscar Nyberg's assistance, and George Forsyth appointed assistant to Oriental manager Bert Gamble. . . . The 82nd Street drive-in theatre installed Cinemascope equipment this week and is now the second in the area which is currently showing CinemaScope product.

PROVIDENCE

Quick action on the part of Bill Trambukis, Loew's State manager, and his executive staff, including assistants Bob Walker and Al Andruzweski, aided by Bob Peterson, chief-of-service, recently saved the life of a 7-year old boy who was choking on a piece of candy. . . . "The Caine Mutiny," holding for a fifth week at the Strand, has been threatening all-time records. . . . Hollywood personalities appearing in person at nearby summer stock theatres, included Victor Jory in "My 3 Angels" at Matunuck's Theatre-By-The-Sea; and Steve Cochran in "Heaven Can Wait," at the Somerset Playhouse. . . . Another 'first' for the Avon Cinema was chalked up when they offered the first local screening of Silvana Mangano in "Lure of the Sila." Companion feature, "3 Girls from Rome" was also a 'first' of its kind and origin for this city.

ST. LOUIS

A CinemaScope screen has been installed in the Esquire theatre in Bloomington, Ill., and as a result all three of Bloomington's first-run theatres now have the new wide screen process. The Irvin and Castle theatres installed CinemaScope last winter. . . . The air-conditioned Varsity theatre in Decatur, Ill., has been offering a "Family Nite" at which a 60-cent ticket admits an entire family. . . . John Sturm, manager of the Herat theatre, Effingham, Ill., has announced CinemaScope product will be available to the patrons of the theatre soon. The screen has been installed and contracts closed for projection attachments and other equipment. . . . The Silver Star theatre at Kirksville, Mo., a drive-in theatre, is giving two shows nightly, rain or clear. . . . Clifford Murphy and Don Frizzell of the fire prevention department of Champaign, Ill., make nightly inspections of the theatres of that city to make sure that exits are open and unlocked and that seating regulations are observed.

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on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
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TORONTO

Arthur F. Knowles is now Manitoba and North-West Ontario supervisor for the National Film Board. The appointment was made by L. W. Chatwin, distribution director. Knowles is 29 and joined the NFB as district field representative in the Hamilton area. . . . Win Barron has been named by Gordon Lightstone, general manager, to captain Paramount's 40th anniversary sales drive in Canada. Barron is in charge of public relations and advertising for Paramount in Canada, as well as editor and commentator for Canadian newsreel. . . . CFCM-TV, Quebec City, TV station in which Famous Players Canadian Corp. is a partner, has been opened. Henri Lepage is general manager of the station. John J. Fitzgibbons, president of FPCC, was among those introduced on films during the opening ceremonies. . . . Bell & Howell of Canada is in production on 16 mm. sound projectors for the Canadian market. . . . Visitors to England were Bill and Zetella Summerville. He is general manager of B & F Theatres. . . . Kodak is no longer taking nitrate film, just safety scrap. Discarded Film Products, Toronto, is suggested as a market for nitrate scrap.

VANCOUVER

Gordon Brewerton, president of Mayfair Theatres, Ltd., operator of two indoor spots at Cardston in Southern Alberta, opened his new, 200-car Park drive-in near the town. . . . The Ridge drive-in, at Hammond in the Fraser Valley, with a 500-car capacity, opened this week. It's 3 miles from Haney. Owner is Ridge Drive-in Theatres, Ltd., of which Ivan Morrison of Port Coquitlum is president. . . . Max Checik, of Mayer Enterprises, operators of the Bay Vancouver and two drive-ins in this area, is back from an eastern Canada trip. His brother Benny is still in Australia and reported interested in drive-ins down-under. . . . John Hamill, who was in Edmonton assisting Sam Binder in opening the new Odeon theatre, is back in town awaiting a new assignment with the circuit on the coast. . . . Mr. and Mrs. Peter Abrosimoff, of the Roxy, Grand Forks, were Film Row visitors. . . . Jack Benny and his "Variety Review" broke the all-time record for the Georgia Auditorium, Vancouver, netting $28,800 for four days. That is big business for this town. . . . CinemaScope is being installed at the Odeon Duncan and the Capitol. Both theatres are on Vancouver Island. . . . All Famous Players up-country houses will have wide-screens shortly.

WASHINGTON

Edmund Plohn, manager of the National theatre for 17 years, has resigned because of ill health. New manager is Scott Kirkpatrick, who was formerly assistant manager at the theatre. . . . Penny Singleton was in town for a night club stint at the Casino Royal. . . . John and Maureen O'Leary, children of 20th Century-Fox salesman, John O'Leary, won first prize on a TV talent show locally. . . . MGM salesman Calvin Bein has been transferred to New Orleans. . . . The Variety Club of Washington published a bulletin showing their 20 years of service to the community, and listed nearly 90 organizations that had benefited from their welfare programs.

Retail TV Set Sales Hit High in First 6 Months

WASHINGTON: Retail sales of television receivers in the first half of this year were at a record high while radio sales in June reached their highest level this year, the Radio-Electronics-Television Manufacturers Association reported here last week. In the six-month period, 2,805,760 TV sets moved through retail outlets, compared with 2,775,900 sets in the first half of 1953. Retail sales of radios, excluding automobile receivers, in June were 537,494. Retail sales of radios for the first half of the year, however, were down from the 1953 period, 2,410,893 as compared with 3,017,196.

Cites Wide Variety in RKO Films

HOLLYWOOD: With "The Conqueror" going into the cutting rooms this week, RKO has completed its 1954-55 plans for diversified story product which it will offer during the coming years, James R. Grainger, president of RKO Radio Pictures, said this week.

"We can offer the exhibitors the best in comedy, drama, Western, adventure and sock action pictures," Mr. Grainger asserted.

"Not only has RKO planned for an assortment in picture appeal," continued Mr. Grainger, "but we are the only studio making films in all types of projection. 'The Conqueror' will be in CinemaScope; 'Girl Rush' in VistaVision, and an undetermined number will be made in Superscope. . . ."

"I think we have laid out a wise plan this year that will pay off big for the exhibitor at the box office because we are offering the widest assortment of hits in the history of RKO," Mr. Grainger declared.

Listed among the "diversification" plan of product were: "The Conqueror," adventure; "Susan Slept Here," comedy; "The Big Rainbow," action drama; "Cattle Queen of Montana," Western; "Africa Adventure," documentary; "The Girl Rush," comedy; "Jet Pilot," air spectacle; "Son of Sinbad," adventure; "Americano," romance; "Passion" western.

Legion Approves Five of Six New Productions

The National Legion of Decency this week reviewed six films, putting three in Class A, Section I, morally acceptable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Brigadoon," "Dragnet" and "Tobor, The Great." In Section II are "Down Three Dark Streets" and "Three Hours to Kill." In Class B is "The Gambler from Natchez," because it "tends to condone wrongdoing."

Release Set On 11 Top U-I Films

Eleven major pictures, nine of them in color of which two also are in CinemaScope, will be released by Universal-International during the five-month period starting September 1, it was announced this week by Charles J. Feldman, vice-president and general sales manager.

The pictures represent one of the strongest box office lineups ever released by U-I, during a similar period, Mr. Feldman said. Included in the number are two productions from the J. Arthur Rank Organization.

The release schedule is as follows:

"The Black Shield of Falworth," Technicolor CinemaScope production starring Tony Curtis, Janet Leigh and David Farrar.

"Dawn at Socorro," Technicolor western starring Rory Calhoun, Piper Laurie and David Brian.

"Naked Alibi," melodrama starring Sterling Hayden and Gloria Grahame.

"Bengal Brigade," Technicolor adventure story starring Rock Hudson, Arlene Dahl and Ursula Thiess.

"Four Guns to the Border," outdoor Technicolor action film starring Rory Calhoun and Colleen Miller.

"West of Zanzibar," J. Arthur Rank Organization Technicolor adventure film starring Anthony Steel and Sheila Sim.

"Sign of the Pagan," Technicolor CinemaScope story of Attila the Hun which stars Jeff Chandler, Jack Palance and Rita Gam.

"Ricochet Romance," comedy starring Marjorie Main and Chill Wills.

"So This Is Paris," Technicolor musical starring Tony Curtis, Gloria DeHaven, Gene Nelson and Corinne Calvet.

"Destry," Technicolor western drama starring Audie Murphy, Mari Blanchard and Lyle Bettger.

"The Seekers," J. Arthur Rank Organization adventure film in Eastman Color and starring Jack Hawkins and Glynis Johns.

Stanley Warner Spotlights Managers' Community Roles

The importance of the motion picture theatre manager as a staunch citizen and member of his community will be pointed up in a series of managers' tributes and appreciation nights in the North Jersey circuit of Stanley Warner Theatres during September, the final month of the three-month celebration of the 40th anniversary in show business of Stanley Warner chief S. H. Fabian. According to Frank J. Damis, zone manager of the Jersey chain, "it is our hope that during these managers' special events, those patrons who have not as yet made a personal acquaintance with their local Stanley Warner manager will take the opportunity to do so."

COMPO Ad Heralds New Season Films

The 26th in the series of Council of Motion Picture Organizations ads in "Editor and Publisher," which appeared last week, launched the opening of the 1954-55 fall and winter season with accompanying display ads from eight producers listing top pictures to be released in the fall.

Headed "Getting Set for a New Movie Season," the COMPO ad points out that while the film business is a 12-month activity, some really big productions are set for the immediate future. The product ads are designed to support the claim. Producers participating in the COMPO display are Columbia, MGM, Paramount, Republic, 20th-Fox, United Artists, Universal and Warner Brothers.

"We found," the COMPO ad says, "every producer pointing with pride to his coming productions. They wouldn't promise that all the pictures would be hits, but they did say that at no time in Hollywood history has so much effort been put forth to prepare for a rousing new season."

The ad continues: "We found a wide variety of movies in production. There is no trend. Each studio has its adventure films, its musicals, its dramas, its comedies. We found many important novels being filmed. We noted that ballet and fine music are written into more and more scripts. Almost every studio has producing units spotted around the globe, utilizing realistic locations for their cameras in far off lands."

The ad offers COMPO's services to newspaper editors and publishers in gathering data and other material for features and promotions after Labor Day.

Congressman Speaks for Jimmy Fund Campaign

PROVIDENCE: Some 70 Rhode Island theatre owners and managers gathered at the Sheraton-Biltmore Hotel here recently to hear Congressman John E. Fogarty deliver the "keynote" speech for the kickoff of the 1954 Jimmy Fund campaign in Rhode Island. In his talk, the Congressman pointed out that monies collected so far had enabled the Children's Cancer Research Foundation in Boston to treat 1,400 victims of the disease and that 220 children currently are being treated. Other speakers at the luncheon included William Koster, executive secretary of the Foundation; Willard Matthews, chairman of the theatre activities committee in Rhode Island, and Theodore Fleischer, northeast chairman.

Roxy Declares Dividend

The Roxy Theatre, Inc., this week announced a quarterly cash dividend of 37½ cents a share on the outstanding preferred stock, payable September 1 to stockholders of record August 16.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 21 were:

Albany: The Caine Mutiny (Col.) 2nd week, King Richard and the Crusaders (W.B.), Rear Window (Par.).

Atlanta: Apache (U.A.), Broken Lance (20th-Fox), Ring of Fear (W.B.), Susan Slept Here (RKO) 2nd week.

Boston: Broken Lance (20th-Fox), The week, King Richard and the Crusaders (W.B.), Rear Window (Par.).

Buffalo: Broken Lance (20th-Fox), The Caine Mutiny (Col.), Duel in the Jungle (W.B.), Seven Brides for Seven Brothers (MGM), On the Waterfront (Col.).

Chicago: Black Shield of Falworth (U-I), The Caine Mutiny (Col.) 5th week, Knock on Wood (Par.) 3rd week, Magnificent Obsession (U-I) 3rd week, Seven Brides for Seven Brothers (MGM) 3rd week.

Cincinnati: Apache (U.A.), The Caine Mutiny (Col.) 3rd week, Ring of Fear (W.B.).

Cleveland: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.) 4th week, Knock on Wood (Par.) 2nd week, Seven Brides for Seven Brothers (MGM).

Denver: Black Shield of Falworth (U-I), Magnificent Obsession (U-I) 2nd week.

Des Moines: The Caine Mutiny (Col.) 3rd week, Seven Brides for Seven Brothers (MGM) holdover.

Detroit: The Caine Mutiny (Col.) 7th week, Gone with the Wind (MGM reissue) 5th week, On the Waterfront (Col.) 2nd week.

Hartford: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.), Duel in the Jungle (W.B.).

Indianapolis: Broken Lance (20th-Fox) 2nd week, Francis Joins the Wacs (U-I), Magnificent Obsession (U-I) 3rd week.

Jacksonville: Demetrius and the Gladiators (20th-Fox) holdover, Magnificent Obsession (U-I) 3rd week, Seven Brides for Seven Brothers (MGM).

Kansas City: Black Shield of Falworth (U-I) holdover, Broken Lance (20th-Fox), The Caine Mutiny (Col.) 2nd week, Magnificent Obsession (U-I) 4th week.

Memphis: About Mrs. Leslie (Par.), Black Shield of Falworth (U-I), Francis Joins the Wacs (U-I), Seven Brides for Seven Brothers (MGM).

Miami: Magnificent Obsession (U-I) 2nd week.

Milwaukee: Apache (U.A.) 3rd week, Broken Lance (20th-Fox), The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue) 4th week.

Minneapolis: The Caine Mutiny (Col.) 3rd week, Gone with the Wind (MGM reissue), Living It Up (Par.) 4th week, Seven Brides for Seven Brothers (MGM).

New Orleans: The Caine Mutiny (Col.) 5th week, Duel in the Sun (Selznick reissue), Gone with the Wind (MGM reissue) 4th week, Living It Up (Par.) 2nd week, Magnificent Obsession (Col.) 5th week.

Omaha: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.) 2nd week.

Oklahoma City: About Mrs. Leslie (Par.) 2nd week, Apache (U.A.) 3rd week, Francis Joins Wacs (Par.) 2nd week, Knock on Wood (Par.) 2nd week, Seven Brides for Seven Brothers (MGM), Three Coins in the Fountain (20th-Fox) 3rd week.

Philadelphia: About Mrs. Leslie (Par.), On the Waterfront (Col.) 2nd week.

Pittsburgh: Hobson's Choice (U.A.), Living It Up (Par.).

Portland: Broken Lance (20th-Fox), Knock on Wood (Par.) 3rd week, Seven Brides for Seven Brothers (MGM) 2nd week.

Providence: Broken Lance (20th-Fox), The Caine Mutiny (Col.) 5th week, Magnificent Obsession (U-I).

Toronto: Gone with the Wind (MGM reissue) 5th week, The High and the Mighty (W.B.), Knock on Wood (Par.) 5th week, The Maggie (JARO) 4th week, Man with a Million (JARO) 2nd week, Three Coins in the Fountain (20th-Fox) 7th week.

Vancouver: Garden of Evil (20th-Fox) 2nd week, Living It Up (Par. 2nd week, Phantom of the Rue Morgue (W.B.), Student Prince (MGM).

Washington: About Mrs. Leslie (Par.) 7th week, The Caine Mutiny (Col.) 6th week, Gone with the Wind (MGM reissue) 5th week, King Richard and the Crusaders (W.B.) 2nd week, Living It Up (Par.) 3rd week, Magnificent Obsession (U-I), Man with a Million (U.A.) 5th week.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MAN TO MANAGE THEATRE. REAL OPPORTUNITY. 60 mi. New York. Knowledge of bookkeeping helpful. Write full experience, salary expected. Box 2806, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGERS WHO SHARE our confidence in motion picture industry! One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. Box 2805, MOTION PICTURE HERALD.

WANTED—THEATRE MANAGERS. EXPERIENCED. Exploitation minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to Charles Comar, Personnel Manager, STANLEY WARNER THEATRES, 2217 Clark Bldg., Pittsburgh, Pa.

PACIFIC NORTHWEST CIRCUIT NEEDS AGgressive, imaginative, dynamic advertising and promotional specialist. Exceptional opportunity for right party to progress with rapidly expanding organization and territory. Send details of qualifications, experience, education, age, marital and family status, etc., in letter to BOX 2802, MOTION PICTURE HERALD.

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WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR LEASE—THEATRES IN PENNSYLVANIA. Good physical condition. Ideal for owner operation. Long term lease. Write Box 2804, MOTION PICTURE HERALD.

NEW EQUIPMENT

SAVE 70% WITH MASONITE MARQUEE LETters, fits Wagner, Adler, Bevelite signs; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NOW IS THE TIME TO GO WIDE-SCREEN with S.O.S. Save money! Mirroclaric metalized all purpose screen w/invisible seams, only $1 sq. ft. Prompt shipments, lowest prices projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

FOR SALE, GOOD BARGAINS! ONE TIMCO 3-unit ticket issuing machine, electrically operated; two G.E. rectifiers, 60 cycle, 115 volt; also steel chairs for doormen and cashiers. Write immediately to FOUNTAIN SQUARE THEATRE, 1105 Prospect St., Indianapolis 3, Ind.

EQUIPMENT BUY OF LIFETIME! COMPLETE RCA outfit used only month $3,500. Includes Brenkert BX80 projectors, Enarc lamps, Century generator, MI-9030 soundheads, RCA amplifier, two-way speaker, etc. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ALL STAR VALUES! RCA PG-139 sound system, rebuilt, $895; Super-Simplex and E-7 mechanisms, six months guarantee, $475 pair; Strong Mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes $535. Lowest prices on screens and lenses! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

SEATING EQUIPMENT

CHAIR UP! 500 HEYWOOD FULLY REUPholstered chairs, excellent condition, $4.50. Many others. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION. SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

WIDE-SCREEN PAYS OFF! PROJECTION AND anamorphic lenses promptly available! S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISON ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Sam E. Morris Dies; Was Warner Executive

HOLLYWOOD: Sam E. Morris, 73, retired Warner Brothers executive, died here August 22. Before joining Warners he was vice-president and general manager of Select Pictures Corp., New York, and had been an owner of the Home Theatre circuit and others in Cleveland. He was head of distribution for Warners and reorganized its sales force when the Vitagraph company was acquired. In 1932 he was head of sales for Warners-First National, and in 1941 was in charge of the Warner theatre department. He is survived by the widow, one son and five grandchildren.

Sidney Jacobs Was With Stanley Warner

Sidney Jacobs, 60, veteran district manager for Stanley Warner Theatres in the Pittsburgh zone, died August 19 at his home in Pittsburgh, after an extended illness. He began his theatre career in Philadelphia where he was a manager and later a district manager for the Stanley Co. of America and for a short while operated independent theatres in New Jersey. He later was a manager in Pittsburgh and was West Virginia district manager for Warner Brothers Theatres from 1936 until promoted to district manager of the circuit's Pittsburgh neighborhood and metropolitan first run theatres in 1952. Surviving are his widow, a daughter, two sons, his parents Mr. and Mrs. O. Jacobs and five brothers.

Robert B. Strickland

ATLANTA: Robert B. Strickland, 56, producer and distributor died Monday August 23 after an illness of several months. Mr. Strickland, along with his brother, owned the Strickland Film Co. which produces film trailers and makes educational movies. Surviving are the widow, a sister, and a brother.

Jack Gaines

HOLLYWOOD: Jack Gaines, 76, retired advertising executive long associated with Hollywood trade publications, died August 29. The widow survives.

Senate Votes to Clear German, U.S. Film Tax

WASHINGTON: The Senate Monday ratified the double taxation treaty with West Germany which would reciprocally free film rentals earned in the two countries from the duoble tax burden. Thus United States films shown in West Germany and West German films shown here would not have taxes imposed on them by the importing nation.

William Carter

LONDON: William J. Carter, 45, manager of the export department and accessories for United Artists here, died August 10 of a heart attack while vacationing with his wife, and five children. Mr. Carter had been with United Artists for 24 years.

Frank X. Merkley

Frank X. Merkley, 53, of Columbia, Ky., theatre owner in Adair County for the past 21 years, died August 17. He is survived by the widow, a daughter, two sisters and a brother.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"The March of Dimes" Is Our Own Emergency

NOTHING strikes harder in our business than when polio hits a community. An epidemic is a local, and national, calamity, which effects theatres immediately, at the box office. You need only to have observed the results in a local situation to know how serious the impact. There are many Round Table members who have had this bitter experience.

Right now, "The March of Dimes" has sent out an S.O.S.—an emergency call for additional funds in the middle of the year, because their usual and annual funds are exhausted. It's unprecedented, and there is no greater emergency in our industry. There is no defense against polio without funds. It is easy to become frightened when polio strikes, and an epidemic descends upon the nation. We must rally to support the emergency call for funds, which must necessarily originate within our own communities. The public will have to answer this call; and we represent the public.

The receiving rooms of Los Angeles General Hospital last week were crowded with pain-racked men, women and children, and their fear-haunted relatives. With more than 500 cases reported, and the worst weeks of summer still ahead, it was clear that Los Angeles County was in the grip of its severest epidemic since 1948. There is but one hopeful note—the strain appeared less virulent than in former years, and was causing fewer cases of paralysis. But the emergency demands quick action.

We support many great causes, and there are perhaps so many of them that we grow accustomed to the cry for help, and hope that perhaps someone else will answer. But nobody is going to help, except the public, and that means *your public*. The great tax-exempt Foundations have other interests, such as the production of television programs which offer their own messages.

Gene Custer, down in Charleston, W. Va., was one who put real effort behind the national polio campaigns, because it was close to him and his community. Earle Holden, in Savannah, is another who has first-hand knowledge of the effect of an epidemic. Down through the South, it has been a recurrent scourge, and it requires constant support from our industry, probably from now on.

Efforts are being made to stamp out polio, to prevent the disease through development of a trial vaccine and the use of gamma globulin. But this unprecedented emergency comes at a time when tens of thousands are desperately in need of costly care to help them walk again. Countless communities depend on "The March of Dimes" for iron lungs, medical personnel and financial assistance. There can be no defense without funds.

"REAL JOB DRIVE"

George A. Crouch, zone manager of the Stanley Warner, Theatres in Washington, D. C., has announced the prize winners for the recent six months "Real Job Drive." Prizes were awarded to managers for outstanding effort in the field of picture selling. And the winner who, it was judged, did the best over-all job was Edward Purcell, manager of the Virginia Theatre, Harrisonburg, Va.

The extra prizes awarded by the film companies were as follows:

Lou Kusner, manager of the Tivoli Theatre, Frederick, Md., won the Columbia Pictures prize; Purcell, the M-G-M prize; Rodney Collier, manager of the Stanley Theatre, Baltimore won the Paramount prize; Sidney Hoffman, manager of the Metropolitan Theatre, Washington, the Republic Pictures prize; Frank Shaffer, manager of the Dixie Theatre, Staunton, Va., the 20th-Century-Fox prize; and George Payette, manager of the Maryland Theatre, Hagerstown, Md. won the Warner Brothers prize.

Winners in other zones will be announced and finalists will compete for the Grand Prize—a trip to England—comparable to Douglas Ewin's visit to New York, as Champion Showman of Assoc. British Cinemas.

¶ FABIAN'S Fabulous Fortieth will coincide with the 40th Anniversary of the Regent theatre in Paterson, N. J., this week in a civic celebration to salute Si Fabian simultaneously with the original theatre where his father started business, on August 24th, 1914. It's' a double home town celebration for a local boy who has gone far in this industry. Local manager Peter Werner is working with Newark zone manager Frank Damis and Robert R. Deitch, advertising and publicity manager in the Newark zone, to perfect the program for the occasion, which starts at the theatre and moves over to the Alexander Hamilton Hotel for a reception to the press and civic leaders later in the evening. It's a pretty nice thing to be able to return to his first theatre, still operating—with 337 others, across the country. All this, and Cinerama, too! Our congratulations.

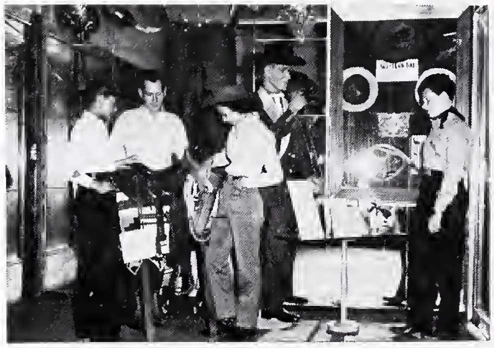
The Fabian Fabulous Fortieth continues through to the end of September, with some winners in the Washington zone listed in the adjoining column. It's an ingenious contest idea, devised by Harry Goldberg, national advertising and publicity director for the circuit, and makes for excitement and efficient results.

* * *

¶ A DEAL has fallen through to install color TV sets in Ford Motor Company sales rooms as a prelude to the Ford-RCA monthly color TV extravaganza which goes on the air in October. RCA found itself with a load of 12½-inch color sets and offered them to Ford at cut rates, but the dealers balked at paying for them, and when RCA couldn't give them away free for fear other companies would ask for sets, the deal was off. Television authorities concede that a majority of color TV sets now manufactured will be obsolete before they are sold, including all of the 12½-inch screen width. Incidentally, even this small size color set requires 36 power tubes, so if you think color TV is as free as the air, look at your electric bill. —*Walter Brooks*

PAJAMA
"Susan Slept Here"

R. H. Macy & Co., world's largest department store, had this interesting top-of-the-counter display for the current attraction at the Victoria theatre, on Broadway.



This was the scene in the lobby of the Baronet theatre, one of New York's plush "art" houses, for the premiere of "The Cowboy"—with dude ranchers in western attire.

ROCKET MAN
CHARLES COBURN
SPRING
SEE IT AT YO
LYRIC THEATRE JU
Free! VISIT THE ROCKET SHIP The ROCKET MAN

Universal's rocket-ship drops off at Portsmouth, Ohio, and is greeted by Jim Lykens, assistant at the Laroy theatre; Mrs. Drusella Edmiston, assistant at the Lyric; Harold James, manager of the Lyric, and James Shepherd, doorman, in a space suit, to welcome inter-planetary visitors.

Ned Glaser, manager of the State theatre, Harrisonburg, Va., fashioned this simple fountain display which raised $133 for palsy, as promotion for "Three Coins in the Fountain."

DON'T MISS
3 COINS
FOUNTAIN
STATE THEATRE
HELP OUR
In Here

Promotion In Many Packages

Ernest A. McKenna, managing director of the Joy theatre, New Orleans, had a contest to guess the weather on the opening day of "Magnificent Obsession"—and we'll gamble it was hot.

90
the Weather is Everyone's "OBSESSION"!
WIN $100 BOND
"MAGNIFICENT OBSESSION" day!

Norman Schwartz, manager of the Aztec theatre, San Antonio, Texas, used an old-time circuit calliope and clown to advertise "Ring of Fear."

RING OF FEAR
WARNER BROS.
RING OF FEAR
CLYDE BEATTY
MICKEY SPILLANE
NOW

3 Big Books Arrive From Portsmouth

Paul Jacobs, manager of the LaRoy theatre, Portsmouth, Ohio, is in with three fine campaigns as entries for the Quigley Awards in the third quarter. His showmanship stands out, wide and handsomely, in the best of his work for the first half of the year. "Prince Valiant" was advertised with all of the pressbook materials available, including usher badges, sandwich man street ballyhoo, window cards, one sheets posted away from the theatre, sidewalk stencils, and comic book overlays. He also used a rubber stamp to imprint outgoing mail and shopping bags, and had good newspaper and radio coverage, with a string of cooperative ad pages.

For "Lucky Me" he details a "21-point promotion" which began with cross-plug trailers and addressed the "Doris Day Fan Club" in Portsmouth. A radio program originating on the street made perfect ballyhoo, two ways. "Lucky Me" buttons carrying numbers won prizes for those who wore them to the theatre. Another cooperative ad page announced the "Lucky Me" dance contest and newspaper contest, which had unusual response. "Stalag 17" was exploited in Portsmouth with 17 promotions, starting two weeks in advance. A special screening for civic and social leaders and a blood donor campaign were on the serious side. The American Legion commander sent out simulated telegrams of praise and approval for the picture.

An Art Theatre Goes Western

Walter Reade's deluxe Baronet Theatre, one of the top "art theatres" in America, located on New York's fashionable east side, suddenly went western with the booking of "The Cowboy." Bernard Brooks (a cousin of ours), manager of the theatre, and Dave Berger, publicity director for the circuit, arranged to have dude ranch cowboys from Peekskill, up the river, where Walter Reade knows the lay of the land. A hitching post was erected so the strangers could tie their horses in the exclusive residential area, where exploitation is normally frowned on. Through a deal with Levi Strauss, manufacturers of "Levis"—all cowboys know the brand—an exhibit was made of Bing Crosby's $2,500 blue denim tuxedo, which he wears on full-dress occasions. Stetson Hats and Kauffman saddles also cooperated with lobby display materials. Tenderfeet who won in a contest were awarded two weeks at Peekskill Dude Ranch.

Arthur Morton, manager of the Paramount theatre, Boston, had a lovely girl to dress up lobby display for his coloring contest for "Them"—with sponsored prizes.

Showmen in Action

Lou Cohen, manager of Loew's Poli theatre, Hartford, engaged seven teen-age boys and seven girls to dress country-style and parade downtown streets, arm in arm, for "Seven Brides for Seven Brothers."—carrying fourteen placards.

▼

James G. Bell, manager of the Guthrie theatre, Grove City, Pa., sends us a postcard invitation to the Rural Melody Round-Up, sponsored by the local Agricultural Committee and the Chamber of Commerce, with music by Slim Bryant and his Wildcats, free hot and cold drinks.

▼

Raymond A. Holley, manager of the Capitol theatre, Union City, N. J., obtained special permission of the Fairview Council to use a chariot as street ballyhoo for "Demetrius and the Gladiators," so long as neither the horses or the gladiators made any noise!

▼

Five first run theatres in downtown Hartford are participating in a radio-sponsored campaign for "courtesy of the road"—with courteous drivers of the week given passes for the theatres and gifts from cooperative merchants.

▼

Frederick H. Frink, newly appointed manager of the Colonial theatre, Southington, Conn., made front page news in his weekly paper when he announced his policy of making it a family theatre, and asked for audience suggestions.

▼

W. S. Samuels, manager of the Texas theatre, Dallas, got his picture in the Oak Cliff, Texas, weekly newspaper when he moved his family to the neighborhood. First time we've seen a picture of "Buster"—who is famous for his showman's stunts.

Sid Klepper offered guest tickets and other favors to the first men with beards, in line at the box office for the opening of "Seven Brides for Seven Brothers" at Loew's Poli theatre, New Haven.

▼

Dave Magliora, manager of the Rialto theatre, Windsor Locks, Conn., believes in using outgoing envelopes to advertise the community, so his mail carries a tight paragraph of type across the bottom, selling the town, industries, newspaper and theatre.

▼

George E. Landers, Hartford division manager for E. M. Loew Theatres, and John Markle, Columbia field man, planted a rare seven-column spread in the Hartford Times for "The Caine Mutiny."

▼

Manager G. J. Forhan, Jr., of the Capitol theatre, Welland, Ont., obtained and decorated windows of the Canadian Pacific Railways for "Kiss Me Kate"—overcoming stiff TV competition.

▼

Ray McNamara, manager of the Allyn, Hartford, Conn., distributed hundreds of table cards to restaurants, reading "Before or After Dinner—It's a Must" for the return engagement of "Duel in the Sun."

▼

Tony Boscardine, manager of the Colonial theatre, Canaan, Conn., has devised a new signature cut for his theatre which accents the northwestern theatre operation and leaves just enough room for current attractions. It sells the theatre first.

▼

Ed McGlone, manager of the RKO Palace theatre, Cincinnati, found good window tie-ups and cooperative breaks for "Gone With the Wind"—an exploitation natural.

Winners in Dan Krendel's "Ballyhoo Bonanza" contest in Famous Players-Canadian's Ontario "B" district are honored at a luncheon in Toronto. Above, Dan Krendel himself, with J. J. Fitzgibbons, president of the circuit; Art Cauley, who won first prize; Bob Harvey, who was second, and Morris Stein and R. W. Bolstad, circuit executives, to extend the company's congratulations.

Odeon Opens "Cruel Sea" Down Under

Just too late for the second quarter and thus first in line for the third quarter in the Quigley Awards competition is a fine campaign on "The Cruel Sea" received from E. F. Lane, at the Odeon theatre, Melbourne, Australia, which is a unit of Greater Union Theatres, operating out of Sydney. We wish we could identify Mr. Lane with his proper title, but it isn't here, in 10 pounds avoirdupois and 5 pounds value, by parcels post from Australia with no duties or charges except the New York Post Office.

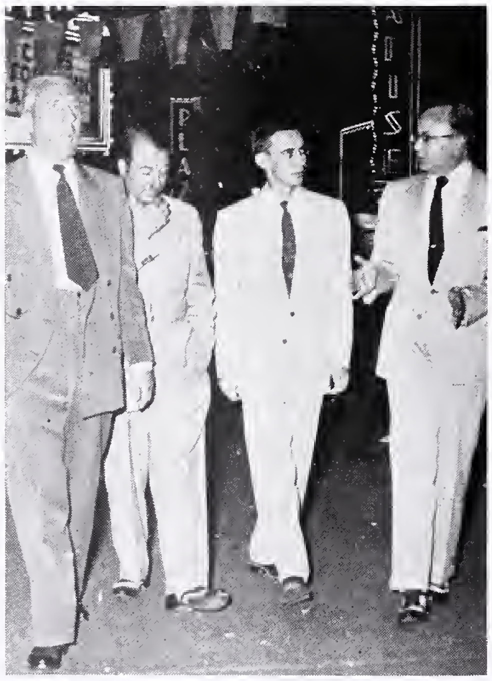
At any rate, it's a successful campaign which will be of interest to the quarterly judges, come about October 15th. One of the best stunts was setting adrift cards sealed in plastic which were cast in "The Cruel Sea" from the glamour ship "Duntroon" and were worth prizes at the box office, in cooperation with the Commonwealth Scientific and Research Organization to chart ocean currents. At the opening, one of the cards had been returned by a fisherman and was redeemed for ten pounds currency on the Odeon stage. Newsreels covered this trick with plenty of publicity.

Front of the house display, street floats, window and store displays, stunt man, radio and stage presentations, supported the gala opening night. A press controversy was started, not quite by accident, to discuss some "language" in the sound track of the film. A special Mission to Seamen, endorsed by the Secretary, was a fruitful promotion, and Vice-Regal showing for His Excellency the Governor and his Lady, was followed by a party at Government House.

Invites Club Member and Two Friends to Party

Julius Lamm, manager of the Colony theatre, Cleveland, Ohio, extends an invitation to members of his Kiddie Birthday Club to attend the Saturday matinee as his guest and bring two of their friends. Afterwards, the small birthday party is continued at the fountain, with free ice cream sodas.

TEXAS VISITORS IN VANCOUVER



Charlie Doctor, manager of the Capitol theatre, and Wally Hopp, manager of the International Cinema, in Vancouver, show their company around on Granville Street, after dark. The visitors are Gwen Mulky, assistant to J. P. Harrison, from the Campus theatre, Denton, Texas, and James Railey, secretary to Bob O'Donnell, of the Interstate circuit, from the Majestic theatre, Dallas.

Both Texans are trainees of the grand old showman and multiple Quigley Award winner, J. P. Harrison—and Charlie reminds us in his letter that Wally Hopp, Barry Freeman, Les Stratton, Frank McKenzie, Barnie Ragan, Vic Tombe and Ross Forrester, all of the Famous Players contingent in Canada, are among those who have come up through his training in British Columbia. The winners of Quigley Grand Awards become teachers in the art of showmanship.

50 Years in Business

Mike Adorno, assistant general manager for M. & D. theatres in Middletown, Conn., takes a special institutional ad to mark the 50th year of his dad, Sal Adorno, Sr., in show business, general manager of three downtown theatres.

Paramount's Overseas' Contest

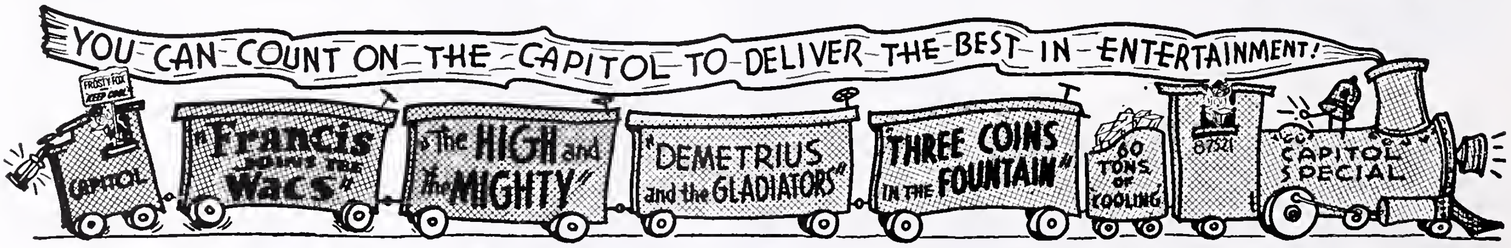
At the judging in the second quarter, we were way overboard with entries from overseas, so we held back a group of campaigns wihch had won Paramount's Overseas Awards on "War of the Worlds" in many countries. Thus, these contenders have been listed, but the campaigns will actually be viewed in the third quarter. We figured this would give all the numerous overseas contenders a better chance to have the serious study of the judges, if they were given another opportunity. "War of the Worlds" was a picture that attracted good showmen in action, around the world, and we are proud to list them.

Notable, of course, among them, was the winner in the international contest, Vieri Niccoli, who won a trip to New York from Rome, Italy, and will be a visitor here late in September. Also, the campaign from Oswalso Leite Rocha, a previous winner of the Quigley Overseas Award, who was in New York several years ago. Then, there are campaigns from the Odeon Cathay theatre, Singapore, where our friend, Lim Keng Hor, is our best correspondent. Additionally, there are campaigns from Indonesia, Bombay, Philippines, Peru, France, Chile, Sweden Mexico, Japan, and a most interesting and mechanical contrivance from Frankfurt, Germany. The whole collection will be seen by one of our panel of judges, a specialist in overseas publicity, sitting in this court on or about October 15th, this year of 1954.

Lin Martyn Reports On "The Kidnappers"

Lin Martyn, manager of the Odeon Capitol theatre, Niagara Falls, Ontario, sends his complete campaign book on the J. Arthur Rank production, "The Kidnappers," which is released in the U. S. as "The Little Kidnappers," and has been well received in the art houses. A four day engagement was preceded by a special screening for opinion makers, which turned in 317 comment cards, unanimous in their praise.

Dale Thornhill's Trainload of New Hits



YOU CAN COUNT ON THE CAPITOL TO DELIVER THE BEST IN ENTERTAINMENT!
FROSTY FOX KEEP COOL
CAPITOL
"Francis JOINS THE Wacs"
"The HIGH and the MIGHTY"
"DEMETRIUS and the GLADIATORS"
THREE COINS IN THE FOUNTAIN"
60 TONS OF COOLING
87521
CAPITOL SPECIAL

Dale Thornhill, manager of the Fox Midwest Capitol, at Benton, Illinois, used this exciting 5-column head across his newspaper display to advertise a greater movie season, with sixty tons of ice-cooling in the coal-car, and Frosty Fox doubling as the engineer. It's pretty hot in Kansas, but this cheerful message was appreciated by jaded patrons who enjoyed the promise of good films to come, in comfortable surroundings. Senn Lawler invites others in the Fox Midwest circuit to copy the style, and use it for just as good results.

Art Stanisch Is In Again

Art Stanisch, manager of Switow's Kentucky theatre in Louisville, is one of our best Round Table members and contenders for the Quigley Awards. He suffers from modesty, because he always wants to give credit to two other fellows, but actually, we know from Indian runners that have reached here from Kentucky, he is the real showman. The particular Indian's name is Big Chief Jimmy Boyle. And both of them agree that Earl Payne is a grand guy we hope to meet.

The trouble with describing Art Stanisch's campaigns is that no matter what we say, it won't completely describe the way in which he presents his showmanship, in Louisville, or for the Round Table. We have to read between the lines and on both sides of the sheet to know how well and completely he has done his job. He is so modest that we wish he could be in some larger place or with a bigger chance to submerge himself beneath his modesty. We know just how he feels and he'll excuse our facetious remarks. If Sam Switow is listening, he'll remember our peccadillos.

Art's campaigns on "Hell Below Zero"—with genuine whole steak for newspapermen, by air mail, from the Arctic; his equivalent campaign on "Thunder Bay" with institutional advertising for the new wide screen, and his colorful campaigns for "Red Garters" and "The Moon is Blue"—with samples of "Moon Dust" for patrons in the mood—are typical of what happens in Louisville, Kentucky, of which material books and short stories have been written.

"Fountains" Collect Funds for Palsy

Ned Glaser, manager of the State theatre, Harrisonburg, Va., collected $133.01 for the Cerebral Palsy Fund, had newspaper and radio coverage, and a special fountain display, built by his projectionists, for "Three Coins in the Fountain." The effort was aknowledged and appreciated by the Virginia Society for Crippled Children, from their head office in Roanoke, who wish other theatres, state-wide, would use the same good idea.

Authentic War Paint

Nick E. Brickates, versatile manager of the Stanley Warner Garde theatre, New London, Conn., had an authentic Indian in full war paint, riding around in the back of his car, as ballyhoo for "The Apache."

ALWAYS GOOD!
ALWAYS ON TIME!
FILMACK
FOR BETTER
SPECIAL
TRAILERS
630 Ninth Ave. New York, N.Y.
1327 S Wabash Chicago 5, Ill.

British Round Table

Desmond McKay, manager of the Playhouse cinema, Galashiels, Scotland, organized a cowboy and Indian fancy dress competition for children a week prior to playdate of "Calamity Jane" and thus brought the picture to the attention of his adult audience. . . . R. W. Parker, manager of the Regal, Torquay, arranged a midnight stage show, the main attraction being the crowning of the local carnival queen. . . . R. Parrott, manager of the Ritz cinema, Hallgate, used teaser ads showing the figure of a man playing the trombone before playdate of "The Glenn Miller Story." His campaign also included four thousand overprinted paper bags distributed to food shops and a late night preview for a hundred people a week before opening. . . . E. H. Reed, manager of the Regal cinema, Bicester, distributed 1,000 "season tickets" in buses, cafes, public houses and door to door, in exploitation of "Kansas Pacific" and the gag appealed to patrons as they appeared to be genuine railroad tickets at first glance. . . . Sydney L. Sale exploited "Happy Ever After" with a Happy Child Photo Contest at the Granada cinema which he manages in Dover. . . . Douglas Wallis, manager of the Astoria Picture House, Paisley, contacted the Royal Navy to arrange a display for "Hell Below Zero" and they supplied stands and photographs of ships, plenty of flags, etc., for a complete foyer exhibition. . . . Assistant manager Victor Sims of the Electra cinema, Oxford, held a model plane contest to arouse interest in "Sabre Jet" and used overprinted candy bags in the theatre and candy shops. . . . A special "Torch Song" dance contest was arranged by John L. Smith, manager of the Palace cinema, Arbroath, Scotland, prior to playdate, with many plugs for the picture. . . . F. C. Stevenson, assistant manager of the Regal cinema, Southport, advertised "Happy Ever After" in a local factory's pay envelopes and had bannered trucks which covered the surrounding area.

▼ ▼

R. Brighton, manager of the Prince of Wales cinema in Southeast London, sends details of exploitation carried on with the help of his assistant manager, A. L. Sargeant. For "Tabor, the Great," a mechanical man mounted on the back of a truck drew such crowds to the front of the theatre that the police ordered the driver to move on. . . . C. F. Brodie had a man with a cluster of balloons and credit card to advertise "Hobson's Choice" at his Regal cinema in Barrow-in-Furness. . . . D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, had a low-cost but effective campaign on "Front Page Story." The newsboy stunt of distributing throwaways was used for the first time here. His wide screen installation was given good space by the press. . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, had a man dressed as "Hondo" pay daily visits to different schools distributing painting contest forms in advance of playdates of the picture. . . . For "Knock on Wood," assistant manager R. N. Douglas of the Waverley cinema, Shawlands, arranged a total of 26 window displays, the majority of them in the main shopping center and lighted up at night. . . . J. A. Gallacher, manager of the Regal cinema in Kilmarnock, Scotland, drew crowds when he arranged with the local fire service to stage a rescue demonstration from the roof of the theatre when he played "They Who Dare," the fire company's interest being to get recruits. . . . For "The Long, Long Trailer," A. Heaton, manager of the Regal, Beverley, had an "Anything on Wheels Decorated" street competition for children, judged by the Mayor and Mayoress, and had a trailer tour the town for two days during playdate. . . . A. H. Holloway, manager of the Ritz cinema, Wokingham, sends good photos of "Conquest of Wings" 'displays.

A. H. Holloway, manager of the Ritz cinema, Wokingham, obtained a good beachwear window display with picture credits four days in advance of "Easy to Love" playdate and distributed 1,000 Esther Williams "Tips on Swimming" at a local pool. . . . D. Hughes writes of his promotion to manager at the Cabot cinema in Bristol, and sends exploitation material showing he is hard at work there. Space does not permit reviewing campaigns here, but they will be entered in the Quigley Awards third quarterly judging. . . . I. Klein, manager of the Tower cinema, Peckham, sends photo which we hope to be using on a British picture page, showing a huge ant with spread of nine feet which he arranged over the pay box for "Naked Jungle," green eyes lit and the whole thing moving a little by means of a small fan. . . . John E. Lake, manager of the Savoy cinema, Luton, arranged a window display with laughing dummy for "Happy Ever After" and says this was the first time the store had permitted any film to be publicized there. . . . H. Laybourne, manager of the Odeon theatre, Southsea, sends sample of the yellow and black eye-catching posters which were exhibited in factory canteens, schools, clubs, service centers, etc., through a tieup with the local road safety group in exploitation of "Dangerous Mission." . . . G. Lennox, in his new post as assistant manager at the Regal cinema, Stirling, used a new angle for the theatre in exploiting "The Weak and the Wicked" by sending letters of invitation to the Chief Constable and headquarters staff, also to clergymen and local probation officer. . . . B. C. Lewis, assistant manager at the Regal cinema, Cirencester, tied up with hotels, newsboys and the local laundry for the distribution of cards which advertised "Kiss Me Kate." . . . J. Norman Longley, manager of the Imperial cinema, Walsall, arranged an unusual front of the house display with a huge blow-up of Joe Louis with outstretched arm for "The Joe Louis Story."

▼ ▼

J. E. Ward, manager of the Trafford cinema in Old Trafford, promoted the use of two caravans (trailers) which toured the district to advertise "The Long, Long Trailer" with banners and loud speakers. . . . L. Ward, assistant manager of the Savoy cinema, Swindon, sends photos of attractive lobby displays for "Hondo" which emphasize the 3-D angle. He also sent two of his staff with giant viewers through the main shopping streets. . . . D. H. Western's campaign to exploit "Happy Ever After" included a float in the local carnival and sending up imprinted balloons, with a prize for the one which had gone the greatest distance from his Regal cinema in Torquay. . . . David B. Williams' campaign book on recent programs at the Gaumont theatre, Preston, just received and glad to have this fine entry for the Quigley Awards third competition. . . . P. E. Jelks, assistant manager of the Ritz cinema, Aldershot, and a new member of the Round Table, "made local history" by having a skating champion, who had just finished a long distance race, present at the crowning of the local roller skating queen. . . . J. W. Turner, manager of the Savoy cinema, Sale, building up his minors' Saturday morning attendance with the distribution of 5,000 printed letters. . . . Manager J. N. Woodward of the Astra cinema in Melksham, proved his alertness by tying in the total eclipse of the sun with his showing of "Abbott & Costello Go to Mars" and sends photo of his self designed poster. . . . Another Astra manager, R. N. Brown in Kirton Lindsey, had a ticking "Time Bomb" on display in his lobby which drew much attention in the coming of the picture of that name. . . . C. A. Purves, who also manages an Astra cinema, in Hemswell, sends photos of well thought out displays to exploit recent programs. —*W T.*

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

New Candies Shown At Trade Show

A large variety of new candy merchandise, including items applicable to the theatre trade, was displayed at the recent trade show of the National Candy Wholesalers' Association held in New York City at the Hotel Commodore in conjunction with the group's ninth annual convention.

Following is a list of some such manufacturers and their new products: Brock Candy Company, Chattanooga, Tenn.—a new ¼-pound 10c "Brock" bar; E. J. Brach & Sons, Chicago—"Bullies," a 5c caramel bar with a nougat swirl; Cadbury-Fry, Inc., New York—"Fruit Nut Bar," 10c item made of dairy milk chocolate, raisins, and almonds; Charms Company, Asbury Park, N. J.—"Cane Mints," peppermint-flavored "Charms" and a 6-pack, 5c "Charms Jellies."

Also the Walter H. Johnson Candy Company, Chicago—"Ko-Ket," a coconut fudge bar; Leaf Brands, Inc., Chicago—"Leaf-Lets," cello bags of candy-coated chocolate; Mason, Au & Magenheimer Confectionery Manufacturing Company, Mineola, N. Y.—new 10c "Mason Dots" assorted candy; Nestle Company, Inc., White Plains, N. Y.—new 10c coconut bar; New England Confectionery Company, Cambridge, Mass.—"Yum-Yums," a window box of coated peanut caramel candy and the "Bolster," a twin-piece bar; and the R. C. Williams and Company, milk chocolate bars featuring wrappers with Walt Disney cartoon characters.

LILY-CUP "SNO-BALL" DESIGN

The latest addition to the paper cup line of Lily-Tulip Cup Corporation, New York, is this cone-shaped "Sno-Ball" cup, designed in blue and white. Adaptable also to ice cream floats, the cup comes in four sizes—5, 6, 8 and 10 ounces.

●

New Frankfurter Unit For Counter Display

The Bell Engineering Company, Lynn, Mass., has announced a new counter model infra-red frankfurter rotisserie. It is equipped with a two-section spit designed to barbecue 40 frankfurters in a few minutes and over 300 per hour. The unit is constructed of glass and stainless steel and has facilities for steaming or toasting rolls, in addition to trays for broiling and warming other meats.

●

Hubert Wolfe Named Beich Sales Manager

The appointment of Hubert W. Wolfe as sales manager of the Paul F. Beich Company, Bloomington, Ill., has been announced by Paul M. Beich, company president. In his new position Mr. Wolfe will be in charge of sales, advertising and promotion for Beich with headquarters in Bloomington. He has replaced former vice-president Harold E. Walsh, who retired recently. Prior to joining Beich, Mr. Wolfe was with the Walgreen Drug Company for 27 years having been in charge of their candy division.

●

Chunky Firm Sales Head Visits Western Coast

Aleck Abrahamson, vice-president in charge of sales for the Chunky Chocolate Corporation, Brooklyn, N. Y., is now on the Pacific coast contacting brokers there.

"Caine" Is Big Draw in Key Spots

One of the surprising things about new attractions in this greater movie season is a fact revealed by some operators, that "The Caine Mutiny" draws new patronage from groups who seldom go to the movies, but that it doesn't sell popcorn—in fact, refreshment sales go off by quite a wide margin when this picture is playing. Which proves that those who love "corn" like it on the screen, too; and if the picture is "intellectual" they forego the counters.

"The Caine Mutiny" is in pre-release in RKO theatres, and Jerry Baker, at RKO Keith's theatre in Washington, is one of the first in line to show top results. His overall campaign in the District of Columbia is one of those three-page, single-spaced listings of showmanship accomplished. Naturally, the top brass of the Navy were consideraably interested, as well as top officials of government. Jerry Bloedow, at the RKO Orpheum in Des Moines, turns in a similar record of achievement with this top-bracket picture. To list every one of his individual stunts would be a repetition of showmanship as we have known it, across the board, for top attractions.

Asa Booksh, manager of the RKO Orpheum theatre, right near the Roosevelt bar, in New Orleans, is a new member of the Round Table, but we'd like to join him, in his own surroundings, come some cooler weather. His campaign is noteworthy for what it does against the humidity to win friends and influence people to go to the movies. Andrew Talbot, at the RKO Iowa theatre, Cedar Rapids, got a very big break in local newspapers to start him off.

One hundred and thirty members of the U. S. Naval Reserve paraded in uniform to the theatre on opening night. Robert Whelan, manager of the RKO Orpheum theatre, Minneapolis, where it's cooler— or is it?—screened the picture in advance for opinion makers and gathered his rewards in free publicity and word-of-mouth advertising. Millroy Anderson, manager and Ed Meck, publicist, at the RKO theatres in Los Angeles, Joseph Alexander, at the RKO Albee theatre, Cincinnati, and C. L. McFarling, from the RKO Orpheum theatre, Sioux City, Iowa, all submit complete campaigns, which are commendable for their highlights and would make top entries for the Quigley Awards.

BRM means SMA

Better refreshment merchandising can mean a Special Merit Award for you. Tell how you improved service and business, and include photos. Send your report to the BRM dept. of The Herald today.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,773 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	–	3	4	18	13
Adventures of Robinson Crusoe (U.A.)	1	6	3	–	–
Arrow in the Dust (A.A.)	–	3	13	9	1
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	1	6	10	5
Beachhead (U.A.)	–	12	24	21	5
Beat the Devil (U.A.)	19	2	3	16	17
Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	8	19	15	–
Boy from Oklahoma (W.B.)	20	20	36	30	11
Caine Mutiny, The (Col.)	7	2	1	–	–
Carnival Story, The (RKO)	7	25	20	19	9
Casanova's Big Night (Par.)	–	1	10	22	33
Charge of the Lancers (Col.)	–	7	–	2	6
Command, The (W.B.)	15	27	25	10	8
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	5	27	29	13	4
Crime Wave (W.B.)	–	–	5	7	7
Dangerous Mission (RKO)	–	4	13	16	6
Demetrius and the Gladiators (20th-Fox)	19	5	2	–	–
Dial M for Murder (W.B.)	4	46	15	13	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	6	3	11	2
Drums Across the River (U-I)	–	13	30	5	–
Duffy of San Quentin (W.B.)	–	–	2	6	6
Elephant Walk (Par.)	14	37	15	2	–
Executive Suite (MGM)	10	34	40	21	7
Fireman, Save My Child (U-I)	–	2	5	7	12
Flame and the Flesh (MGM)	–	11	25	27	8
Garden of Evil (20th-Fox)	13	20	2	–	–
Genevieve (U-I)	4	7	4	5	–
Geraldine (Rep.)	–	–	–	2	10
Glenn Miller Story (U-I)	115	58	10	4	–
Golden Mask (U.A.)	–	–	3	3	3
Gone With the Wind (MGM reissue)	4	2	–	1	–
Gorilla at Large (20th-Fox)	–	1	4	5	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	–	–	2	3	2
Heidi (U.A.)	3	1	6	–	6
Hell Below Zero (Col.)	–	7	15	7	4
Hell and High Water (20th-Fox)	32	20	10	1	1
Hell's Half Acre (Rep.)	–	1	16	3	5
High and the Mighty, The (W.B.)	18	8	–	–	–
Indiscretion of an American Wife (Col.)	–	1	5	3	3
It Should Happen to You (Col.)	2	3	24	16	22
Johnny Dark (U-I)	2	11	16	3	3
Johnny Guitar (Rep.)	24	23	19	–	1
Julius Caesar (MGM)	9	16	4	–	–
*Knights of the Round Table (MGM)	16	36	6	4	9
Knock on Wood (Par.)	4	1	8	2	1
Laughing Anne (Rep.)	–	–	5	4	3
Living It Up (Par.)	5	10	1	1	–
Long, Long Trailer, The (MGM)	100	84	10	1	1
Long Wait, The (U.A.)	–	10	2	2	1
Lucky Me (W.B.)	2	8	18	30	8
Ma and Pa Kettle at Home (U-I)	41	56	24	4	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	10	6	–	–	–
Make Haste to Live (Rep.)	–	1	3	3	3
*Man Between, The (U.A.)	–	3	5	4	3
Man with a Million (U.A.)	–	2	1	3	1
Men of the Fighting Lady (MGM)	5	12	24	6	3
Miami Story, The (Col.)	–	4	15	7	3
Naked Jungle, The (Par.)	3	38	24	13	5
*New Faces (20th-Fox)	7	2	5	9	4
Night People (20th-Fox)	23	11	25	4	1
Paris Playboys (A.A.)	–	2	3	–	2
Phantom of the Rue Morgue (W.B.)	16	7	18	11	7
Pinocchio (Disney-RKO reissue)	27	15	13	9	1
Playgirl (U-I)	–	–	10	9	22
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	18	13	3	7
†Princess of the Nile (20th-Fox)	–	1	3	1	–
Prisoner of War (MGM)	1	8	14	4	3
*Quo Vadis (MGM reissue)	10	24	18	10	5
Racing Blood (20th-Fox)	–	–	5	–	8
†Raid, The (20th-Fox)	–	–	8	9	–
Rails Into Laramie (U-I)	1	1	19	18	7
Red Garters (Para.)	1	10	25	31	14
Rhapsody (MGM)	1	20	13	23	11
Ride Clear of Diablo (U-I)	4	8	33	7	5
*Riders to the Stars (U.A.)	–	1	7	11	3
Riding Shotgun (W.B.)	–	9	17	22	4
†Ring of Fear (W. B.)	1	3	1	2	1
*Riot in Cell Block 11 (A.A.)	–	10	42	18	2
River of No Return (20th-Fox)	53	9	12	–	2
Rob Roy (Disney-RKO)	–	3	19	16	13
†Rocket Man, The (20th-Fox)	–	–	1	1	4
Rose Marie (MGM)	23	11	18	1	2
†Saracen Blade, The (Col.)	1	–	2	1	1
Saskatchewan (U-I)	21	57	59	9	7
Secret of the Incas (Par.)	1	6	16	12	3
Siege at Red River (20th-Fox)	1	6	20	15	3
Silver Lode (RKO)	–	2	10	4	1
Southwest Passage (U.A.)	–	–	6	7	3
Student Prince (MGM)	6	8	12	6	–
†Susan Slept Here (RKO)	6	1	–	–	–
Tanganyika (U-I)	–	5	9	6	5
Taza, Son of Cochise (U-I)	4	8	27	11	8
Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	9	9	9
Three Coins in the Fountain (20th-Fox)	32	31	3	1	–
*Top Banana (U.A.)	–	2	7	14	27
Untamed Heiress (Rep.)	–	2	–	9	1
Valley of the Kings (MGM)	–	3	4	2	–
*War Arrow (U-I)	–	35	48	16	6
*Wicked Woman (U.A.)	–	3	6	1	3
*Wild One (Col.)	1	23	15	6	4
Witness to Murder (U.A.)	–	4	6	4	4
Yankee Pasha (U-I)	1	16	35	19	7
Yellow Tomahawk (U.A.)	–	–	12	2	1

DO THEY KNOW WHAT'S PLAYING at your theatre

When Dad gives the word that this is the night to go out, do they know what's playing at your theatre?

If the family lines up in front of *your* boxoffice, it means you've done a lot of that shouting called Showmanship . . . of posting all over town . . . Standees in your lobby . . . Displayaways and Heralds away from theatre . . . and trailers selling every feature on your screen!

They can't help knowing what's playing when you use that kind of Showmanship . . . and your boxoffice will know it, too!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

SEPTEMBER 4, 1954

MOTION PICTURE HERALD

Form Loew's Theatres, Inc.; Joseph R. Vogel, president

REVIEWS

(In Product Digest):

ROGUE COP,

DOWN THREE DARK STREETS,

PRIVATE HELL 36,

TOBOR THE GREAT,

SHIELD FOR MURDER,

CANGACEIRO

Allied Artists Gears To Big Budget Productions

An all-time record

THE BOX OFFICE CHAMPIONS

including

Better Theatres

for SEPTEMBER

Types of Drive-in Screens for Larger, Wider Pictures

An Outdoor-Indoor Theatre with Single Projection Room

Setting Up a Scheme for Conversion to Wide Pictures

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

ROBERT TAYLOR
JANET LEIGH
GEORGE RAFT

Co-Starring

STEVE FORREST
ANNE FRANCIS

Screen Play by **SYDNEY BOEHM**
Based On the Novel by WILLIAM P. McGIVERN
Directed by **ROY ROWLAND**
Produced by **NICHOLAS NAYFACK**
A Metro-Goldwyn-Mayer Picture

M·G·M's

ROG

FOLLOW THIS PICTURE TO THE BOX-OFFICE!

The hardest-hitting melodrama in years. Powerful love-story, too. M-G-M backs it with a TV campaign destined to be the Talk of The Industry.

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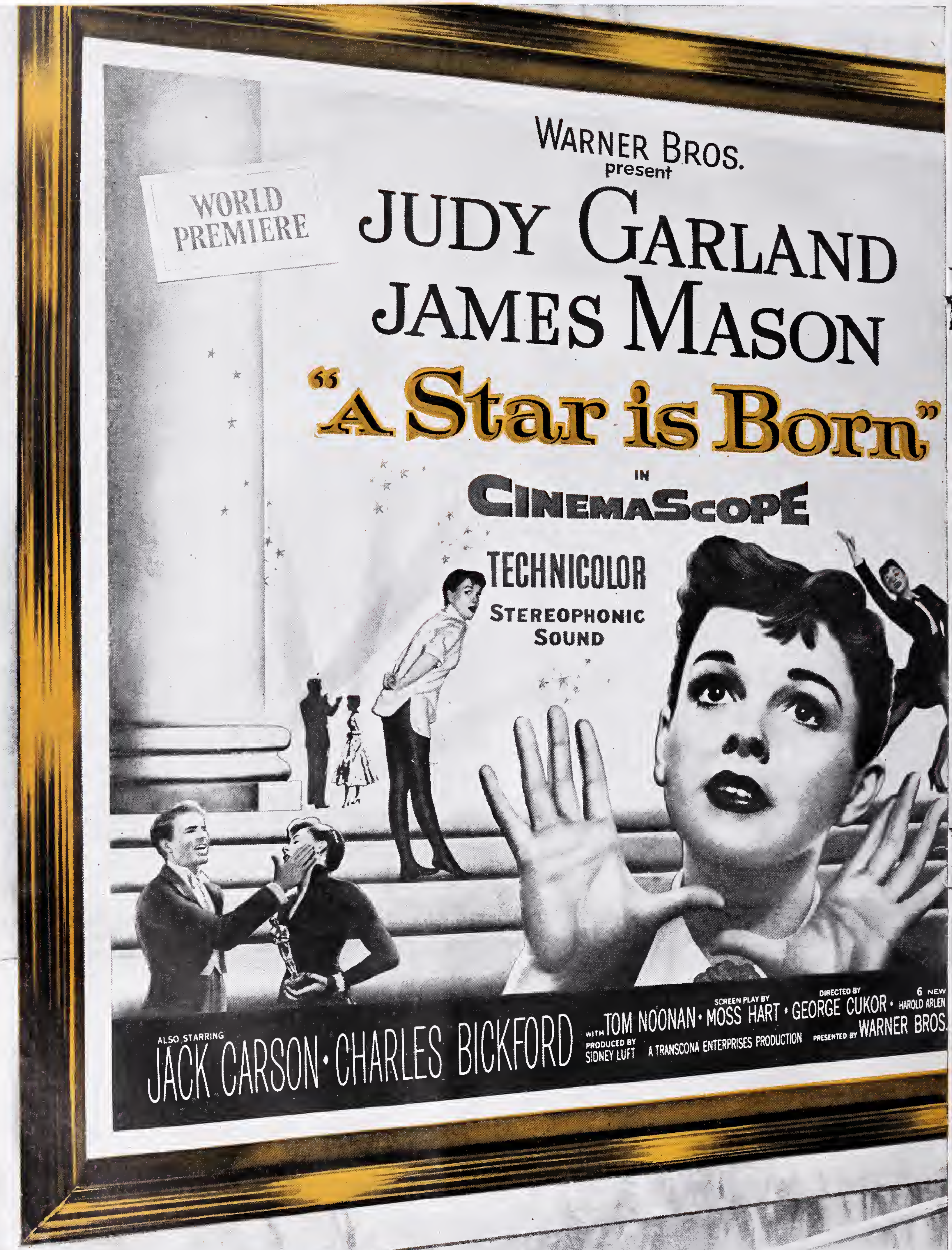
or Optical 1-Channel



WORLD PREMIERE

WARNER BROS.
present

JUDY GARLAND
JAMES MASON

"A Star is Born"

IN
CINEMASCOPE

TECHNICOLOR
STEREOPHONIC SOUND

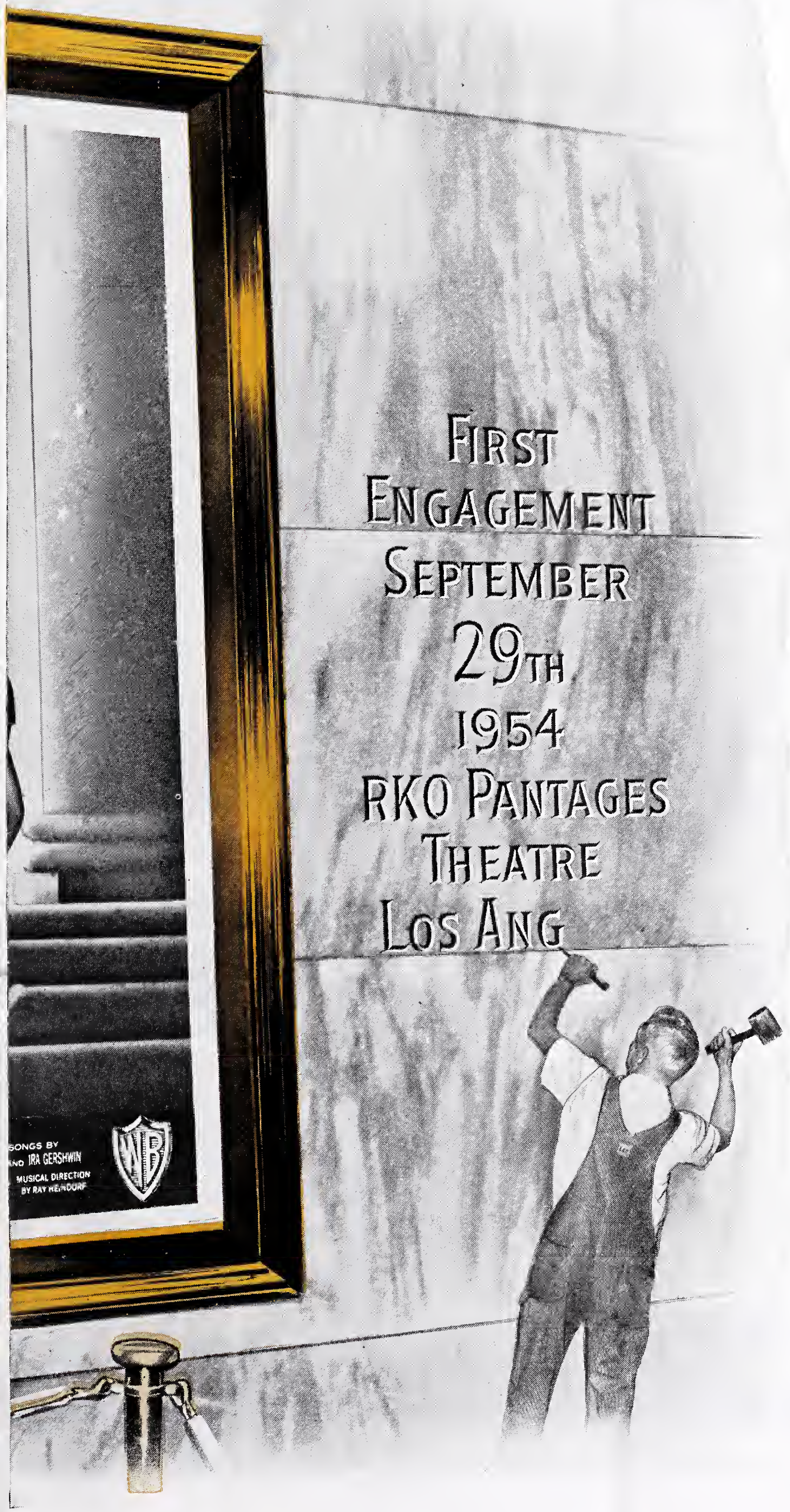
ALSO STARRING
JACK CARSON · CHARLES BICKFORD

WITH TOM NOONAN · SCREEN PLAY BY MOSS HART · DIRECTED BY GEORGE CUKOR · 6 NEW HAROLD ARLEN

PRODUCED BY SIDNEY LUFT

A TRANSCONA ENTERPRISES PRODUCTION

PRESENTED BY WARNER BROS.


FIRST
ENGAGEMENT
SEPTEMBER
29TH
1954
RKO PANTAGES
THEATRE
LOS ANG
SONGS BY
ND IRA GERSHWIN
MUSICAL DIRECTION
BY RAY HEINDORF
WB

A date that will go down in history!

NOW

The Greatest Era In Entertainment History

as 20th Century-Fox launches

DARRYL F. ZANUCK'S

production

THE EGYPTIAN

Color by DE LUXE Laboratories

Photographed with the newly-perfected
Anamorphic camera lenses in

CINEMASCOPE

Play it in GENUINE, 4-TRACK HIGH-FIDELITY MAGNETIC-STEREOPHONIC SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* — MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 10 — September 4, 1954

Parade of Champions

ONCE a month for a quarter of a century The HERALD has gone over records and selected the box office champions. Regularly six top pictures of the month—the films that have done the best in the key engagements—are chosen for the honor of Box Office Champions. Now for the first time in memory, the August, 1954, list could not be cut off after six titles because a total of ten films had a proper claim to be a Box Office Champion. The credits are listed elsewhere in this issue. This group includes "The Caine Mutiny," "Garden of Evil," "The High and the Mighty," "Knock on Wood," "Living It Up," "Magnificent Obsession," "Broken Lance," "Apache," "Seven Brides for Seven Brothers" and "Gone With the Wind," the first reissue film to attain repeated listing as a Box Office Champion. Important for the future also is the fact that there are a number of other excellent films now in their first engagements and others are scheduled for early exhibition.

■ ■ ■

Allied's Cold War

A CLOSE reading of the full text of the four part "Declaration of Emergency" resolution passed by the Allied board of directors last week fails to give any clear indication of what course of action that organization plans in its "cold war" against major distributors over rental terms.

The resolution first speaks of "a few grains of comfort on certain details" of selling practices gained in recent talks with sales managers. Then it records that the group "is shocked and amazed by the insensitive attitude of the sales heads."

Chief industry attention has centered on the section of the resolution which directed the Allied general counsel to draft and present to the national convention in October a bill "suitable for introduction in the next session of Congress, which if enacted would afford the minimum amount of regulation necessary in the public interest to preserve the theatres of the United States for the use and enjoyment of the American people."

The nature of the bill proposed for introduction in Congress has been left vague, perhaps purposely. Few in the industry share the opinion held by a minority of Allied leaders that the motion picture business is a public utility whose structure and selling practices should be regulated like those of a gas or electric company. It is obvious that such a keen observer of the Washington political scene as Abram F. Myers knows that the next Congress is not going to be in a mood to legislate concerning the regulation of buying and selling practices in the motion picture or any other industry not now subject to such control. The trend is quite the other way—the Administration seeks less Government control of business rather than more. Therefore the proposed bill now must be regarded as a maneuver—a means rather than an end in itself.

Meanwhile the industry suffers internally and before the public—whose psychological disposition to theatre going is indispensable—by the intensification of "warfare" between exhibitors and distributors.

The HERALD's position on basic trade practices is simple and fundamental: 1) The only equitable rental deal is one fair to producer, distributor and exhibitor; and 2) The long-term good of the motion picture requires all proper steps to be taken promptly to keep in operation the theatre in one-theatre towns, lest a large proportion of the American public become divorced from films. Such an eventuality would be a cancer that could, in time, destroy the foundation on which the American motion picture has been built.

■ ■ ■

Salute to New Loew's

THE final paragraph in a long chapter of the industry's history titled "Divorcement" was written this week when the last of the producer-distributor-exhibitor combinations ended with the establishment of Loew's Theatres, Inc. as a separate entity from Loew's, Inc. The latter company continues the production and distribution activities (as well as theatre operations outside the United States). The first president of Loew's Theatres, Joseph R. Vogel, is both the logical and the ideal man for the job. The other officers of the new company as well are long-time employees of Loew's, Inc. As required by the consent decree, the six-man board of directors of the new Loew's Theatres, Inc. includes three outsiders approved by the Department of Justice. The future is bright for both branches of the Loew corporate family as they begin their separate ways.

■ ■ ■

¶ There has been some criticism, based on misunderstanding of the purpose and rules of film festivals, concerning various motion pictures entered by the American industry in these events. First of all, festivals are not meant to be a sounding board for national propaganda. If such were the case, entries would be limited to those officially sponsored by the various governments. Rather film festivals are intended to be places of exhibition of outstanding entertainment films that qualify under the rules of the particular sponsoring committee. Each festival wants new films. The large number of festivals now being held each year creates problems on this and other scores. American pictures entered in the various festivals include the best currently available that qualify.

—*Martin Quigley, Jr.*

Letters to the Herald

Advice Wanted

To the Editor:

I am a 16-year-old high school student planning to make theatre management my career. Now that I have made my decision I have been trying to do something about it. I have searched every library in town and you would be surprised how little information there is on theatre management. The only really worth while information I found was the 1938 edition of *Motion Picture Theatre Operation as a Career,* published by the Institute for Research.

The next step I made was to subscribe to your trade magazine. It has helped me more than any other source. Still I don't know what to do toward helping my career.

Should I get a job in a local theatre doing any kind of work?

What next, college or business school?

What courses should I take in high school?

How can I learn more about buying and booking procedures and any other information concerning theatre management?

I realize that you are busy but if you have any spare time I would be very grateful if all showmen reading this letter would write to me.—*WAYNE FOWLER, 807 H. So. 9th Ave., Phoenix, Ariz.*

The Vital Child Patron

To the Editor:

I read your latest editorial on the code in the last issue of your fine magaizne.

Seeing "Gone with the Wind" prompted me to write in a suggestion for those individuals desiring to do away with the code, censorship, Legion of Decency, etc. The last time I saw "Wind," I was just a freshman in high school. The movie created a great deal of comment, which benefits any picture. I recall three facts that caught the attention of my classmates. One, the length; two, the wonderful story; and three, Clark Gable cursed . . . he said "damn."

One has a tendency to forget his reaction to certain things at certain ages. That is why I suggest that the above "mendors" spend a little time with the youngsters in the front row during any feature with the possible exception of a series Western.

I get a great many of youngsters in my theatre, mainly because the majority of them get in free. The noise they make is magnified because of the smallness of the theatre. The only way to keep them quiet is to sit with them. Before all this talk of the code started, about the only thing I noticed were children pointing their fingers or guns at the outlaws, warning the hero, whistling at the end of each feature, thumping their feet to the music, and talking out loud almost any time.

With all this talk of code, censorship and sex, I noticed another phase of reaction among the children. It was just like learning a new word and finding that same word in every other paragraph. One begins to wonder why one had never noticed it before.

One will be surprised at the reaction of youngsters to some overlong loving, a sensational dance, a semi-nude beauty, or an over-bosomed female. Have you ever noticed how children scream each time a man or woman appears in underwear? They even seem to know what goes on after a fadeout. They even catch lines meant for the ears of adults. In fact, I can still remember one feature of recent date that had an over-abundance of these lines, and the reaction from the children was greater than those of the adults.

You don't have to be in the front row to see how small children take to sex in movies. I've seen children under 10 in my lobby that will point to a flashy one-sheet displaying a semi-nude girl the size of the same youngster and say, "Sunday and Monday. Boy, I'm going to see that picture."

I feel that I'm a little late in noticing this among the youngsters in my audience. There is a religious movement in this area that has taken away more customers than I'll ever lose to TV. They consider it a sin to attend movies. I've even got to watch their children for they tear up my handbills and my advertising. I reported one of these children to his mother. She advised me to give her one handbill that wasn't smeared with "sexy women." For the life of me, I couldn't find one.

As long as features are being made for the whole family to enjoy, producers ought to think of the children. There's a lot of them; more around today than ever before—ask any grade teacher.—*RALPH RASPA, State Theatre, Rivesville, W. Va.*

On Trailers

To the Editor:

I would like to see the industry pay more attention to trailers (pre-views) like Fox and MGM are doing for CinemaScope—not cut up some parts of the pictures and splice them together like an afterthought to sell the picture. I believe it would be a very good idea if thought and a lot of new display would go into these trailers. CinemaScope trailers are very hard hitting and give a good impression to the public.—*WILFRED HOWARD, Plaza, Windsor, Conn.*

Family Stories

To the Editor:

What happened to the family stories, small town stories, comedies,—pictures that made them walk home with a smile and a pleasant memory. Too many killings, horror and unpleasant pictures being made and shown. —*FRANK VESLEY, State, Hollister, Calif.*

WHEN AND WHERE

September 16: New York entertainment industry's annual golf tournament, Vernon Hills Country Club, Westchester, N. Y.

September 18-19: First national convention of Women of the Motion Picture Industry, Baker Hotel, Dallas, Texas.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 24: Washington Variety Club's annual golf tournament and dinner dance, Woodmont Country Club, Rockville, Md.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12 - 15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

September 4, 1954

BOX OFFICE Champions set record for month of August Page 12

LOEW'S divorce final; Vogel president of theatre company Page 13

ALLIED unit backs national plan for Federal regulation Page 16

PARAMOUNT opens fortieth anniversary drive for sales force Page 16

20TH-FOX reports twenty-six week net profit of $3,096,545 Page 16

ALLIED ARTISTS in high gear; Rodgers to serve as advisor Page 17

RANK company reports strong profit, to pay ordinary dividend Page 18

SHECKMAN now controls one of largest British circuits Page 18

FILMAKERS plans for exhibitor cooperation are outlined Page 19

BALABAN to be honored at testimonial by B'nai B'rith in New York Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 25

SERVICE DEPARTMENTS

Refreshment Merchandising Pages 36-42

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 22

Managers' Round Table Page 31

People in the News Page 24

The Winners Circle Page 19

What the Picture Did for Me Page 29

in *Better Theatres* for **SEPTEMBER:**

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WIDE-SCREEN at Drive-In Theatres

VERMONT'S Outdoor-Indoor Drive-In

PLANNING Conversion to Wide-Screen

IN PRODUCT DIGEST SECTION

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Short Subjects Page 131

The Release Chart Page 132

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On the Horizon

BOX OFFICE HEAT

New York was remarkable this August for its cool weather but Broadway's box offices were just as remarkable for their hot records. At the Roxy 20th-Fox's "Egyptian" completed its first week Tuesday with a towering $135,000, a mark exceeded only by "The Robe". At the Music Hall MGM's "Seven Brides" kept its pace, passing the million dollar total mark on the fourth day of its seventh week. David O. Selznick's reissue of ""Duel in the Sun" opened Wednesday at the Mayfair with first day grosses indicating it would continue the records it set in other key cities.

COUNSEL

Progress note: Announcement from Boston last week of those three suits filed by RKO in the U. S. District Court, anent the censoring of various Massachusetts' showings of "The French Line," reveals that one of the year's top television attractions, Joseph N. Welch, is back at his old stand fully recovered from his recent visit to Washington. Attorney George H. Foley, of Hale & Dorr, counsel for the distributors, said that his associate, Mr. Welch, would be working with him on the cases.

STILL COOKING

A preliminary draft for a proposed arbitration system has been completed by a committee headed by Herman Levy, TOA general counsel. The full committee, including distributor representatives is to meet before September 15.

JOINT TV

Detroit theatres have decided to use television. The announcement of a five minute promotion said it came after "five months" of "careful study and research". The houses are second-runs and drive-ins. The program they're using is "Detroit Deadline", a station WYXZ popular 15 minute feature seen daily at 6 p. m. The theatre owners have five minutes of it. Commentator Beverly Beltaire uses silent and sound clips donated by film companies. The 17 sponsoring theatres are known as "Movie Preview Theatres"; a statement in their behalf said last week: "Too long Detroit has remained on the sidelines of television and radio promotion. At last, through intelligent cooperation, this program will provide an outlet for a new and different kind of promotion".

COMING ATTRACTION

CBS-Columbia this week announced a line of three 19 inch color television receivers to go on sale this autumn. Prices are $950, $1,000 and $1,100. Seymour Mintz, president of the manufacturing company, said that 30,000 of the sets "might conceivably" be made this year and he predicted that by 1960 between 30 and 40 million color TV sets will have been sold.

MORE OIL

The Universal Consolidated Oil Company announced last week that Well No. 2 on the 20th Century-Fox studio property in Beverly Hills had come in and been closed off pending installation of pipe lines. It is rated at about 750 barrels per day.

ON THE AIR

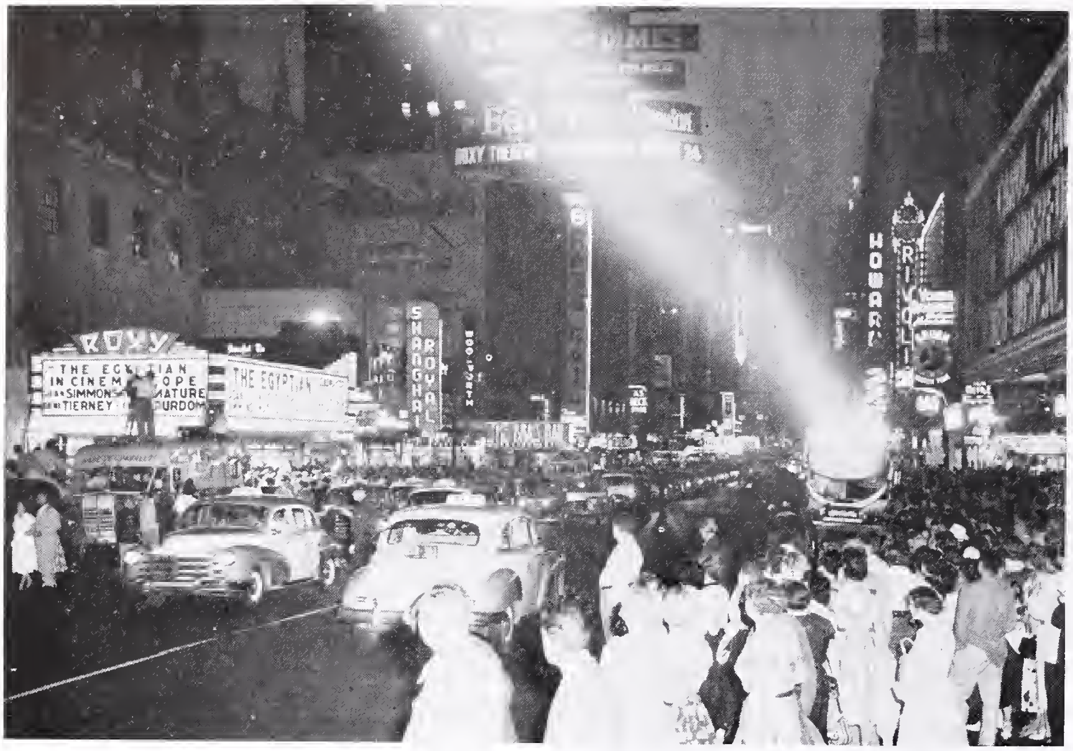
"A giant television series of one or two hour programs" will be offered sponsors by the Screen Directors Guild. Member directors will be expected to assist, and to rotate in directing the programs.

NAMES

More than 60 top name stars and featured players now are in the casts of Universal films ready for release or scheduled for production, the company said this week. These are in addition to the studio's own regular talent roster. Most recent name performer signed was Charlton Heston for "The Private War of Major Benson."

James D. Ivers-Vincent
Canby-William R.
Weaver-J. A. Otten

This week in pictures


ROXY
THE EGYPTIAN
IN CINEMASCOPE
SIMMONS MATURE
TIERNEY PURDOM
THE EGYPTIAN
SHANGHAI
ROYAL
HOWARD
RIVOLI
ROXY THEATRE

DARRYL F. ZANUCK'S production, "The Egyptian," was launched on its way to whopping grosses last week in a white-tie-and-sables opening at the Roxy theatre, New York, left. Below, Michael Curtiz, director of the CinemaScope epic, and Gene Tierney, one of its stars, beam at the opening.

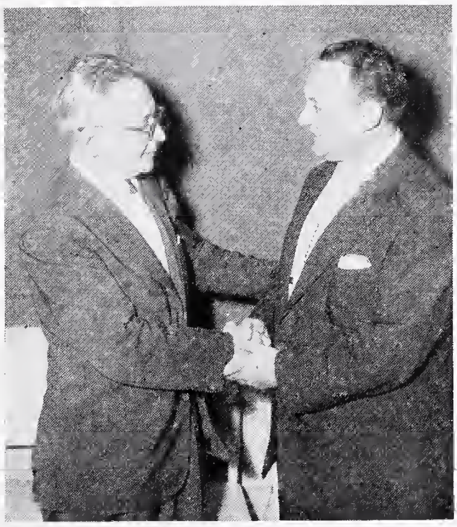
SPYROS SKOURAS, 20th-Fox president, and Al Lichtman, his chief sales executive, left and right below, pose with their guests at the Roxy opening. The guests are Mrs. Sidney Culver and her father, Basil O'Connor, whose March of Dimes organization was the beneficiary of the premiere; Mrs. Spyros Skouras and Tom Culver.

UNITED
CERE
UNITED
CEREBRAL
PALSY

LEONARD GOLDENSON, left, of American Broadcasting-Paramount Theatres, marks the fifth anniversary of United Cerebral Palsy, of which he is president and one of the founders. Cutting the cake at the celebration in New York is Jimmy Hart, Long Island boy born at the same time as the national health organization.

RICHARD KLEIN of the Elks theatre, Rapid City, South Dakota, is at the mircophone, right, at the world premiere of the UA CinemaScope film, "Sitting Bull." Flanking Mr. Klein at the right is William J. Heineman, UA sales chief, and at the left Bud Austin, Denver branch manager.

SHOES
MARTHA'S BEAUTY SALON
NOW



MORRIS MECHANIC, left, owner and operator of the New theatre, Baltimore, for 25 years, greets Jack Fruchtman, who this week took over active operation of the house on a long term basis. Mr. Fruchtman, chief barker of Washington Variety Club, Tent 11, owns six other theatres in Maryland.

EMASCOP
SEE THESE BIG HITS! COMING HERE SOON
CINEMASCOPE DEMETRIUS AND THE GLADIATORS
CINEMASCOPE GARDEN OF EVIL
CINEMASCOPE 3 Coins

SHARING THE HONORS in cutting the anniversary cake for the 40th birthday of the Regent theatre, Paterson, N. J., last week are Mayor Lester F. Titus of Paterson, left, and S. H. Fabian, right, president of the Stanley Warner circuit and son of the late Jacob Fabian, founder of the theatre and the circuit. Surrounding Mr. Fabian are his sons Edward and Robert, Mrs. Edward Fabian and Arthur Rosen, son of Sam Rosen.

TENT 16, Omaha Variety Club, held an all-industry field day last week which included a forum on sound techniques, sponsored by the Ballantyne Company, and a testimonial dinner for George Hoover, Variety International Chief Barker. Above at the dinner are: Mr. and Mrs. Roman Hruska, Mr. Hoover, Mrs. J. Robert Hoff, J. Robert Hoff, Tent 11 Barker, and Mayor and Mrs. John Rosenblatt.

ROBERT M. SAVINI, third from left, above, was guest of honor at a luncheon Tuesday in New York during the celebration of his 50th anniversary in the industry. With the pioneer are Harry Schroeder of Schroeder Associates, Martin Quigley and Ned E. Depinet.

ENCINO THEATRE
IMPORTANT
MAJOR STUDIO
PREVIEW
8.15 TONIGHT

PREVIEW, left, of Warners "A Star Is Born" at Encino, California. Arriving are Jack L. Warner, Judy Garland, producer Sidney Luft, director George Cukor and Ben Kalmenson, sales chief.

PREMIERE, right. Universal opens the British comedy, "High and Dry," at the Sutton theatre, New York. Left to right, Clem Perry, managing director of the house; Harry Fellerman, U-I special films sales head; Ray Moon, assistant general sales manager, and Donald G. C. Sinclair, president of the Caledonia Hospital, which benefited from the opening night.

BOX OFFICE CHAMPIONS for AUGUST

For the first time in the 23 years since it was begun, the Box Office Champions listing this month includes ten pictures. That is an index of the upturn in grosses and incidently of the quality of the product currently in simultaneous release. Ordinarily in compiling the listings The Herald *has found that four or five pictures have made a record of outstandingly high grosses for the month and that one or two others have done well but not against outstanding competition. But during the month of August, 1954, the ten pictures listed below did such newsworthy business at the box office that it was impossible to eliminate any of them.*

One other notable fact about this month's listing: "Gone with the Wind", far and away a champion of course in its first release, and the only picture ever to be a champion in a re-release (1947-48), once again hits the champion list by virtue of the records it is now piling up.

The Box Office Champions for August:

APACHE

(United Artists)

Produced by Harold Hecht. Directed by Robert Aldrich. Written by James R. Webb. Technicolor. Cast: Burt Lancaster, Jean Peters, John McIntire, Charles Buchinsky, John Dehner, Paul Guilfoyle.

BROKEN LANCE

(20th Century-Fox)

(CinemaScope)

Produced by Sol C. Siegel. Directed by Edward Dmytryk. Written by Richard Murphy. DeLuxe Color. Cast: Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado, Hugh O'Brian, Edward Franz.

THE CAINE MUTINY

(Columbia)

Produced by Stanley Kramer. Directed by Edward Dymtryk. Written by Stanley Roberts (from the novel by Herman Wouk). Technicolor. Cast: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins. *(Champion for the second month).*

GARDEN OF EVIL

(20th Century-Fox)

(CinemaScope)

Produced by Charles Brackett. Directed by Henry Hathaway. Written by Frank Fenton. Technicolor. Cast: Gary Cooper, Susan Hayward, Richard Widmark, Hugh Marlowe, Cameron Mitchell, Victor Manuel Mendoza, Rita Moreno, Fernando Wagner. *(Champion for the second month).*

GONE WITH THE WIND

(MGM) (Reissue)

Produced by David O. Selznick. Directed by Victor Fleming. Written by Sidney Howard. Technicolor. Cast: Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard, Thomas Mitchell, Evelyn Keyes, Ann Rutherford, Hattie McDaniel, Barbara O'Neil, Harry Davenport, Jane Darwell, Ona Munson, Ward Bond, Cliff Edwards, Rand Brooks, Carroll Nye, Eddie Anderson, Leona Roberts.

THE HIGH AND THE MIGHTY

(Warner Bros.)

(CinemaScope)

Directed by William A. Wellman. Written by Ernest K. Gann (from his novel). WarnerColor. Cast: John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, Robert Newton, David Brian, Paul Kelly, Sidney Blackmer, Julie Bishop, Gonzalez-Gonzalez, John Howard, Wally Brown, William Campbell, Ann Doran. *(Champion for the second month).*

KNOCK ON WOOD

(Paramount)

Produced, directed and written by Norman Panama and Melvin Frank. Technicolor. Cast: Danny Kaye, Mai Zetterling, Torin Thatcher, David Burns, Leon Askin, Abner Biberman, Gavin Gordon, Otto Waldis, Steven Geray, Diana Adams. *(Champion for the second month).*

LIVING IT UP

(Paramount)

Produced by Paul Jones. Directed by Norman Taurog. Written by Jack Rose and Melville Shavelson. Technicolor. Cast: Dean Martin, Jerry Lewis, Janet Leigh, Edward Arnold, Fred Clark, Sheree North, Sammy White.

MAGNIFICENT OBSESSION

(Universal Pictures)

Produced by Ross Hunter. Directed by Douglas Sirk. Written by Robert Blees. Technicolor. Cast: Jane Wyman, Rock Hudson, Barbara Rush, Agnes Moorehead, Otto Kruger, Gregg Palmer, Sara Shane.

SEVEN BRIDES FOR SEVEN BROTHERS

(MGM)

(CinemaScope)

Produced by Jack Cummings. Directed by Stanley Donen. Written by Albert Hackett, Frances Goodrich and Dorothy Kingsley. Ansco Color. Cast: Howard Keel, Jane Powell, Jeff Richard, Russ Tamblyn, Tommy Rall, Marc Paltt, Matt Mattox, Julie Newmeyer, Nancy Kilgas, Ian Wolfe, Howard Petrie.

Mexico Film Strike Ends Because of New Talks

MEXICO CITY: The strike between the Cinematographic Industry Workers Union (STIC) and Mexican exhibitors, which closed down 97 per cent of the country's theatres for six days in July, has ended with neither side winning. The union has announced the withdrawal of its demand for a 24 per cent increase in wages because of the coming bi-annual revision of labor contracts between September 15 and October 1. The pay demand will be treated as part of the contract revision. The exhibitors, however, did not win their demand that there be a unification of the endings of labor contracts instead of, as at present, the staggered dates on contract conclusions.

Equipment Processes Forum Will Highlight TOA Meeting

What is described as "one of the most important theatre equipment and new processes forums in the history of the motion picture industry" will highlight the 1954 Theatre Owners of America convention and TESMA-TEDA-TOA-IPA trade show October 31-November 4 at the Conrad Hilton Hotel in Chicago. Walter Reade, Jr., TOA president, said this week that the forum, with the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association in charge, will be built around 15 to 20 experts.

SPG Milestone Dinner Nov. 21

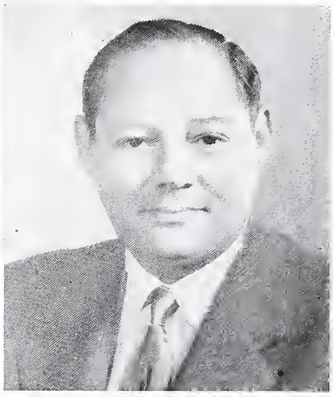
The Screen Producers Guild will hold its fourth annual Milestone Dinner November 21 at the Statler Hotel, Los Angeles. Guests of honor at the dinner will be Joseph and Nicholas Schenck.

LOEW'S DIVORCE FINAL; VOGEL HEADS THEATRES

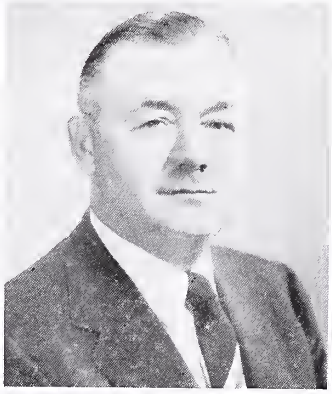
Last Company to Complete Divorcement; Friedman Theatres Executive

Joseph R. Vogel

Leopold Friedman



Eugene Picker



John Murphy

Harold J. Cleary

LOEW'S THEATRES executive operations will be in the experienced hands of the five men here pictured, following the completion of divorcement details for Loew's, Inc. Mr. Vogel has been vice-president in charge of Loew's theatre operations for many years, and Mr. Friedman one of the veterans of the Loew's organization.

The last of the major company divorcements took place in New York this week as Loew's, Incorporated, at midnight Tuesday officially became two separate organizations, Loew's Theatres, Inc., which took control of the theatre company, and Loew's, Inc., which retains the production-distribution functions.

The new theatre company held its first board meeting Monday, electing Joseph R. Vogel president. The production-distribution company held its first meeting Wednesday morning, at which time elections were held to fill the vacancies created by the resignations of Mr. Vogel and Leopold Friedman, both of whom took top positions with the theatre company and will serve on its board.

Other officers elected by the Loew's Theatres board include: Mr. Friedman, vice-president and treasurer; Harold J. Cleary, vice-president and comptroller; Eugene Picker, vice-president; John Murphy, vice-president; Eliot Rosenthal, secretary; Archie Weltman, assistant secretary; Leonard Pollack, assistant treasurer; Matt J. Madden, assistant treasurer, and Jacob Stillman, assistant treasurer.

On the six-man Loew's Theatres board are Mr. Vogel, Mr. Friedman and Mr. Cleary, in addition to the three earlier announced Government-approved directors as required by the company's consent decree: Thomas J. Connellan, retired vice-president of the National City Bank; Thomas J. Norton, dean of the Bernard M. Baruch School of Business of the College of the City of New York, and Frank Pace, Jr., former Secretary of the Army and now executive vice-president of General Dynamics.

Ample Notice to Be Given To Loew Stockholders

Loew's the last of the production-distribution companies which had to separate its theatre holdings under consent decrees, the first of which went into effect in December, 1949, with the reorganization of Paramount, completed its divorcement by the August 31 deadline. In its announcement, the company said that ownership of the stock of the present theatre company subsidiaries will remain with Loew's, Inc., until the stock of the new theatre company is distributed to the Loew's, Inc., stockholders. When the time comes for this distribution, notice will be given.

According to one source there can be no stock distribution until the present funded debt of approximately $40,000,000 is divided proportionately between the theatre company and the production-distribution company. This division still is pending and if it is not completed by February 15, 1955, the companies can request a two-year extension from the courts. This means the distribution of the theatre company stock and complete separation of the two companies need not be final until February 15, 1957.

Until the distribution is complete, profits and dividends of both companies will be funneled through Loew's, Inc.

Meeting Wednesday morning, the board of directors of Loew's, Inc., elected Charles M. Reagan and Benjamin Melniker directors to succeed Mr. Vogel and Mr. Friedman. Mr. Reagan, who is the general sales manager for the company, also was elected vice-president, as was Jesse Thurston Mills, comptroller. Irving H. Greenfield was elected secretary, succeeding Mr. Friedman, and Marvin Atlas was named assistant secretary.

The board also voted to increase the quarterly dividend from 20 to 25 cents. It is payable September 30 to stockholders of record September 14.

Goldwyn Establishes UCLA Award for New Writers

An award of $1,000 for the best creative writing submitted in an annual university-wide competition has been established by Samuel Goldwyn at the University of California at Los Angeles, and accepted by the Board of Regents, it was announced in Los Angeles Tuesday by Chancellor Raymond B. Allen. The Goldwyn award will be presented each year on the recommendation of a board of judges consisting of Robert E. Sherwood, Pulitzer Prize-winning playwright; Professor Kenneth Macgowan of the U.C.L.A. Theatre Arts Department, and the presidents of the Academy of Motion Picture Arts and Sciences and the Screen Writers Guild.

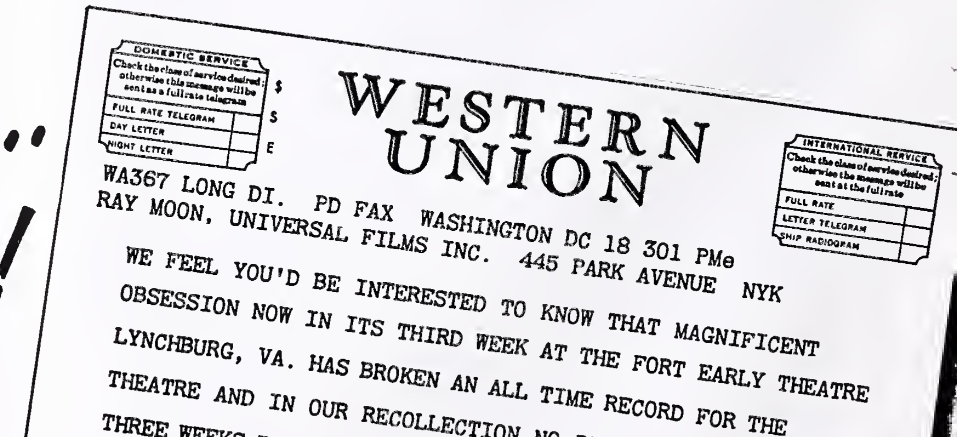
New England Allied Unit Sets Annual Meet Dec. 7

Independent Exhibitors of New England, the New England unit of Allied States Association, will hold its annual convention December 7 at the Hotel Bradford in Boston, Melvin Safner, Rhode Island exhibitor, and Herbert Brown, Greenfield, Mass., exhibitor, co-chairmen for the event, have announced. Since Independent Exhibitors was one of the first units to join the parent organization, it also will mark the national organization's silver anniversary, the co-chairmen said.

"MAGNIFICENT HAS MAGNIFICENT

Held over in 73% of its engagements to date!

Opens BIG... Stays BIG!



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Check the class of service desired; otherwise this message will be sent as a full rate telegram
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DAY LETTER
NIGHT LETTER

WESTERN UNION

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RAY MOON, UNIVERSAL FILMS INC. 445 PARK AVENUE NYK

WE FEEL YOU'D BE INTERESTED TO KNOW THAT MAGNIFICENT OBSESSION NOW IN ITS THIRD WEEK AT THE FORT EARLY THEATRE LYNCHBURG, VA. HAS BROKEN AN ALL TIME RECORD FOR THE THEATRE AND IN OUR RECOLLECTION NO PICTURE HAS PLAYED THREE WEEKS IN THE CITY OF LYNCHBURG. THE FIRST 3 DAYS OF THE THIRD WEEK WERE APPROXIMATELY 25% AHEAD OF THE FIRST 3 DAYS OF THE SECOND WEEK. THIS PICTURE WILL PLAY TO APPROXIMATELY 35% OF THE POPULATION OF LYNCHBURG WHICH IS 65,000. CONGRATULATIONS ON A GREAT BOX OFFICE PICTURE. REGARDS.

HARLEY DAVIDSON PRESIDENT
INDEPENDENT THEATRES, INC. 203 EYE ST. NW

Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'
Magnificent Obsession
COLOR BY TECHNICOLOR

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER
Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter

OBSESSION”
STAYING POWER

Here are some unusual facts about the unusual staying power of this picture in all types of situations!

CITY	THEATRE	2nd WEEK'S percentage of 1st week's gross	3rd WEEK'S percentage of 2nd week's gross	4th WEEK'S percentage of 3rd week's gross
Norfolk, Va.	Loew's State	77.08 %		
Bridgeport, Conn.	Loew's Majestic	82.14		
Atlanta, Ga.	Loew's Grand	76.76	72.82 %	
Milwaukee, Wisc.	Warner	73.58	81.32	
Lancaster, Pa.	Colonial	93.20		
Harrisburg, Pa.	Senate	74.27		
Wheeling, W. Va.	Court	78.18		
Boston, Mass.	R.K.O. Memorial	88.05	83.70	88.47 %
Beverly Hills, Cal.	Warner	73.66	94.67	71.20
Birmingham, Ala.	Melba	72.36		
New Orleans, La.	Joy	79.33		
Atlantic City, N. J.	Hollywood	89.44		
N.Y.C.	Loew's State	82.47		
Kansas City, Mo.	Orpheum	80.53	78.26	73.02
Buffalo, N. Y.	Lafayette	84.39	80.52	78.97
Rochester, N. Y.	Paramount	77.03		
Louisville, Ky.	Kentucky	73.43	76.52	
Chicago, Ill.	United Artists	87.11	76.88	93.95
Lawrence, Mass.	Broadway	78.59		
Charlotte, N. C.	Manor	81.99		

ALLIED UNIT BACKS PLAN FOR FEDERAL REGULATION

MINNEAPOLIS: The resolution of National Allied calling for Federal legislation regulating the distribution of motion pictures was approved here Monday by the board of directors of North Central Allied. The vote of approval followed a report from Benjamin N. Berger, president of the group and a regional Allied vice-president, who was present at the White Sulphur Springs session of Allied a week ago. Mr. Berger later reported to a Twin Cities meeting.

He described proposed legislation as "a public utilities measure which would guarantee that every theatre in the country can play the top pictures on a live-and-let-live basis."

Mr. Berger said that National Allied's committee, which interviewed sales executives of major distributors on sales and percentage policies, was very much encouraged by the treatment received from most of the majors, particularly MGM and 20th Century-Fox. He criticized Columbia and Warner Bros. terming Columbia "arrogant" in its claim that it was not only entitled to the terms of 70 per cent rental with a 50 per cent minimum but also a share in concession profits.

The Allied regional meeting in Des Moines Monday unanimously agreed to back the recently-formed Distributors Corp. of America and to fight efforts to impose city amusement taxes.

Meanwhile from Milwaukee it was disclosed that 68 booths on the convention floor of the Schroeder Hotel will comprise the Silver Anniversary Trade Show to be held in conjunction with National Allied's silver anniversary October 12-14. A feature of the show will be a post season drive-in exhibit, which will include the latest developments in large dimension projection for drive-ins.

20th-Fox Net In 26 Weeks $3,096,545

Twentieth Century-Fox Film Corp. and wholly-owned subsidiaries have reported consolidated net earnings of $3,096,545 for the 26 weeks ended June 26, 1954. This amounted to $1.17 per share on the 2,644,486 shares of common stock outstanding.

Comparable operations for the 26 weeks of 1953 showed net earnings of $158,309 (no tax provision was required) which amounted to 6 cents per share on the 2,769,486 shares of common stock then outstanding. Comparable earnings before taxes this year amounted to $5,696,545 against which the tax provision amounted to $2,600,000. The net earnings for the second quarter ended June 26, 1954, amounted to $1,048,515 as compared with a net loss of $865,656 for the second quarter of 1953. Net earnings for the first quarter of 1954 were $2,048,030.

A quarterly cash dividend of 40 cents per share on the outstanding common stock was declared, payable September 30 to stockholders of record September 10.

Greenthal Agency Handles 2nd COMPO Ad Series

The Monroe Greenthal Company has been chosen as the advertising agency to handle the second series of 26 ads which the Council of Motion Picture Organizations will publish in "Editor & Publisher," it was announced this week by Robert W. Coyne, COMPO special counsel. The first group of 26 ads, the last of which was published last week, was handled by Donohue & Coe under an arrangement that called for the work to be rotated among the advertising agencies serving the industry. The second series of ads will appear every other week, instead of every week, which was the schedule for the first group.

Increase at Box Office Is Noted by Fabian

Box office receipts in Stanley Warner Theatres are increasing as a result of the fine pictures in release, S. H. Fabian, president, stated in a report to company stockholders last week. Mr. Fabian also said the future outlook is promising because of an imposing list of important pictures is being prepared for presentation, both in standard size and large screens. Mr. Fabian also notified the Stanley Warner stockholders that the Cinerama division is flourishing with 13 theatres in the U. S. in operation and more due to open throughout the world. The bulletin accompanied dividend checks representing 25 cents per share, payable August 25 to stockholders of record August 4.

"French Line" Gets More Bookings in Pittsburgh

In a surprise move, RKO's "The French Line" was booked into the Art Cinema in downtown Pittsburgh, and into two neighborhood houses, the Cameraphone in East Liberty and the Beacon in Squirrel Hill following its first run debut in 10 district drive-in theatres. The big business it did in the drive-ins brought about the sudden booking in the three houses after its original booking in the Fulton had been cancelled due to church pressure and the extended run of "Three Coins in the Fountain."

Paramount Anniversary Drive Opens

Paramount's 40th anniversary sales drive opened Sunday, August 29, with the start of "A. W. Schwalberg Anniversary Week" in tribute to the president of Paramount Film Distributing Corp. The drive, also termed "a salute to the future" will continue through December 4.

"Schwalberg Week" will be one of the several salient, specially identified weeks in a drive which is envisaged by the Paramount sales organization as the biggest event of its kind in the company's 40-year history. Another will be "Paramount Week," September 5-11, traditionally a period of accelerated sales activity throughout the Paramount Film Distributing Corp.

"Oscar Morgan Week," in celebration of the 40th anniversary with the company of the sales manager for short subjects, Paramount News and special features, has been set for October 24-30. To help launch the anniversary drive, the company is releasing 14 of its projected 60 short subjects set for the 1954-55 season.

"Paramount has never been better equipped with top-drawer product for conducting a major sales drive," Mr. Schwalberg said this week.

Monroe R. Goodman, assistant to Mr. Schwalberg and drive coordinator, has announced that many valuable prizes will go to branch managers, salesmen, bookers and other drive winners.

A three-day sales conference devoted principally to VistaVision and Irving Berlin's "White Christmas," the first picture to be produced in the new process opened Wednesday at the home office. Two days of the conference were given over to discussion of the film and VistaVision.

Other major productions of the company were also discussed. They included "Rear Window," "Sabrina," "Ulysses," "Mambo," "The Bridges of Toko-Ri," "Conquest of Space," "The Country Girl," "Three Ring Circus," "Air Command."

Barney Balaban, company president, addressed one of the meetings. Mr. Schwalberg delivered the keynote address Wednesday. Other addresses were made by E. K. (Ted) O'Shea, distribution vice-president, and Jerry Pickman, advertising and publicity vice-president. Mr. Morgan also addressed the meeting.

Six Months More for AB-PT Divestiture

WASHINGTON: The Justice Department has agreed to give American Broadcasting-Paramount Theatres another six months in which to complete the divestiture of its theatres required by the Paramount consent decree. The September 3 deadline has been pushd ahead to March 3, 1955, a Justice official stated. AB-PT has disposed of all but 47 of the theatres required to be divested,

ALLIED ARTISTS IN HIGH GEAR; RODGERS ADVISOR

To Release Product Made by Wyler, Huston and Wilder, Meeting Told

Allied Artists Pictures Corp., tooling up for months now for big budget productions, made top news this week in the announcement of its plans for the future. The story, told by Steve Broidy, president of the company, at a luncheon conference in New York after a meeting of Allied Artists' chief executives, covered these two main points:

1. William F. Rodgers, former vice-president and director of Loew's, Inc., will be advisor and consultant on distribution for Allied Artists.

2. Initial productions, all on a top-budget basis, have been decided upon for William Wyler, John Huston and Billy Wilder, producer-directors recently signed to long term deals by Allied Artists.

Mr. Broidy revealed that Mr. Wyler's first production will star Gary Cooper in a picture to be made by the latter's independent production company. Allied Artists will distribute the picture throughout the world.

John Huston has concluded arrangements with Humphrey Bogart to star in "The Man Who Would Be King," based on Rudyard Kipling's story and is now negotiating for another star. Production will start immediately upon completion of Mr. Huston's current "Moby Dick."

Mr. Wilder's first picture for Allied Artists will be "Ariane," based on the love story by Claude Anet. A major feminine star will be signed shortly. Preparations will get under way as soon as Mr. Wilder completes his current assignment, "The Seven-Year Itch."

Mr. Broidy also said that Allied Artists' 1955 production schedule calls for at least 34 films, to be made in the technique best suited to the story.

Cites Importance of Rodgers' Services

In announcing the services of Mr. Rodgers, Mr. Broidy said: "You can appreciate from all that we have announced today that our production plans are far-reaching and their execution carries a responsibility which we recognize and are prepared to meet for the betterment of service to our customers. The association of Mr. Rodgers with Allied Artists is an important step in this direction. Mr. Rodgers' sphere of activity will be all-encompassing but specializing in matters of distribution. He will coordinate with Morey Goldstein, our vice-president and general sales manager, on all matters of sales policy which may develop.

STEVE BROIDY

WILLIAM F. RODGERS

"I know that exhibitors everywhere will warmly and sincerely share our enthusiasm in our good fortune in having acquired the services of this important executive," Mr. Broidy concluded.

Mr. Rodgers, introduced at the press luncheon by Mr. Broidy, said that he would continue his interest in Amalgamated Productions. the company he recently formed with Sam Dembow, Jack Skirball and Cliff Work, but that Allied Artists had exclusive rights to his services as advisor and consultant in the distribution field. It was indicated distribution of Amalgamated pictures by Allied Artists was not included.

Other executives who attended the meeting were G. Ralph Branton, Walter Mirisch, Mr. Goldstein, Edward Morey, Harry Goldstein and John C. Flinn.

Move to List Stock on American Stock Exchange

Meanwhile last week, Mr. Broidy announced following a meeting of the board of directors that the company will pay 13¾ cents per share as a second quarterly dividend on the 5½ per cent cumulative convertible preferred $10 par value stock, payable September 15 to holders of record September 3. The board also authorized officers of the corporation to take the necessary steps toward listing the stock of the firm on the American Stock Exchange.

Mr. Broidy also said the present 10 members of the board were designated as the management's choice for next year's board, subject to a vote of stockholders at the annual meeting November 10.

Negotiations are being completed for the purchase of the Pittsburgh exchange, effective September 30, Mr. Broidy said.

Stanley Warner Meets Date Of Theatre Divesture

WASHINGTON: Stanley Warner Theatres met its August 31 deadline for the divesture of three theatres in a special category, Justice Department officials here have announced. When Fabian Theatres took control of the theatre company formed under the Warner Brothers consent decree, the Government directed the new Stanley Warner circuit to dispose of one theatre in each of the three cities where, because of the merger, Stanley Warner would have owned both first run theatres, Albany, Troy, both in New York, and Johnstown, Pa.

Cinerama Equipment Flies To London for Opening

Seven tons of electronic equipment, virtually a complete Cinerama installation, left New York by plane Tuesday for London and the London Casino theatre where "This Is Cinerama" opens at the end of September, coinciding with the second anniversary of Cinerama's debut in New York. Technicians of Robin International, Inc., the company that owns the international exhibition rights, and Cinerama, Inc., the manufacturers and owners of all Cinerama equipment, have been at work three weeks preparing the theatre.

Set "Ugetsu" Premiere

The American premiere of the Japanese film, "Ugetsu," will be held Tuesday evening, September 7, at the Plaza theatre in New York under the sponsorship of the Japan Society. The Honorable Jun Tsuchiya, consul-general of Japan in New York, will participate in the premiere ceremonies. Edward Harrison is the American distributor of the film.

RANK REPORTS STRONG PROFIT

Company Continues Gains; Profit Permits Dividend First Time Since 1949

by PETER BURNUP

LONDON: Net profit of J. Arthur Rank's Odeon Theatres, Ltd., parent company of his motion picture interests, for the fiscal year ended June 26 last amounted to £1,383,226 after deductions for depreciation, taxation and other adjustments. The result compares with net profit for the preceding fiscal year of £1,463,395. (The pound is valued at $2.80 at the official exchange rate.)

The continued improvement in Odeon's earnings made possible the declaration of a 15 per cent dividend on the company's ordinaries, the first such dividend since the fiscal difficulties experienced by the Rank companies in 1949.

Gross Profit Is Up

Gross profits of Odeon before deductions amounted to £7,704,084 for the past fiscal year compared with £6,837,496 for the preceding year. The company's consolidated balance sheet will show a reduction in bank indebtedness during the year of £637,199 which with reductions achieved in the four previous years makes a total reduction of over £11,000,000 for the five-year period.

In addition, £622,690 in loan capital was repaid by Odeon in 1954. Also, £1,000,000 was transferred from income account to general reserve.

Reflecting the financial community's view of the improved situation, Odeon securities rose from 15 to 24 shillings per share Monday, compared with the year's low of 10 shillings. They were at seven shillings three pence after the 1949 reversal.

G-B Also Shows Gain

The Gaumont British financial results were hardly less spectacular. The group's trading profit with other subsidiaries, including the important Cinematelevision, Ltd., had net profit of £753,742 after deductions for depreciation, taxation and other adjustments, compared with £596,811 for the previous year. Profit before deductions was £3,627,052, against £3,124,347.

G-B is paying a 12½ per cent dividend on its ordinaries and Class A ordinaries against a seven and one-half per cent dividend last year.

Rank's production and studio group, namely, British & Dominions Films, shows a reduction in net profit from £129,056 to £100,539. The ordinary dividend, however, is maintained at five per cent.

▽

The Independent Television Authority, set up four weeks ago to run commercial television services, has now formally invited would-be "programme contractors" to submit outlines of their plans.

Included to serve the first three commercial TV areas—London, Birmingham and Lancashire—are likely to be the Associated Broadcasting Development Company, Associated British Picture Corporation, Sidney Bernstein's Granada Theatres and Odhams Press.

ABPC has not yet disclosed its hand. It is understood that the corporation wants to know the precise conditions attaching to the service before making formal application. Granada, on the other hand, is pushing on vigorously with the project.

Said a spokesman in behalf of Mr. Bernstein: "We are making a determined effort to get into commercial TV which in our view is here to stay. We believe we also have the know-how."

The spokesman declined to reveal an outline of the plans which his company will submit to the TV Authority, but it is known that plans are in being for Granada's associated company — Transatlantic Pictures, with which Alfred Hitchcock is associated —to produce commercial programmes in this country.

The impending impact of commercial TV here has led to a considerable upsurge in the sale of sets. Sales, it is announced, have progressed from 28,000 in 1947 to more than 1,000,000 in 1953, and the rate of progress is still increasing.

Congress Hears Report on U.S. Information Films

WASHINGTON: The U. S. Information Agency's film program in the first six months of this year concentrated on the production of anti-Communist motion pictures, particularly for the Far East and South America, Theodore C. Streibert, director, said here last week in his second annual report to Congress. Through Cecil B. DeMille, its chief consultant in Hollywood, the USIA has obtained the services of the industry's top professional and technical staffs at a minimum cost, Mr. Streibert said. He also noted the increased volume of theatrical distribution abroad through commercial distributors of USIA films. One such film was the one on Vice-President Nixon's tour of the Far and Near East, which Paramount distributed.

Report Crescent Company's Net Value Rises 95%

In the first stockholders' meeting of the Crescent Amusement Company of Nashville, Tenn., since the death of the late president, Tony Sudekum, president Kermit Stengel presented a nine-year review of company progress and announced that since 1946 the company's net worth has increased 95 per cent. The stockholders voted down a proposal to increase capital stock from 10,000 shares to 400,000 and agreed to postpone for 30 days a proposal to "provide that the general nature of the company shall be an amusement company, a real estate company and a holding company" requiring a charter of reincorporation. Directors elected at the meeting were Mrs. Tony Sudekum, Mrs. R. E. Baulch, William F. Holman, Howell Campbell and Mr. Stengel.

SHECKMAN HAS ONE OF LARGEST BRITISH CIRCUITS

LONDON: Britain's most spectacular theatre deal since J. Arthur Rank entered the motion picture business was disclosed here last week with the announcement that Sol Sheckman, chairman and governing director of Essoldo Circuit (Control), Ltd., has bought a 65 per cent interest in S. M. Associated Cinemas, Ltd., with the latter's 65 theatres in London and several North-country industrial areas. As a result, Mr. Sheckman now controls 171 theatres and is the controller of the largest independent circuit in the country.

Purchase price is not revealed, but it is known that the "S. M." circuit—a private company owned virtually in its entirety by Southan Morris—has assets in excess of £2,500,000. Mr. Morris, it is announced, will remain with the company.

Mr. Sheckman is a convinced believer in CinemaScope's merits so far as his larger theatres are concerned. He has also firm faith in the stand his brother independents in CEA's ranks have taken against further concessions to producers from the Eady Fund.

Speculation immediately became rife as to the possible effect the deal may have on the release pattern this side. It is pointed out, on the one hand, that the established circuits—ABC and the Rank Organisation—continue to dominate releases in the London area whence comes the largest individual proportion of a picture's gross; whereas, the greater number of Sheckman theatres, even allowing for the new acquisition, are in the North country.

Nevertheless, the deal will admittedly put Mr. Sheckman into an exceedingly strong booking position. It may well be another step towards the unsnarling of the accepted and cast-iron pattern of release on which Spyros Skouras has set his mind; particularly when regard is had to the growing difficulty of servicing CinemaScope prints on present release practice.

Filmakers' Heads Cite Plan's Value

Collier Young, president of Filmakers, Inc., producer, and Irving Levin, president of Filmakers Releasing Organization, distributors, in New York this week to launch their latest film, "Private Hell 36," talked of the relationship of their company to the exhibitors.

They consider Filmakers unique, offering something new to exhibitors. After acquiring a property, casting and writing it and getting a starting date for production, they advertise soliciting offers from theatres to play it. The picture is sold on a theatre-by-theatre basis to the best bidder in each key city. The terms are usually on percentage basis with a minimum guarantee.

The purpose of the plan is two-fold. It is a means, first of all, to help Filmakers actually produce their pictures. Edwin Van Pelt, vice-president of Chemical Bank and Trust Company, considers it "history-making from the standpoint of the banker." And it also provides the exhibitor with new product. The company has received a response from approximately 1,000 theatres so far with a good cross-section represented, the executives claim.

The distribution setup includes some direct representatives in the field, some franchise holders and some working from the home office in Hollywood. Costs, it is claimed, are kept down because the key spots are already sold.

"Private Hell 36" is having its world premiere at the New York Paramount this week and it is the first independently produced and distributed film to play there. It stars Ida Lupino (one of the officers of the company), Steve Cochran, Howard Duff and Dean Jagger and its national release date is September 15. Two others have already been completed — "Mad at the World," a story of juvenile unrest, featuring Frank Lovejoy, Keefe Brasselle and Cathy O'Donnell and "Crashout" made by Hal Chester with Filmakers having an interest in it. It stars William Bendix, Arthur Kennedy, Gene Evans and Beverly Michaels. The release dates for these two are November 15 and January 1, respectively.

MGM Sales, Promotion Chiefs Talk Product

Increased production will be one of the top subjects on the agenda at the three-day conference of MGM sales and promotion executives with studio officials getting under way at Culver City September 7. Spearheading the home office contingent at the conference will be Charles M. Reagan, general manager of sales; Edward A. Saunders, assistant sales manager; Silas F. Seadler, advertising manager; Dan Terrell, publicity manager; Mike Simons, in charge of customer relations. Ten pictures will be screened for the visitors.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 28 were:

Albany: Dragnet (W. B.), Rear Window (Par.) 2nd week, Seven Brides for Seven Brothers (MGM).

Atlanta: Broken Lance (20th-Fox) 2nd week, Susan Slept Here (RKO) 3rd week, Valley of the Kings (MGM).

Baltimore: About Mrs. Leslie (Par.), Broken Lance (20th-Fox) 3rd week, The Egyptian (20th-Fox), Magnificent Obsession (U-I) 2nd week.

Boston: The Caine Mutiny (Col.) 8th week, Seven Brides for Seven Brothers (MGM), Susan Slept Here (RKO).

Buffalo: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.) 2nd week, Her Twelve Men (MGM), On the Waterfront (Col.) 2nd week, Rear Window (Par.).

Cincinnati: The Caine Mutiny (Col.) 4th week, Seven Brides for Seven Brothers (MGM).

Denver: Francis Joins the WACS (U-I), The High and the Mighty (W.B.) 5th week, Living It Up (Para.) 3rd week, Magnificent Obsession (U-I) 3rd week, Vanishing Prairie (Buena Vista).

Des Moines: Magnificent Obsession (U-I).

Detroit: Broken Lance (20th-Fox), The Caine Mutiny (Col.) 8th week, Gone with the Wind (MGM reissue) 6th week.

Hartford: Adventures of Robinson Crusoe (U.A.), The Caine Mutiny (Col.) 2nd week, Francis Joins the WACS (U-I).

Jacksonville: Apache (U.A), The Caine Mutiny (Col.), Susan Slept Here (RKO).

Kansas City: Broken Lance (20th-Fox) 2nd week holdover, The Caine Mutiny (Col.) 3rd week holdover, Magnificent Obsession (U-I) 5th week holdover, Susan Slept Here (RKO) holdover.

Memphis: Seven Brides for Seven Brothers (MGM), Susan Slept Here (RKO), Tanganyika (U-I).

Miami: Broken Lance (20th-Fox), Susan Slept Here (RKO).

Milwaukee: Broken Lance (20th-Fox) holdover, The Caine Mutiny (Col.) holdover, Seven Brides for Seven Brothers (MGM).

Minneapolis: The Caine Mutiny (Col.) 4th week, Gone With the Wind (MGM reissue) 6th week, Magnificent Obsession (U-I) 3rd week, Seven Brides for Seven Brothers (MGM) 2nd week.

New Orleans: The Caine Mutiny (Col.) 5th week, Duel in the Sun (SRO re-release) 2nd week, Garden of Evil (20th-Fox), Living It Up (Par.), On the Waterfront (Col.).

Oklahoma City: About Mrs. Leslie (Par.) 2nd week, Garden of Evil (20th-Fox) 2nd week, Knock on Wood (Par.) 3rd week. Seven Brides for Seven Brothers (MGM) 2nd week.

Omaha: The Caine Mutiny (Col.), Living It Up (Par.), Susan Slept Here (RKO).

Philadelphia: King Richard and the Crusaders (W.B.), Rear Window (Par.), On the Waterfront (Par.) 3rd week.

Pittsburgh: The Caine Mutiny (Col.) 5th week, Susan Slept Here (RKO).

Portland: Apache (U.A.). Broken Lance (20th-Fox) 2nd week, Gone With the Wind (MGM reissue), Seven Brides for Seven Brothers (MGM) 3rd week.

Providence: The Caine Mutiny (Col.) 6th week, Magnificent Obsession (U-I) 2nd week, Valley of the Kings (MGM).

Vancouver: Garden of Evil (20th-Fox) 3rd week, Gone With the Wind (MGM reissue), The Student Prince (MGM) 2nd week.

Washington: About Mrs. Leslie (Par.) 5th week, The Caine Mutiny (Col.) 7th week, Magnificent Obsession (U-I) 2nd week, Seven Brides for Seven Brothers (MGM), Susan Slept Here (RKO), Valley of the Kings (MGM).

Skouras, CinemaScope Hailed by Schwartz

Sol A. Schwartz, president of RKO Theatres, last Thursday hailed the introduction of CinemaScope in the past year as a key reason for the current business upswing in the industry and paid tribute to Spyros P. Skouras, president of 20th Century-Fox, for his efforts in launching the new entertainment medium.

Mr. Schwartz spoke at a special meeting of RKO theatre managers from the greater New York area. The meeting was held at the 20th-Fox home office Little Theatre and was called especially to discuss with theatre managers suggested ways of improving the presentation of CinemaScope pictures and for a special showing of "The Egyptian." W. C. Michel, 20th-Fox vice-president; Earl I. Sponable, research director of 20th-Fox; Herbert Bragg, his assistant, and Charles Horstman, head of maintenance and installation for the circuit, also addressed the theatre heads.

Republic Dividend Set

A dividend of 25 cents per share on the preferred stock, payable October 1 to stockholders of record September 10 was declared August 26 by Republic Pictures.

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST week seven of the member-studios of the Association of Motion Picture Producers agreed on a standard manner of billing their producers on the screen and in advertising matter, following a series of meetings with representatives of the Screen Producers Guild. But it is not an agreement between the AMPP and SPG, for the latter is not a collective bargaining agency and therefore cannot negotiate legally binding contracts of this or any kind; and the agreement does not embrace all of the member-studios of the AMPP, because at least one such member-studio simply does not grant producer-credits to anybody at any time for any reason.

Only an Understanding Among Seven Studios

It is in fact no more than an understanding among the seven studios, neither enforceable by contract nor dictated by its beneficiaries, but it is more likely than not to become the governing influence over all production, for it will provide both the individual producer and his employer a fixed point from which to proceed in whatever argument over billing may arise.

On the surface, this arrival at an agreement on a manner of billing for producers may look like a minor matter, even like a tardy disposal of a troublesome trifle, but it isn't. In actuality it is tantamount to an invitation to all those still uncredited, or informally credited, crafts, unions, societies and so forth, whose members participate in the production of a picture, to demand similarly standardized billing.

This kind of thing can build a mountain of negotiation, which is a problem for studio heads and not likely to concern exhibitors or public gravely, but that is not the end of it. Persisted in, it can crowd out the last, tiny open area on the face of a main title and make the screen even more unreadable than it is now.

Exhibitor Cannot Excise Name of Director

Time was when an exhibitor could rescue his customers from the tedium of the title card and its endless extensions by whipping out his scissors and excising the extraneous. But that time's gone. It ended a few years ago when James Cagney won a law suit against a San Francisco exhibitor who omitted the Cagney name from places where the contracts—all the contracts—said it had to appear. Not much such scissoring's been done since.

The best of the credit contracts, from the beneficiaries' point of view, is that enjoyed by the directors, which stipulates that the director's name must appear alone on the last section of credit-leader preceding the first scene of the picture. But there are others almost as firmly fixed, notably including the IATSE emblem and the film editors' recently won A. C. E. Taken altogether, they impose on the motion picture a rigidity of presentation borne by no other entertainment medium. None less sturdy than the motion picture could carry it.

◆

LAST week, too, the membership of the Screen Writers Guild, after voting itself out of existence preparatory to becoming the Guild of American Writers, West, approved by a virtually unanimous count the most comprehensive anti-communist resolution ever put before a talent guild. The resolution, which can have only the force of a recommendation until voted upon by the newly formed organization in November, bars from guild membership all Communists, Communist sympathizers, aiders, abbetors, and all persons, commie or not, who decline to cooperate fully with duly constituted Federal bodies of inquiry and investigation. It leaves no loop-holes, commits no ambiguities, gives no quarter.

One reason why the anti-commie resolution can read so forthrightly and inclusivley is the outlawing of the Communist Party by the 83rd Congress, which is expected (the lawyers haven't thrashed it out yet) to override a California statute that says you can't deprive a person of employment on account of his political affiliation.

◆

THE STUDIOS started four new pictures and completed camera work on three others, winding up the week with 35 pictures in progress here and elsewhere.

MGM began shooting "Boulevard in Paris" in CinemaScope and color by Technicolor and in France. Henry Berman is producer and Mitchell Leisen is directing. Anne Baxter, Jean Gabin and Steve Forrest head the cast.

Allied Artists is represented in the new undertakings by "The Big Combo," a Theodora-Security Productions project, which has Cornel Wilde, Jack Palance, Jean Wallace, Brian Donlevy and Helen Walker in principal roles. Sidney Harmon is the producer, Joseph H. Lewis the director.

"Lady Godiva of Coventry" is a Universal-International Technicolor production with Maureen O'Hara, George Nader and Victor McLaglen in top roles. Robert Arthur is producing and Arthur Lubin is directing.

"Dance in the Sun" is an independent venture by Paal-Arion Productions, shooting in Gevacolor and in Germany. Cecile Aubry, Franco Andrei and others are in the cast. Alexander Paal is the producer and the director is Geza von Cziffra.

Out at Culver City MGM's famed and beloved Fred Quimby has shut up his cartoon building and sent all of his skilled artists and craftsmen off on vacation until September 20. This is annual custom, and not difficult for cartoon studios to follow. The rest of the year cartoon people work like beavers with nary a flareup or fol-de-rol such as sometimes complicate and impede other kinds of production. They earn the somewhat extended vacations they enjoy.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
The Big Combo (Theodora-Security Prods.)

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)

MGM
Boulevard in Paris (CinemaScope; Technicolor)

U-I
Lady Godiva of Coventry (Technicolor)

COMPLETED (3)

COLUMBIA
Riot on Pier Six

FILMAKERS
Crashout

PARAMOUNT
Blue Horizons (VistaVision; Technicolor)

SHOOTING (31)

ALLIED ARTISTS
Annapolis Story (Technicolor)
Black Prince (CinemaScope; Technicolor)
Ketchikan
Shotgun (John Champion Prods.; Technicolor)

COLUMBIA
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)

INDEPENDENT
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Outsiders (Hammer)

MGM
Prodigal (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

RKO RADIO
Tarzan's Hidden Jungle (Sol Lesser)

REPUBLIC
Carolina Cannonball

20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panoramic; CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Kentuckian (formerly "The Gabriel Horn") (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

U-I
Foxfire (Technicolor)
The Looters

WARNER BROS.
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; Technicolor)
Land of the Pharoahs (CinemaScope; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

THE MAN WITH A MILLION

IS THE EXHIBITOR PLAYING

GREGORY

PECK

in MARK TWAIN'S

MAN WITH A MILLION

In Color By Technicolor

NEW YORK—Sutton—9 Weeks
BOSTON—Beacon Hill—8 Weeks
WASHINGTON—Trans-Lux—7th Week
PHILLY—Trans-Lux—6 Weeks
CHICAGO—Monroe—6 Weeks
BALTIMORE—Playhouse—6th Week
DENVER—Aladdin—2 Weeks
ATLANTA—Rialto—2 Weeks
MINNEAPOLIS—World—2 Weeks

WATCH
the new engagements opening up do the same smash holdover business!

GREGORY PECK in "MAN WITH A MILLION"

Color by TECHNICOLOR with RONALD SQUIRE · A. E. MATTHEWS WILFRID HYDE WHITE and JANE GRIFFITHS · Screenplay by JILL CRAIGIE · Directed by RONALD NEAME · Produced by JOHN BRYAN · Based on Mark Twain's Story "THE MILLION POUND BANK NOTE" · A J. Arthur Rank Organization Presentation

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

People in The News

Murray Silverstone, president of 20th Century-Fox's International Corp, returned to New York Tuesday from Europe.

Clyde N. Moulin, general manager of Eastman Kodak Stores, associated with the corporation for nearly 50 years, will retire January 1. He will be succeeded by **Walter C. Mosher**, now manager of Eastman Kodak Stores, Boston.

Jack Bernstein has been named sales manager for Allied Artists Productions, Ltd. of Canada. He has just resigned as Cleveland branch manager of RKO to accept the post.

Hudson Edwards, city manager of the Dixie Drive-in Theatres in Savannah, Ga., has resigned to become general manager of the Turner Advertising Co. there.

C. Robert Fine, president of Perspecta Sound, Inc., has left New York for a tour of Europe.

Herman King, producer, has returned to the U. S. from Europe.

Theodore R. Kupferman, general attorney for Cinerama Productions Corp. has been nominated president of the Federal Bar Association of New York, New Jersey and Connecticut.

Writers Vote For New Unit; Attack Reds

HOLLYWOOD: The Screen Writers Guild membership last Thursday approved a constitution for the newly-formed Writers Guild of America West, Inc., by a vote of 325 to 12. In a separate session the Radio Writers Guild members voted 73 to 23 to approve. Following separate meetings the respective memberships joined in the appointment of officers and directors to serve during the interim period between now and November, when formal elections will be held. The unit will affiliate with the Writers Guild of America, which also held a formulating meeting last Thursday in New York.

The SWG meeting voted almost unanimously that the constitutional amendment barring Communists from membership be submitted to the entire membership of the Writers Guild of America at its first official meeting. The resolution, which necessarily remains in recommendation status until presented to all members, reads in part:

"No person shall be a member of the Writers Guild of America West, Inc., who is found by any legally constituted agency of the U.S. Government to be maintaining membership in, knowingly promoting the special interest of, or rendering aid and assistance by lending his name or talent to the Communist party or any organization known to him to be portion, branch or subdivision thereof, or any organization established by due Federal process legal or judicial, to be subversive.

"Furthermore, no person shall be a member of WGA West who refuses to cooperate with any legally constituted agency of the U.S. Government whose function is to investigate or legislate concerning subversive activities."

Set Alternative Scale For Heavyweight Bout

An adjusted scale, considered more attractive by some television-equipped theatres, has been offered by Theatre Network Television for the September 15 heavyweight championship bout between Rocky Marciano and Ezzard Charles. The adjusted scale begins to deviate from the 50-50 division of the box office take above the $3 per ticket net figure charged for a ticket. The previous scale was a straight 50-50 percentage deal. The new scale is as follows: tickets of $3 and under call for a 50 per cent division with TNT; tickets from $3 to $3.30 provide a revenue of $1.50 to TNT; from $3.31 to $3.50, $1.60 goes to TNT; from $3.50 to 4.00, $1.75 goes to TNT. All the figures quoted are exclusive of the tax, it was stated. TNT early this week disclosed that 62 theatres have been signed for the bout. Walter Reade Theatres announced this week that two of their houses, the St. James in Asbury Park, and the Lawrence Drive-in in Trenton, will show the fight.

Famous Players Officials Hold Regional Meetings

TORONTO: A team of executives of Famous Players Canadian Corporation leaves here next week to hold a series of round table discussions with partners, associates and district managers in eight cities across Canada. The series will replace the eastern and western conventions of previous years, with talks covering all important topics including product, operations, confections, advertising and new screen techniques. Executives making the tour are J. J. Fitzgibbons, R. W. Bolstad, Ben Geldsaler, Robert Eves, George Cuthbert, Jack Fitzgibbons, Jr., and James Nairn. The first meeting will be in Winnipeg, September 13-14; Regina, September 15; Calgary, September 16; Edmonton, September 17; Vancouver, September 18-19. Further meetings will follow in St. John, Toronto and Montreal.

B'nai B'rith In Tribute To Balaban

Outstanding industry representatives are joining with the Metropolitan Council of B'nai B'rith in sponsoring a $1,000,000 tribute to Barney Balaban, president of Paramount Pictures, for his "35 years of dedicated service to B'nai B'rith and to his fellow man." Participation in the tribute—a testimonial dinner to be held September 26 at the Waldorf-Astoria Hotel in New York—will be by the purchase of $1,000 in State of Israel Development Bonds.

Bonds can be obtained from Samuel Markle, chairman of the Barney Balaban Tribute, Metroplitan Council B'nai B'rith, 20 West 40th Street, New York. The development bonds offer four per cent interest a year and registered holders can borrow up to 75 per cent of the amount of the bonds in the manner provided in the prospectus. The bonds pay one and one-half times the issue amount in 10 years. A $1,000 bond will pay $1,500 at maturity.

Jack Cohn, executive vice-president of Columbia and S. H. Fabian, president of the Stanley Warner Corp., members of the dinner committee, will be hosts at a special luncheon September 9 at the Hotel Astor to plan for all-out participation in the tribute. Announcement of this was made at a luncheon Tuesday by Mr. Markle and A. W. Schwalberg, president of Paramount Film Distributing Corp., and co-chairman.

Leading figures in this industry and allied trades supporting the tribute as members of the dinner cabinet, include:

Robert Benjamin, Harry Brandt, Mr. Cohn, George F. Dembow, Mr. Fabian, Emil Friedlander, Emanuel Frisch, William J. German, Leonard H. Goldenson, James R. Grainger, Harry Hershfield, Abe Lastfogel, Al Lichtman, Arthur L. Mayer, Joseph J. Newman, Louis Nizer, Charles L. O'Reilly, Walter Reade, Jr., Samuel Rinzler, Herman Robbins, Billy Rose, Samuel Rosen, Manie Sacks, Adolph Schimel, Fred J. Schwartz, George Skouras, Spyros P. Skouras, Solomon M. Strausberg, Michael Todd, Major Albert Warner and Herbert J. Yates.

"This tribute," said Mr. Markle, "will salute one of the outstanding figures of the motion picture industry, a man who has served with a driving force in advancing democracy for the benefit of all mankind. He combines the finest traditions of American life and the loftiest of humanitarian principles. . . ."

Ginsberg Sets "Giant"

Henry Ginsberg left New York last week for the west coast after concluding a series of conferences with home office executives for George Stevens' production of Edna Ferber's novel "Giant," The film will be directed by Stevens and produced in association with Henry Ginsberg for Warner Bros.

The National Spotlight

ALBANY

"Living It Up," strongest Martin & Lewis attraction since "Sailor Beware," topped the boards at Sardos Smalldone's Malta drive-in, Malta, and Jules Perlmutter's Ft. George drive-in, Lake George. . . ."Gone With the Wind," already a smash revival indoors, filled the screens at several Hudson River valley drive-ins, including Walter Reade, Jr.'s 9-W, Kingston. . . . Visitors included: William Zoellner, MGM short subjects sales manager; Oscar A. Morgan, Paramount short subjects sales chief; Peter Vournakis, Liberty and Strand, Watertown; Frank Wieting, Park, Cobleskill; F. Chase Hathaway, Hathaway's drive-in, No. Hoosick, and Ft. Warren drive-in, Castleton, Vt.; Tony Scalise, Alexandria Bay and Massena exhibitor; Bob Flockhart, Starr, Corinth; John Free, Pontiac theatre and Riverside drive-in, Ogdensburg. . . . Two more women of the motion picture industry in this area are Mrs. Hazel Smalley, Smalley Theatres, Cooperstown, Geraldine Van Ornum, Park, Willsboro, and Mrs. Lillian Deitcher, American, single track optical sound systems, at Smalley's Johnstown, Norwich and Schenectady.

ATLANTA

The Gaston theatre, Roanoke Rapids, N. C., has reopened after having been closed for two weeks to repair damage caused by a recent wind storm. . . . motion picture business is getting better in Alabama, according to the Alabama University of research which shows that May receipts were up an encouraging 19.4 per cent over April. . . . Kenny Sears has been transferred from the Lake theatre, Travares, Fla., as manager of the Movie Garden drive-in, Eustis, Fla. Joseph Gibson replaces him, coming to Travares from Marietta, Ga. . . . Olin Evans has purchased the Moonlite drive-in, Evergreen, Ala., from Bert Gorum. Jack Rudd is manager. . . . Eric Davis has been manager of the Martin Shadyside drive-in Albertsville, Ala. . . . The stork passed over the home of Mr. and Mrs. Bill Simpson, Charlotte, N. C., and left a baby girl, making the third girl in the family. . . . Hugh Prince, formerly manager of the Lyric theatre, Stuart, Fla., and father of Ginger Prince, the little movie star, was visiting in Stuart.

BALTIMORE

Morris Mechanic after 25 years as owner and operator of the New theatre is retiring and has leased the New to Jack Fruchtman. . . . Harry Welch, Mayfair publicist, has resigned and is moving to a permanent residence in California. . . . Leon Back, president of the Allied Motion Picture Theatre Owners of Maryland, has returned after attending the Allied meeting in White Sulphur Springs with Han Durkee and C. Elmer Nolte, Jr., of the Durkee circuit. . . . Leo McGreevey, Apollo manager, has returned from an Ocean City vacation. . . . Jack Sidney, Loew manager has returned from a Florida vacation. . . . Mrs. Eleanor Watson, secretary to J. Lawrence Schanberger Keith's Theatre, is on vacation. . . . M. R. Rappaport, Town Theatre, is in New York on business. . . . Lou Gartner's new Shore drive-in had a very successful opening. . . . Fred Perry, Cameo theatre, was a member of the committee formed to entertain visiting Norwegian seaman. . . . Larry Hyatt is the new manager of the Little theatre, replacing Caryl Hamburger who has been transferred to the new Film Centre. Willard Shaffar is the new assistant at the Film Centre.

BOSTON

The office personnel at the Universal exchange are preparing for the first "Joe Gins Drive" named in honor of the newly appointed district manager. Starting August 29 the drive will run through October 2. The office staff is wearing badges reading "Joe Gins Gridiron Drive—Get Gins Over The Goal with Dates.". . . Fred Fedeli, Worcester exhibitor, has returned from a seven-week visit to his native Italy and other cities of Europe with Mrs. Fedeli where they spent some time in Piacenza, his native birthplace, renewing old acquaintances. . . . Maura Jane Roche, switchboard operator at the United Artists exchange, was married to Alfred Jago in Wollaston. . . . Funeral services were held for Mrs. Janice Pouzzner Maynard in Wakefield, Mass. She was the daughter of the Morris Pouzzners, Connecticut exhibitor. . . . Herman Rifkin, Allied Artists franchise-holder for New England, flew to the west coast for a special board of directors meeting of the company and returned in a week's time.

BUFFALO

Sidney S. Kulick of Bell Film Exchange, New York, was in town last week for three days visiting local first run accounts. With him was Charlie Welch of Welgot Trailers, New York, who has been an industryite for some 24 years but never before had visited Buffalo. . . . WGR-TV, Buffalo's new Channel 2 television station co-operated 100 percent in promoting the showing of "Dragnet" at the Center, giving the picture eight spot announcements in advance of opening. The Center, in turn, will use a trailer after the feature, calling attention to the TV show on WGR-TV. . . . Taylor Caldwell (Mrs. Marcus Reback) novelist, who has had several of her books made into screenplays, is under physician's care after collapsing near the entrance of Grover Cleveland Park the other evening. She suffered a fainting spell while taking a walk. The Rebacks reside in Eggertsville. . . . Harold Lee arranged to display his coming attractions at the Babcock, Bath, N. Y., in the Fair House, which he promoted at no cost to this Schine theatre. . . . Friends of Wally Gluck, who books shows in this neck of the woods and who has been in poor health lately, are staging a "Gala Variety Revue" for his benefit Sept. 14 in the Old Vienna theatre.

CINCINNATI

Additional sources of competition, particularly for the neighborhood houses, is being experienced here from the annual food show at the Cincinnati Zoological Gardens and a Show Boat anchored at a downtown public wharf of the Ohio river, where old-time melodramas and vaudeville are presented by the Hiram College Players. This college, incidentally, is installing CinemaScope, believed to be one of the first schools in the state to use this type equipment. . . . "This Is Cinerama" continues to draw heavily, having grossed an estimated $28,000 on its tenth week at the converted Capitol theatre, a local record at advances prices. . . . The Twin drive-in, the only outdoor theatre within the city limits, is playing a holdover week of "Johnny Guitar" as the top half of a double bill. Holdovers are something of a rarity at this theatre. . . . Bruce Whitton, who has managed the Princess theatre, in Flemingsburg, Ly., for more than 10 years, has resigned and has been replaced by Leonard Grubbs, of Pikeville, Ky. . . . Richard Oexmann, of Owensboro, Ky., has sold his half interest in the Dixie drive-in, at Madisonville, Ky., to Mr. and Mrs. Dale Cantrell.

CLEVELAND

The 2,800-seat RKO 105th St. theatre, first subsequent run house at 10520 Euclid Ave., this week passed from circuit to independent operation when it was sold to the 105th Corporation of which Bernard Rubin of Imperial Pictures is president. . . . Jack Bernstein, with RKO since 1937 and manager of the Cleveland RKO branch since 1949, has resigned, effective Sept. 10 to become general sales manager of Allied Artists Pictures of Canada, Ltd. His successor in Cleveland has not been announced. . . . M. B. Horwitz's State theatre, Cuyahoga Falls, ordered Perspecta equipment following the Perspecta demonstration this week in the Stillman theatre. Equipment has been installed also in Loew's State, Ohio and Stillman. . . . RKO Palace and Hippodrome will show the Marciano-Ezzard Charles fight pictures on a closed circuit on Sept. 15, with seats in both houses pegged at $3.50, and no seats reserved. . . . Helen Wesner, RKO biller, welcomed her second granddaughter. . . . Duke Hickey, U-I publicity director is temporarily located in Detroit mapping campaigns on "Naked Alibi" and "Black Shield of Falworth" in that territory. . . . September is "Peter Rosian Month" in the local Universal-International branch in honor of its district manager. Extra sales pressure is the order of the day.

DENVER

John Lindhart, 44, formerly a theatre manager, died last week. . . . The Paramount will use the Metropolitan Opera telecast Nov. 8, with the Denver Symphony Orchestra cooperating. . . . Joe LeVee, Warner

(Continued on following page)

(*Continued from preceding page*)

Bros. salesman, was operated on at Rose Memorial hospital. Instead of flowers, he asked that money be sent to March of Dimes. Prospecta stereophonic sound was demonstrated to 250 at Orpheum. . . . Mary Williams, recently manager secretary at RKO, is now secretary to C. U. Yaeger, Atlas Theatres president. . . . After being hired as salesman, Jack Cohan, Minneapolis, decided to forego job with 20th-Fox here. . . . V. J. Dugan, 20th-Fox branch manager, operated on at Methodist hospital, Rochester, N. Y., and will stay there until Sept. 7. . . . Rev Kniffin, assistant western sales manager, 20th-Fox, in for a week. . . . Jack Schlaifer, United Artists executive, in for sales meeting. . . . New Metro employes include Mary Ann Hogle, manager's secretary, and Joan Isbell, occupying the post of booking secretary.

DES MOINES

Two Iowa theatres have been reopened. They are the Breda at Breda and the Jessup at Jessup. L. J. Numeyer is reopening the Breda and the Lions club sponsors the Jessup. . . . Sam Schlaes of Moline paid a visit to the row during the week. . . . Herman Coffman has resigned his post as Universal salesman. . . . Among late August vacationers were Joe Ancher, Warner booker, and Loretta Tilton, also of Warners. . . . Maude Mackey, Columbia inspectress, was on the sick list during the week. . . . Lou Levy, Universal manager, and Mrs. Levy attended the opening of the new branch in Kansas City. . . . Mable Magnusson, Levy's secretary, is spending a vacation in Florida. . . . Evelyn Bunn, a lion cub and a leopard cub attracted lots of attention as they strolled down Des Moines streets. There were here to promote the picture, "The Egyptian," starting at the Des Moines on Sept. 9.

DETROIT

With the expiration of the RKO lease the RKO-Uptown became the Six Mile Uptown theatre August 31. Louis Lutz, 1942-47 manager is returning from Milwaukee and will manage for Joseph Cavanaugh. . . . Lee Fraser, Bloomfield manager in Birmingham, released 500 ballons with gift offers including a trip down river to Bob-Lo Island. When Fraser saw young Frank Cuniff trying to retrieve that one from a tree he promptly came through with an extra pair of trips for Frank. . . . At the Music Hall plans are already being made to celebrate the 1,000,000th person passing the box office sometime in September. Post cards are provided for patrons to send to friends by the management, many of Cinerama's guests being out of towners. To date 156,504 have been stamped in the theatre's postage meter. . . . Ed Lane, Paramount salesman, is resigning to settle in Sparta, his home town. . . . Clarence Morony is now in the Palms booth having come over from the Roosevelt. . . . Dick Warsaw is back at Film Truck Service after an operation. . . . Ruth Blumenthal, of the Film Exchange projection room, will soon be Mrs. Max Lask.

HARTFORD

Connecticut's largest combination film-vaudeville theatre, the 4,200-seat State, Hartford, closed since last Spring, will resume weekend operations Sept. 10, with Esther Williams, MGM star, headlining a stage revue. . . . Sal Adorno, Jr., building a drive-in theatre at Middletown, has disclosed plans for a penthouse-type projection booth, atop the theatre's concession building. The concession building, measuring 80 x 65 feet, will contain refreshment stands, community rooms and manager's office. . . . Lockwood & Gordon has increased adult admission price from 70 cents to 80 cents at its first-run Norwalk drive-in, Norwalk. Drive-in prices in this territory have been ranging from 60 to 70 cents. . . . Bernard Menschell, Manchester Drive-In Theatre Corp., Bolton Notch, and family have returned from Cape Cod, Mass. . . . John Calvocoressci, Community Amusement Corp., and family have returned from a trip to Bermuda.

JACKSONVILLE

B. B. Garner of Lakeland, head of Talgar Theatres, Florida's second largest circuit, conferred here with Glenn Gryder at the company booking office. . . . Horace Denning, Dixie Drive-In's executive, was on a business trip to Savannah when news was received here that he has been named as one of three regional co-chairmen for the TOA annual convention in Chicago, Oct. 31-Nov. 4. . . . Denning, who is president of the Motion Picture Exhibitors of Florida, will represent TOA groups of the eastern United States. . . . James Frew, U-I district manager, returned to his Atlanta office. . . . Chrysler dealers and salesmen from Georgia and Florida viewed a company telecast on the Florida theatre's giant TV screen. . . . Harry Botwick, James L. Cartwright, Robert Heekin, and Frank Bell, regional supervisors of Florida State Theatres, met here with home office officials to plan fall operating schedules. . . . Mrs. Fred Mathis, wife of the Paramount salesman, is recovering from an illness. . . . Vacationing from the Columbia office were Ernest Pellegrin, office manager, and booker Charlotte Vaden.

KANSAS CITY

The demonstration of Perspecta stereophonic sound at Loew's Midland theatre, Kansas City, August 25, drew approximately 250 exhibitors, circuit executives, district managers and engineers, supply firm representatives, and press men. H. Goldstein, of Perspecta was present, talking with visitors. . . . William Levine, assistant to John Allen, division manager, MGM, visited the Kansas City branch office recently. . . . conference with attorneys concerning the wording of the decree on the constitutionality of the Kansas state censorship law was held by the judge in the case last week. The decree, which is expected to declare that the board of review had no authority to control showing of "The Moon is Blue" in Kansas, is likely to be appealed by the board of review to the state supreme court. . . . The final bill at the outdoor theatre, the Starlight, in Swope Park, is "Oklahoma!". . . The branch office of Columbia at Kansas City will move across the street September 18 from 219 West 18th street, to 214 West 18th street, occupying the entire building re- street, occupying the entire building that was recently vacated by Universal Pictures Company.

LOS ANGELES

Renamed the Lincoln and completely remodelled, the former Cine-Car drive-in in Anaheim was re-opened by John C. Feys. . . . Fanchon and Marco have taken over the deluxe showcase, the Imperial in Inglewood, which was shuttered by John Wolfberg. . . . Ralph Carmichael has resigned as branch manager of Favorite Films and has opened his own theatre service with offices in the Film Exchange building. . . . Andy Devine's daughter (he's the manager of the Paradise theatre), became the mother of a baby girl named Deborah June. . . . Everett Cummings has re-opened his Norwalk theatre after completely remodelling the house and installing the newest CinemaScope equipment. Cummings also has theatres in Downey and Crestline. . . . Back from San Francisco's western division sales manager Alex Cooperman of IFE. . . . Off on a two weeks vacation went Frank Reimer, Warner Bros. sales manager. . . . Saul Mohler, Vinnicof Theatres, has taken over the buying and booking of the Clinton until owner Ben Lichtenfeld returns from vacation.

MEMPHIS

Cecil Vogel, manager of Loew's Palace, has just returned from his vacation. His wife, who has been quite ill, is recovering nicely, he says. . . . Al Kane, division manager for Paramount, is in Memphis from Dallas for a series of sales meetings with salesmen and bookers. . . . Neil Blount, branch manager for Monarch, has left on a business trip through Mississippi and Louisiana. . . . Two promotions are reported on film row this week. . . . John Mosely, assistant shipper at Warner's, has been made booker, and Gwenn Clark, who has been a booking stenographer at Universal, has been promoted to office manager's secretary. She is succeeded as booking stenographer by Julia Ann Watson who is new to the office. . . . In town from Alabama this week was Whyte Bedford of the Marion at Hamilton. Among other exhibitors visiting Film Row were: J. C. Collier of the Globe at Shaw, Miss.; John Lowrey and son Jack, of the Lowrey at Russellville, Ark., and J. F. Singleton and son, Jim, of the New theatre, Marked Tree, Arkansas.

MIAMI

Harry Botwick, supervisor for the southeast district of Florida State Theatres flew to Jacksonville recently for a short business conference at the home office. . . . With A. W. Corbett and Ed Claughton Jr. devoting more time to the management of the Claughton owned Urmey Hotel, Curtis Miller has come down from the Tampa office to be general manager of the Claughton theatre chain. . . . Al Panetz, manager of the Coral reports his assistant, Dick Rudio, is forsaking the limited confines of the theatres to see the world, via the USN. . . . Bea Brower, came out of retirement to dispense tickets at the Mayfair Art theatre during the vacation of manager Walter Klements. Capably filling the managerial shoes for the nonce is Wometco's relief manager, Harry Gabriel. . . . Harry Margoleskey, manager of the Gables, announces a new assistant, Joe Colson. . . . Edward Heller has resigned as the manager of the Dade theatre. Elmer Shard replaces him.

(*Continued on opposite page*)

MILWAUKEE

The Oakland theatre here has been leased by a professional repertory theatre for the Milwaukee area recently organized and sponsored by Drama, Inc. The theatre will be remodeled into arena style with 300 seats ranged all around the stage. A name for the stage house will be chosen soon. . . . Milton Harmon is now managing the Wisconsin theatre. He most recently managed the Uptown theatre. . . . When Wisconsin Allied held its regional meeting at Wausau Aug. 31, the threat of a state enabling act which would permit municipalities to enact admission tax laws was discussed. It is understood that the state legislature will give serious consideration to an enabling act at its next session. . . . The Westfield theatre, operated by Bill Price at Westfield, has been painted. . . . Larry Seidelman, branch manager for Republic pictures in Omaha, was in town this week.

MINNEAPOLIS

The new 1,200-seat Empire theatre at Minot, N. D., erected by Minnesota Amusement Co., opened Thursday. Marion Walker is managing the house. . . . Work has begun on Universal's new $75,000 exchange building on Film Row and is expected to be ready about Feb. 1. The building will be two stories high with about 15,000 square feet of floor space. . . . Bert Zats, booker at Independent-Lippert, celebrated his birthday with a luncheon for Film Row associates at Michael's Cafe. . . . Minnie Super, biller at RKO, vacationed in Spokane, Wash. . . . The stock company from the Old Log theatre at suburban Lake Minnetonka will move to the Lyceum on Sept. 15. Opening attraction at the semi-legit house, operated by Ben Berger, will be "Time of the Cuckoo." . . . Gert Weber, branch manager's secretary at 20th-Fox, and Wally Weber, shipper at UA, vacationed in Port Arthur and Fort William, Canada. . . . Ruth Dietz, booker at Columbia, has left the exchange. . . . Al Stern, office manager at RKO, vacationed in northern Minnesota. . . . Genevieve Dunavan, cashier at Columbia, is back from Denver.

NEW ORLEANS

C. S. A. Fuhrmann advised that the Madison, Madisonville, La., will only operate on Saturdays, Sundays and Mondays and occasionally on Tuesdays, when a picture is booked for a three-day run with opening date on Sundays. . . . Mr. and Mrs. E. R. Dorhauer, Arrow, are on a leisurely motor trip to South Bend, Ind., with stopovers in Chicago and St. Louis. . . . Harry M. Thomas requested Transway to resume transportation service to Dome, Hattiesburg, Miss., starting with his reopening date September 14. The theatre has been closed during college students vacation. . . . Bernard and Lawrence Woolner, Woolner Bros. Theatres, completed plans for another drive-in Greater New Orleans. They recently purchased a 20 acre tract in Metarie, a densely populated section of the city, for the construction of a twin screen drive-in, to get under way in early 1955. It will accommodate 1,200 cars, 600 for each screen. . . . Alton Dureau, Masterpiece sales representative, flew to Nashville, Tenn., to call on Bijou Amusement Co. He returned via Atlanta where he conferred with Johnny Harrell, Martin Theatres booker. . . . Warner's division manager, John Kirby, and district manager, W. O. Williamson, Jr. were at the local exchange.

OKLAHOMA CITY

Theatre Owners of Oklahoma will hold their annual convention Dec. 5-6-7 at the Biltmore hotel in Oklahoma City. . . . North American Accident Insurance Company has its men in the field this week visiting TOO members with a group health and accident plan for workers which is being presented for consideration. If support is given by theatre owners, it may be put in operation. . . . The Mayflower theatre was held up August 25 by a well-dressed bandit who escaped with about $12. . . . The Criterion and Harber theatres have a "shoppers special" Monday nights in cooperation with Brown's Department Store which remains open on Monday. Customers are given a ticket with their purchases on Mondays, which entitles them to a special matinee price of 50 cents at either of the theatres. . . . The Starlite drive-in, Shawnee, Okla., celebrated its 6th anniversary August 26.

OMAHA

The Sky-View drive-in theatre, with room for 1,122 cars on a 30-acre site in northwest Omaha, was opened last week (August 27) by owners Ralph Blank and William Miskell. The theatre claims the "largest steel curved frame screen in the world" and will be equipped with electric heaters this winter. . . . The Ballantyne Company has bought adjoining property to triple the size of its present theatre supply plant at 1716-20 Jackson Street. Extensive remodeling is planned and production facilities now at a 4402 North Twenty-second street location will be moved to the main downtown building. . . . Jack Renfro announced that Bud Marshall will join the Theatre Booking Service staff to replace Erma DeLand. . . . Fred Arnold, one time operator of the Colonial theatre at Hamburg, Ia., was brought to an Omaha hospital for an operation. . . . Lew Cole, moved from the booking department to salesman at Universal, is making the South Platte territory. . . . Tri-states has installed CinemaScope at its downtown Omaha theatre.

PHILADELPHIA

The Merben-Mayfair Associates reopened the Liberty-Tacony, a former Stanley Warner neighborhood house. CinemaScope has been installed and other improvements made. . . . Stanley Warner theatres throughout the area have set up booths in all key chain houses for the sale of tickets for "This Is Cinerama," which is rounding out a year's run at the circuit's Boyd. . . . Ralph Colavita, who had been with Warner Brothers Theatres for a number of years, is serving as general manager of the Dante since the owner, Joseph Lombardi, took the house back from A. M. Ellis Theatres. . . . Lewis S. Black, city manager in Wilmingotn, Del., for Stanley Warner Theatres, served as member of the publicity and advertising committee for the Chamber of Commerce's 74th annual Dollar Day retail merchants promotion. . . . Johnny Schaeffer moved the offices of his recently-acquired Realart film exchange to 1333 Vine Street. . . . A baby daughter, Kathleen, was born to Mrs. William Comerford in Scranton, Pa., wife of the Comerford Theatres executive. . . . Penn, West Reading, Pa., is scheduled to reopen this month. . . . A large screen, described as the "largest in the world," is now under construction at the Comerford drive-in near Dupont, Pa. The screen, which is being constructed at a cost of $50,000, will be used for CinemaScope films, and will have a width of more than 120 feet, according to Bill Keating, manager.

PITTSBURGH

District drive-ins and neighborhood theatres are still thriving on first-run multiple bills which can't get a showing downtown because of the congested holdover situation in the deluxers. Latest in the long run of pictures to rate such first runs are "Tanganyika," originally booked for the downtown Harris; "Black Horse Canyon" and Ingrid Bergman's "The Greatest Love." . . . Frank Arena, manager of the Granada theatre in Cleveland, took over the managerial reins of the Penn from Bill Elder, who was transferred after eight years here to the Warfield in San Francisco. . . . Bill Warrington, who retired as manager of the State College, a Stanley Warner house, in State College, Pa., renewed old acquaintances here this week when he attended the state Elk convention in Hotel William Penn. . . . "Robinson Crusoe" is pencilled into the Squirrel Hill following "Hobson's Choice."

PORTLAND

Ronnie Webster, J. J. Parker office manager, is back at his desk after a vacation. . . . Harold Lorrimer, Liberty theatre Manager, is off to Denver for two weeks. . . . Louise Todd, Evergreen Oregon district manager's secretary, has left for a vacation in Cottage Grove. . . . Jesse Jones has installed CinemaScope equipment at his Family drive-in. . . . Three more outdoor spots set to do same in next few weeks. . . . J. J. Parker's United Artists theatre closed down for an indefinite period. . . . The Broadway is the only remaining Parker first run spot in town. . . . Paramount theatre manager Dick Newton is off to Seattle for a few days. . . . "Gone With The Wind" is doing a fabulous business at the Paramount.

PROVIDENCE

Faye Emerson was accorded a royal reception upon her recent visit to this city in conjunction with her appearance on the summer "straw hat" stock circuit. . . . Walt Disney's "The Vanishing Prairie" received considerable advance publicity, locally, when The Providence "Sunday Journal" devoted the entire front page of the feature amusement section to scenes from the film, with a running commentary. . . . "The Caine Mutiny" possibly set a local record as Al Siner held it at the Strand for a sixth week. . . . Willard Mathews, Majestic manager, is pulling out all the stops in his tremendous

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exploitation campaign heralding "The Egyptian." . . . "Magnificent Obsession" held for a second week at the RKO Albee. . . . Joseph Jarvis, manager of the Gilbert Stuart, in nearby Riverside, has completed redecoration of his house, and is receiving many compliments on its smart appearance. . . . Local owners and opertaors are looking forward to good fall and winter season, basing their anticipations on the fact that several new industries have signified intentions to take over unoccupied mills and factories that have long been idle.

ST. LOUIS

The Palace theatre, Jackson, Mo., which recently installed a modern refrigerated cooling system, now is modernizing its house by installing wide screen and equipment for showing of CinemaScope pictures. . . . Volunteer members of the Adair county chapter of the American Red Cross have been conducting "tag days" at the Kirksville drive-in theatre and the Kenedy theatres in Kirksville, Mo., to raise funds. . . . Dick Bowzer, boys' director of Wesley Community House in St. Joseph, Mo., has announced that tentative plans have been made for a motion picture program for South Side Children to start this fall at Wesley House. . . . The Fort Wood theatre, Waynesville, Mo., which is largely patronized by service men from Fort Leonard Wood, has just installed a wide screen, the first in the area, for the showing of CinemaScope. . . . A party was held at the Varsity theatre, Columbia, Mo., the other day when children who were given polio inoculations were given buttons and cards by chiefs of the police and fire departments and then were treated to free movies, cokes and cookies.

TORONTO

St. John leads in the fourth week of Canadian RKO's drive. The drive has two more weeks to go, according to Jack Labow, general manager. Kenneth Snelgrove heads the St. John branch. . . . The St. Lawrence Pictures Corp. Ltd. has been organized in Kingston, Ont. Head is Mel Turner. The company is now producing its first picture, a full-length feature in color. . . . Travelling partners to Los Angeles were Leslie Allen of Cardinal Films Ltd. and Sam Fingold of National Theatres Ltd.. They flew with their wives to the west-coast film capital. . . . Tom Daley, manager University, Toronto, held a preview of "About Mrs. Leslie" before the actual opening of the picture. He advertised the preview which was shown along with his regular program, "Knock On Wood." . . . Five units of B & F had a group booking of "French Line."

VANCOUVER

A return visit of "Gone With The Wind" at the 3000-seat Orpheum played to SRO business and holds. . . . Two new drive-ins are being built in Saskatchewan. One is near Bigger, for 250 cars, owned by James Adrain. The other is near Lloydminster and will accommodate 400 cars. . . . It's reported that JARO would take over Lippert pictures for release in Canada. They were formerly released by Cardinal Pictures. Allied Artists product, released for a number of years by JARO, moves over to International Film Distributors in September. . . . Wide screens have been installed at the Capitol Penticton and Capitol Kamloops, FPCC houses. . . . CinemaScope was installed at the 449-seat Salmar at Salmon Arm, B. C. . . . A chuck-wagon full of cowboys visited an Alberta drive-in. The horses were unharnessed and a speaker attached to the wagon. . . . Hank Heck, office manager of 20th-Fox, is the father of a baby girl. It is the third child for the Hecks. . . . Art Lorimor, Kitsilano manager, back from a Reno and Mexico vacation.

WASHINGTON

Jack Fruchtman has taken over the operation of the New theatre, Baltimore, as of September 1, from Morris Mechanic who owned and operated the theatre for the past 25 years. Fruchtman, who is chief barker of the Variety Club of Washington, owns and operates six other theatres. . . . Recent visitors to Washington included Spyros Skouras, 20th Century-Fox president, and Harry Kalmine, Stanley Warner executive. . . . The Lee Highway-Arlington Blvd. drive-in opened on August 26. Equipped with CinemaScope screen, the drive-in features a free kiddieland, new magnetic sound, a patio and terrace restaurant. . . . Sid Zins, Columbia Pictures, was in Charlotte, N. C., working on a campaign for "A Bullet Is Waiting." . . . Stanley Warner has given up operation of Academy theatre, Hagerstown.

New DuPont Safety Film

WILMINGTON, DEL.: DuPont's newly developed polyester photographic safety film base has been given the trade name of "Cronar," the company's photo products department announced here this week. The new film base, tested in the laboratory and the field for more than two years and representing an investment of more than $3,000,000, is several times tougher than present types of safety film base, has much greater dimensional stability and equal flame resistance.

Limited quantities of Cronar film base now are available commercially for use as leader material for motion picture processing. The base has been produced in experimental quantities since 1952 in a pilot plant at Parlin, N. J., where a new commercial plant is under construction. The latter is expected to be in operation in mid-1955.

In tests of folding endurance, according to the DuPont announcement, Cronar film bases withstood an average of 17,000 flexings, while conventional safety film base broke after 24 flexings. Motion picture film on Cronar base showed virtually no signs of perforation damage after 3,900 runs through a projector, whereas perforations on regular safety film wore out after approximately 1,400 projections.

It also was said that the greater toughness permits the thickness of film to be reduced from the standard 5.5 mils to 4 mils, a factor which will greatly reduce the shipping weight and storage volume of film.

Weinberg Dies at 65

Louis Weinberg

Louis Weinberg, 65, a Columbia sales executive and a veteran of almost half a century in motion pictures, known affectionately as "Uncle Lou" to thousands in the industry, died suddenly at his home in New York August 28.

Mr. Weinberg joined Columbia in 1928 in the position he held at the time of his death. He entered the industry prior to World War I as manager of the Bunny and Burland theatres in New York. He joined Fox Film in 1917 as a salesman, changing to Select Pictures before going to Columbia.

In tribute to Mr. Weinberg's memory every Columbia employee in the company's offices around the world—about 15,000 in all—paused in work at 3 P.M. Monday. Surviving are his wife, Cora; a son Arthur of Boston, assistant U.S. Attorney for Massachusetts; a daughter, Mrs. Bernard Lovner of New York, and five sisters.

Also surviving are six nephews, all known in the motion picture industry. They are: Arnold Picker, vice-president of United Artists; Leonard Picker, attorney for United Artists; Eugene Picker, executive for Loew's Theatres; Sidney Picker, producer; Arnold Grant, attorney, and Gene Grant, well known artist.

Lewis D. Collins, 56, Veteran Film Director

Lewis D. Collins, 56, veteran screen director, died in Hollywood August 27 following a heart attack. He began his career at Universal in 1926 directing short subjects and westerns. Later he worked for Columbia, RKO and Republic, and as a free lance directer. Among his pictures are "Dead Man's Trail," "Wild Stallion," "Waco," "Kansas Territory" and "Fargo." He is survived by his wife, two sisters and a brother.

"Duel in Sun" Continues To Set New Records

The Selznick Releasing Organization announced this week that the reissue of "Duel in the Sun" is continuing to set records and in some instances is outgrossing its original release seven years ago. This is the first time the film has been re-released. It is holding for a third week in Milwaukee and at the Hollywood theatre in Fort Worth it grossed $8,400, which was $125 better than its first run at the same theatre in 1947. In four Fox houses in Kansas City last Thursday, the film opened to $3,615, described as "neck and neck" with CinemaScope business to date in the same houses.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

BAD BOY: Audie Murphy, Lloyd Nolan—Audie Murphy really has come a long way since this was made. Good story of Variety Club's Boys' Ranch. (Butch Jenkins did it better in Metro's "Boys' Ranch"). Played on Friday and Saturday.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Columbia

MAD MAGICIAN, THE: Vincent Price, Mary Murphy—Used for Friday, the 13th, midnight show. At least we got some results by using a new picture on this occasion instead of a cobwebbed "Frankenstein" picture—a bit different for the horror fans. Used 2-D version. Played Friday, August 13.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Metro-Goldwyn-Mayer

DREAM WIFE: Cary Grant, Deborah Kerr—A very good laugh and a film to suit all types. Cary Grant is one of our favorites here and is ideal in this type of film. Had excellent houses and there's no reason why all situations should not do well with this one. Played Sunday, Monday, Tuesday, July 11, 12, 13.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MOGAMBO: Clark Gable, Ava Gardner—This time we had the circus lions waiting in the queues to see their fellow stars in a wonderful movie. Consider yourself privileged to play this Technicolor African drama which we consider one of the best—and living here, we ought to know! The film has some excellent acting by Ava Gardner, Clark Gable and Grace Kelly. It was the unanimous opinion of the capacity houses we had for the week that this was Gardner's film and a mighty fine one, with which we heartily agree! When you get a film that appeals to every type of patron—and we have them here—that's the time to book it quickly. If you have had poor houses of late—and by your reports, you ain't kidding—this is the one to bring them back alive! Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, August 1, 2, 3, 4, 5, 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MOGAMBO: Clark Gable, Ava Gardner—Picked this up third run to the other two drive-ins in our area and paid a high percentage for it. Could not understand why it didn't do any business—had my poorest Sunday of the year. The picture was well acted, color beautiful, over all a very good picture. Played Sunday, Monday, August 8, 9.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Paramount

MONEY FROM HOME: Dean Martin, Jerry Lewis—I ran this after two other drive-ins in our area and still had enough for me to be satisfied with showing it. Played Thursday, Friday, August 5, 6.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—This was way over my regular patrons' heads, and the children attending wondered what it was all about. Personally, I didn't care for it either. Big cast, poor picture. Business average. Played Tuesday, August 3.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

FRENCH LINE: Jane Russell, Gilbert Roland—Couldn't find anything adverse in the picture. Ran it four days to fair capacity. Had all the people who were turned away on Sunday night returned, it would have been my best all-time grosser. Played Sunday, Monday, Tuesday, Wednesday, August 1, 2, 3, 4.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Farley Granger—Wonderful Danny, wonderful Samuel Goldwyn and wonderful film! Is there anything Kaye can't do? We booked this film immediately after Danny Kaye's South African tour—capacity houses all the way. Excuse me, fellow exhibitors, if I go into eestacies about "H. C. A." Kaye's performance is top rate, the music marvelous, but too little of it. The ballet and color by Technicolor exquisite—all adding up to the perfect family entertainment. Slant your advertising towards the children, as I did—who will bring the grown-ups, who will bring the cash to fill your pockets! It is doubtful if you will find many who will tell you they did not love every minute of this film! Played Wednesday, Thursday, Friday, Saturday, July 21, 22, 23, 24.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

FARMER TAKES A WIFE, THE: Betty Grable, Dale Robertson—And I wish I took a powder. How can Fox make one musical like "Gentlemen Prefer Blondes" and then throw a piece of cheese like this at me? I am sure I'll never understand. Luckily I had Africa's biggest circus as opposition, so a lot of patrons never had the chance to tell me I'd shown a real stinker. Smaller situations in Oklahoma may make a little! Played Sunday, Monday, July 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—An excellent Technicolor musical from Fox with a smashing new team in Monroe and Russell. Monroe gets better with every film. Glad Fox is toning down that hip-dislocating walk of hers! You see the females around here simply hate Monroe for the things she's got that they ain't got. I was raving mad, as they kept their men folk away. We did fairly good business, however. I have always maintained that if you play to womenfolk, the men are dragged along whether they like it or not. Let Fox tone her down in forthcoming movies—they'll have a box-office hit in her then. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 18, 19, 20, 21, 22, 23, 24.—Dave S. Klein, Astra Theatre, Kitwe-Nkana, Northern Rhodesia, Africa.

United Artists

LITTLE KIDNAPPERS, THE: Vincent Winter–Only superlatives can describe this warm and wonderful motion picture. Played four days to SRO. Could have played two more. Our patrons usually want action, but everyone fell under the spell of this terrific movie. As one patron said, "I enjoyed every minute—it was such a change." Played Friday, Saturday, Sunday, Monday, Tuesday, May 28, 29, 30, 31, June 1.—Lin. Martyn, Capitol Theatre, Niagara Falls, Ont., Canada.

YELLOW TOMAHAWK: Rory Calhoun, Peggy Castle—A very good action western which customers usually go for. Coupled it with "Johnny the Giant Killer" (Lippert) and it ruined the attendance for us—no fault of the main feature, weather conditions were also unfavorable with light rain all night. Played Saturday, August 14.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Universal

MA AND PA KETTLE AT HOME: Marjorie Main, Percy Kilbride—Doubled this with "Back to God's Country," same company, and it drew only average attendance. Showed it after my two competitors who got the most good out of it. However, those who came enjoyed the show very much—never heard so much laughter in one evening. Played Sunday, Monday, August 15, 16.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

RAIDERS, THE: Richard Conti, Viveca Lindfors—Double billed this with "Lone Hand," same company, and had a very nice gross. Bought it reasonably, showed it third run to the other drive-ins and do not know whether "Lone Hand" drew them in or both. Must have this type of action for my Saturday patrons. Played Saturday, August 7.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Warner Brothers

DESERT SONG, THE: Kathryn Grayson, Gordon MacRae—This wasn't as well liked as the previous version which starred Dennis Morgan. Dick Wesson good comedian in this one—he stole the picture. Music beautiful. Business normal. Played on Sunday and Monday.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—Very good picture with John Wayne, who usually draws pretty good attendance for us. However, this one failed us—no fault of the picture. The weather was very poor. Played Tuesday, Wednesday, August 10, 11.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SO BIG: Jane Wyman, Sterling Hayden—Wonderful picture but did only average business due to poor weather conditions. Played Thursday, Friday, August 12, 13.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

TROUBLE ALONG THE WAY: John Wayne, Donna Reed—It was a pleasure to return from two weeks' vacation and find a picture like this on my screen. This was exceptionally good and well liked in this situation. Played it late, but still did a fair business, considering the season. This did not contain the usual Wayne action, but his role in this one was heart-warming. Would recommend it highly in any Catholic community. Played Sunday, Monday, August 1, 2.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Shorts

Metro-Goldwyn-Mayer

T.V. OF TOMORROW: Technicolor Cartoon—Although a lot of our patrons know nothing of T.V., this delightful cartoon just could not go wrong with them. It's clever, funny and a treat to see a film company get their own back on T.V. and at the same time kid themselves! The cowboy touch is delicious.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

MILLION DOLLAR PLAYGROUND: Pacemaker—These Paramount Pacemakers are getting to be the best one-reeler novelties on the market today. This one is excellent. It tells the story of Jones Beach, with a little human interest injected. Here's a short for your best playdates. Will be appreciated.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

PORPOISE ROUNDUP: Screenliner—Good one-reeler, filmed at Marineland, Fla.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THIS IS LITTLE LEAGUE: Pathe Special—Good. Children and grownups enjoyed this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

MUZZLE TOUGH: Merry Melodies Cartoon—Another good "Tweety and Sylvester" cartoon from Warners. Very amusing.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

OFF ON THE RACES: Sports Parade—Good short from a company that puts life into any dull subject. Shows various types of races climaxed with Vienna's Pavlo.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: THEATRE MANAGERS WHO SHARE our confidence in motion picture industry! One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. Box 2805, MOTION PICTURE HERALD.

PACIFIC NORTHWEST CIRCUIT NEEDS AGgressive, imaginative, dynamic advertising and promotional specialist. Exceptional opportunity for right party to progress with rapidly expanding organization and territory. Send details of qualifications, experience, education, age, marital and family status, etc., in letter to BOX 2802, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR LEASE—THEATRES IN PENNSYLVANIA. Good physical condition. Ideal for owner operation. Long term lease. Write Box 2804, MOTION PICTURE HERALD.

AUCTION: MOTION PICTURE THEATRE. TO settle estate. 2 P.M., Wednesday, Sept. 22nd, 1954, Tunkhannock, Pa. Excellent modern theatre building. Seats 480 people. Very profitable. Complete modern equipment with air conditioning system. This is the only indoor motion picture theatre in this vicinity. Also, this is in an area where good television reception is not available. To be sold separately or with a modern food locker plant on the premises. Brochure upon request. Inspection by appointment. Auctioneers—RAYMOND A. McPHERSON, INC., 136 N. 20th St., Philadelphia, Pa.

NEW EQUIPMENT

SAVE 70% WITH MASONITE MARQUEE LETters, fits Wagner, Adler, Bevelite signs; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NOW IS THE TIME TO GO WIDE-SCREEN with S.O.S. Save money! Mirroclaric metalized all purpose screen w/invisible seams, only $1 sq. ft. Prompt shipments, lowest prices projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

EQUIPMENT BUY OF LIFETIME! COMPLETE RCA outfit used only month $3,500. Includes Brenkert BX80 projectors, Enarc lamps, Century generator, MI-9030 soundheads, RCA amplifier, two-way speaker, etc. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ALL STAR VALUES! RCA PG-139 sound system, rebuilt, $895; Super-Simplex and E-7 mechanisms, six months guarantee, $475 pair; Strong Mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes $535. Lowest prices on screens and lenses! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

SEATING EQUIPMENT

CHAIR UP! 500 HEYWOOD FULLY REUPholstered chairs, excellent condition, $4.50. Many others. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION. SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

WIDE-SCREEN PAYS OFF! PROJECTION AND anamorphic lenses promptly available! S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISON ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Plan Reels in CinemaScope

CinemaScope newsreels and 16mm CinemaScope films are now in the planning stages and may be ready for general exhibition by the end of the year. Spyros P. Skouras, president of 20th Century-Fox, said in New York last week.

Revealing that the company's research department has been mulling both projects, Mr. Skouras said that "by the end of 1954, an approximate 11,000 theatres in the United States will be equipped for CinemaScope." As of August 14, the film executive said, there were 6,848 installations in America, 3,783 theatres having magnetic sound and 3,065 having optical sound.

It was reported that 20th-Fox has been deluged by inquiries from overseas 16mm exhibitors as to when they could expect CinemaScope product in that version. Mr. Skouras confirmed that Bell & Howell had developed an anamorphic lens for photography and projection of 16mm home pictures but would not say what progress has been made thus far by 20th-Fox technicians.

Three-Alarm Fire Hits Boston's Film Row

BOSTON: A spectacular three-alarm fire in the heart of the film district last week caused damage of over $300,000, including $75,000 worth of film, among which were many prints of Selznick's "Duel in the Sun." The fire, whose origin was not known, is believed to have started in the shipping room of Embassy Pictures. Buildings near the Embassy offices were severely damaged by water and smoke. The Massachusetts Theatre Equipment Company's second floor repair shop was completely ruined. Joseph E. Levine, Embassy president, said that no New England bookings of "Duel" would be cancelled because of the blaze and that to meet schedules prints were being rushed into the area from other parts of the country.

Legion Approves Two of Four New Productions

The National Legion of Decency this week reviewed four motion pictures, putting two in Class A, Section I, morally unobjectionable for general patronage, and two in Class B, morally objectionable in part for all. In Section I are "African Adventure" and "Bengal Brigade." In Class B are "The Egyptian," because of "suggestive sequence" and "Shield for Murder," because of "suggestive sequences; excessive brutality."

Omaha Variety Tent Runs Industry Fete

OMAHA: Highlighting the annual all-industry field day here, sponsored by Tent 16, the local Variety Club, August 16, was a new screen techniques clinic at the 690-seat Center theatre. The Ballantyne Company acted as host at the clinic which was designed to show Nebraska territory film men just what type of sound and sight reproduction can be expected in smaller theatres.

Besides the Ballantyne Company, which demonstrated four-track magnetic sound, other manufacturers participating were: the Fairchild Recording and Equipment Company, Perspecta sound; Radiant Manufacturing Corp., Super Panatar lenses; Projection Optics Co., Hilux Val lenses; SuperScope lenses; Walter Futter, Vidoscope lenses; Bausch & Lomb, cylindrical anamorphic lenses, and Bell & Howell, cylindrical anamorphic lenses.

George Hoover, chief barker of Variety Clubs International, was guest of honor at the field day which, in addition to the new techniques clinic, included a golf tournament.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Between the Hudson and the Sacramento Rivers

THERE'S a lot of America that's away from the seaboard and apart from the big cities. Too often, the point of view is the reflection of the smog over metropolitan areas, and not the true understanding of our country that comes in the rural areas.

We believe that much of what's wrong with the world arises from the fact that too much influence is effected by New York, Hollywood, Washington, and other points where the cosmopolitan and metropolitan viewpoint obtains. What they need in world affairs is a little of the fresh, clean air that you are accustomed to when you have grown up in the country.

What we need is more of the midwest and neighborhood viewpoint in industry affairs, and less of what obtains over big desks in policy matters. There's a tendency to write off the country at large, in favor of a few big towns. Carried far enough, such a policy will not only write off picture business, but it will destroy America, and make us a second-class nation.

One thing we prize, over this Round Table, is a volume of mail which is surprising in both quantity and quality. You would be glad to know how many "in the sticks" are far ahead of our problems and better able to cope with things on their own grounds than if and when somebody else writes the opinion. We could take various individuals, all of whom are known here, and quote them, chapter and verse, to prove our point.

The industry is not going to hell in a handbasket. Business is better than it has been in years, and more healthy, for a majority of those who have found the essential policy in changing times. Business is good for those who make it good—and business is bad for those who gripe and growl and complain but won't work at their own skills. These are changing times—and many theatres, and many managements, are outmoded by new dimensions, new conditions, new obligations to the public.

It would be easy to predict that theatres that are behind the times may never catch up. But consider, for instance, the 40th anniversary of the Regent Theatre in Patterson, N. J., where Si Fabian was a balcony usher in his father's house. The theatre is still operating; his management now operates 337 theatres and owns Cinerama, and International Latex, as subsidiaries. The Regent didn't fold, nor fall far behind, in this advance. It is a treasured memory, and a profitable theatre, after forty years.

CAMPAIGN CATALOG

We are decidedly impressed with the pre-selling job the companies are doing right now, which is aimed directly at your local stores. You'll find that the national pre-selling has reached home, even before you stroll down Main Street with your pressbook under your arm, to talk about tieups. The job is well along, for your benefit, so be grateful for the boost you're getting in advance of playdates.

Universal-International, with "Magnificent Obsession" and "Black Shield of Falworth" have done a magnificent job—for it's an obsession with Dave Lipton to tie his national pre-selling with local playdates. In the latter instance, there is a strong national tieup with Photoplay Magazine which features "Black Shield" fashions in the magazine, and in 600 cooperating stores across the nation.

MGM has practically taken over the current issue of Harper's Bazaar with pages of fashions based on their Scottish musical, "Brigadoon"—next picture in the Radio City Music Hall. You can be sure that your business friends know about this, so you won't be bringing them news. But they may be looking for you to show up, with your proper share of the tieup that's been provided. "The Egyptian" is still another that's loaded with fashion tieups, and new colors and casts, in the colorful atmosphere of Egypt, six thousand years ago. It's well known in the fashion trades that while there's nothing new under the sun, they have to have something new.

¶ VIC SICILIA, manager of the Rivoli theatre, Muncie, Ind., reads his local papers, and he noted what Alice Hughes, well-known King Features columnist, wrote about "Seven Brides for Seven Brothers" in her regular contribution of "A Woman's New York" as it appears in the Muncie *Star*. And Vic promptly composed "An Open Love Letter to Alice Hughes"—which took an entire newspaper column, in paid space, to return his compliments, appreciation and affection. He reprinted her column, inclusive, so readers who missed it might have another chance to see why he was so happy about the whole thing. And signed off "With love and kisses" for her generous praise of the new MGM Technicolor musical which was opening at the Rivoli theatre in their own home town.

Very smart promotion, which wins applause in this Round Table meeting, as it did with MGM officials over at the home office on Broadway. Si Seadler says it is refreshingly different.

❧

¶ NEW CUSTOMER every eight seconds —and that's guaranteed—to merchants selling goods for children, according to the *Wall Street Journal*. Babies are born in the U. S. exactly at that rate, and dealers in merchandise for youngsters never hear about recessions. It applies just as logically to theatres, for that's the rate our new audiences are coming along, through this and the next decade. They can grow up as movie-goers, or be lost to us, depending on the quality of your theatre, your attractions and your showmanship.

Chain Store Age, for July, reports a school promotion, with no theatre named specifically, but they say that the Jacobs Pharmacy in Atlanta had a "back to school" theatre party for more than 8,000 children who persuaded their parents to make purchases at the drug store "because you get a free ticket to the movies." Store executives estimate that "back to school" shows have tripled sales over previous years. It's part of our business. —*Walter Brooks*

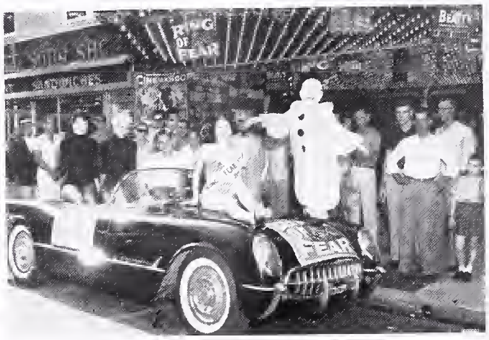
Last Weeks Of Summer

A very good picture of Vincent Trotta, caught in the act of being Dean of the Judges in the "Miss Universe" contest in California—and his choice for the title. It's nice work if you can get it, and Vince certainly deserves the honors.

The kind of ballyhoo that Paul Brown conjures up at Warner's theatre, Fresno, California, will start a migration westward. He says thirteen pretty girls caused quite a commotion, in hula skirts, walking around town and posing in the lobby.

ERROL FLYNN
CROSSED SWORDS
Loew's OHIO
TOMORROW

Crossed swords in Cleveland, for the opening of UA's new adventure picture, at Loew's Ohio theatre, with two young lady swashbucklers.


RING OF FEAR
FEAR

Beach beauties and midget clown use a sports-car to sell "Ring of Fear" at the Paramount, Miami.

KNOCK ON WOOD
Courtesy of PAETZHOLD MOTOR CO.

Wildfire ballyhoo, with good looking gals, for "Knock on Wood" at the Paramount theatre, in Portland, Oregon.

GRAND
HELL BELOW ZERO
ALAN LADD
HELL BELOW ZERO

Truman Riley, city manager for Interstate theatres, Paris, Texas, overcame the heatwave by sitting his nice cashiers on cakes of ice in the theatre lobby, as suggestion for "Hell Below Zero."

DONALD O'CONNOR
JULIA ADAMS
MAMIE VAN DOREN
FRANCIS JOINS THE WACS
BLACK HORSE CANYON
JOEL McCREA
TUES. PARAMOUNT

Harry Ungerfort enlisted the Woman's Army Corps for the opening of "Francis Joins the WACS" at the Paramount theatre, Syracuse. And don't you think Francis has nice eyes and pretty ears (if you hadn't noticed!)?

Showmen in Action

Morris Kahn, manager of the Alliance Embassy theatre, Fort Wayne, Indiana, says he thought it was unique to have a circus lion act in the lobby as advertising for "Ring of Fear"—and we think that's the understatement of the week.

▼

Larry Graver, manager of the Stanley Warner Mastbaum theatre in Philadelphia, had very authentic Navy V-2 Rockets as lobby display for MGM's "Men of the Fighting Lady."

▼

Bob Deitch, advertising and publicity director for Stanley Warner's Newark zone, had a big 24-sheet mounted display on a truck, traveling the streets for the Stanley, Jersey City, the Brantford, Newark and the Fabian, Paterson, N. J.

▼

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., sends us a poem written by one of his staff, in praise of "Seven Brides for Seven Brothers"—which we are sending over to Si Seadler.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, had a large pair of dice made to order, and offered free tickets to those who could roll them so they came up to indicate the title, "Seven Brides" and "Seven Brothers."

▼

Members of the Air Force Association, holding their annual convention in Omaha, Neb., received 2,500 copies of a special brochure prepared by Paramount on "Air Command."

▼

Ted Davidson, city manager for Walter Reade theatres in Perth Amboy, N. J., had a noble Roman roaming the streets as ballyhoo for "Demetrius and the Gladiators," wearing his toga and placard.

▼

Harry A. Rose, manager of Loew's Poli Majestic theatre, Bridgeport, Conn., admitted free those whose Social Security numbers began with "747" and obtained free newspaper space for "Seven Brides for Seven Brothers."

▼

Ray McNamara, manager of the Allyn theatre, Hartford, ran a newspaper contest to find doubles for Allied Artists new starlet, Diana Dors, whose picture in the papers would bring out any who might think they resembled Marilyn Monroe.

▼

Seymour Morris reporting many "Back to School" shows on a rental basis in Schine theatres, and cites Ben Trueman, manager of the Russell theatre, Mayville, Ky., who signed a bottle-cap deal with a local dairy for free admission. Tom Williams, at the Margie Grand theatre, Harlan, Ky., did the same thing.

George E. Landers, Hartford division manager for E. M. Loew's theatres, had a Naval Reserve parade through downtown streets for "The Caine Mutiny"—with both the Navy and local automotive dealers providing cars, pretty girls and Navy gear.

▼

Paul H. Lyday, publicity director for Fox Inter-Mountain Theatres in Denver, is a new member of the Round Table who is sending in material from Fox Denver operations for the Quigley Awards. He has been getting some fine newspaper breaks in the Rocky Mountain News.

▼

Ray Leveque, manager of Schine's Capitol theatre, Ilion, N. Y., enjoyed fine success with his Children's Variety Revue, on stage with the cooperation of Ilion Playgrounds. All area newspapers, including Utica dailies, were generous with space and pictures of the youngsters in action.

▼

G. J. Forhan, Jr., manager of the Capitol theatre, Welland, Ontario, had a fine cooperative ad for "Three Coins in the Fountain" in the Evening Tribune, and an excellent 24-sheet poster cut-out as marquee display for this attraction.

▼

William Kanesky, manager of the Studio theatre, in Philadelphia, and Max Miller, United Artist's field representative, share honors for doing a grand job in building eye-catching front display and street ballyhoo, using a Hellcat fighter plane on a 60-foot trailer truck, for "Victory at Sea."

▼

Walter Kessler, manager of Loew's Ohio theatre, in Columbus, Ohio, had extensive plugs for "The Apache" with a contest sponsored by WBNS-TV in which children were invited to draw pictures of Indians. A cute 11-year-old won the prize publicity.

Dal Schuder, manager of the Circle theatre, Indianapolis, Ind., had a farm scene to make "Francis" feel at home in the lobby, and a tieup with Dell Publishers for comic books of the story of "Francis Joins the WACS."

▼

Col. Bob Cox sends us a picture of another "sleeping Susan"—looking very cozy in a store window, as promotion for "Susan Slept Here"—and she really did. John Hutchins, manager of the Ben Ali theatre, in Lexington, Ky., and Don Hopkins, assistant, dreamed up the stunt, with plenty of commercial tieups up and down the street.

▼

Harry Unterfort had eighteen cowboys and cowgirls in costume, riding western horses, for "Broken Lance" on the streaming streets of Syracuse, for the opening of the CinemaScope attraction at Schine's Paramount theatre — attractive ballyhoo in motion.

▼

Norman McCutcheon, manager of the Skyway Drive-In theatre, Moncton, N. B., sends us samples of a small folder which sells upcoming program to potential patrons, and leave a blank page for pocket memorandum of intimate details to be remembered.

▼

William J. Trambukis, manager of Loew's State theatre, Providence, R. I., had southern hospitality on tap, with a bevy of handpicked beauties dressed in traditional Old South finery, for the return engagement of "Gone With the Wind."

▼

Dale Tysinger, manager of Shea's Theatres in Ashtabula, Ohio, had one of the nicest flagstone walled pools as lobby display for "Three Coins in the Fountain"—with coins tossed for the benefit of the polio fund.

▼

Dan O'Herlihy, who takes "The Adventures of Robinson Crusoe" back to the Emerald Isle, did a personal appearance in the lobby of the Palms theatre, Phoenix, Arizona, with that charm that makes for friends and influences people.

COMING
CinemaScope
SEVEN BRIDES FOR SEVEN BROTHERS
POWELL · KEEL
ROBERT RYAN
PIXIE...
ONLY SIXTEEN... BUT SHE KNEW THERE NEVER WAS A MRS. LESLIE... AND SAID SO
Starts Thursday
Respectability?
SHIRLEY BOOTH
ROBERT RYAN
ABOUT MRS. LESLIE

Ted Schlanger, Stanley-Warner's Philadelphia zone manager, meets Norma Doggett, one of MGM's "Seven Brides for Seven Brothers," in the lobby of the Stanley theatre; and at right, Dal Schuder, manager of the Circle theatre, Indianapolis, with a life-like cut-out, which was designed to attract teen-agers and men-folk for "About Mrs. Leslie." Assistant manager Cedric Brown evidently enjoys being photographed with "Pixie."

Campaign Catalog

"BRIGADOON" HAS PRIZE PROMOTION

MGM has effected one of the most important promotion tieups on any motion picture with Harper's Bazaar, for "Brigadoon"—its new musical based on the Broadway stage hit. The monthly fashion magazine has devoted ten pages of special fashions in color, in its August issue, and following through, MGM is conducting a campaign to complete this tieup with department stores and specialty shops, throughout the nation. A special contest, directed at the stores, will focus attention and develop interest in "Brigadoon" fashions—with five free trips to Scotland to store winners.

Already, 92 stores have been declared eligible for the contest and more than 100 more are being signed up. To activate its field press representatives, a special kit has been prepared, with a complete line of advertising, publicity and exploitation ideas directed to the interest of cooperative endeavors with local stores and to benefit local theatre playdates. These kits have cost about $5.00 each to prepare, and include a reprint of the magazine pages, a blueprint of successful promotion and photographs from the production. The essence of the promotion is that the cooperation of local merchants is effectively obtained and directed into the hands of equally cooperative theatre managers.

While the pressbook and theatre promotion material is not out yet, MGM has already issued a new type of color stills, to begin with this production, which are the result of a new color process and will add to the opportunity for theatre managers to sell color with color in special displays. The contrast between these new color stills and the old-fashioned black-and-white stills is sufficient to accent the superior color photography in today's motion pictures—something they will be a long time reaching in television. Color TV is available to only a few, and at high prices.

"THE BLACK SHIELD" PHOTOPLAY TIEUP

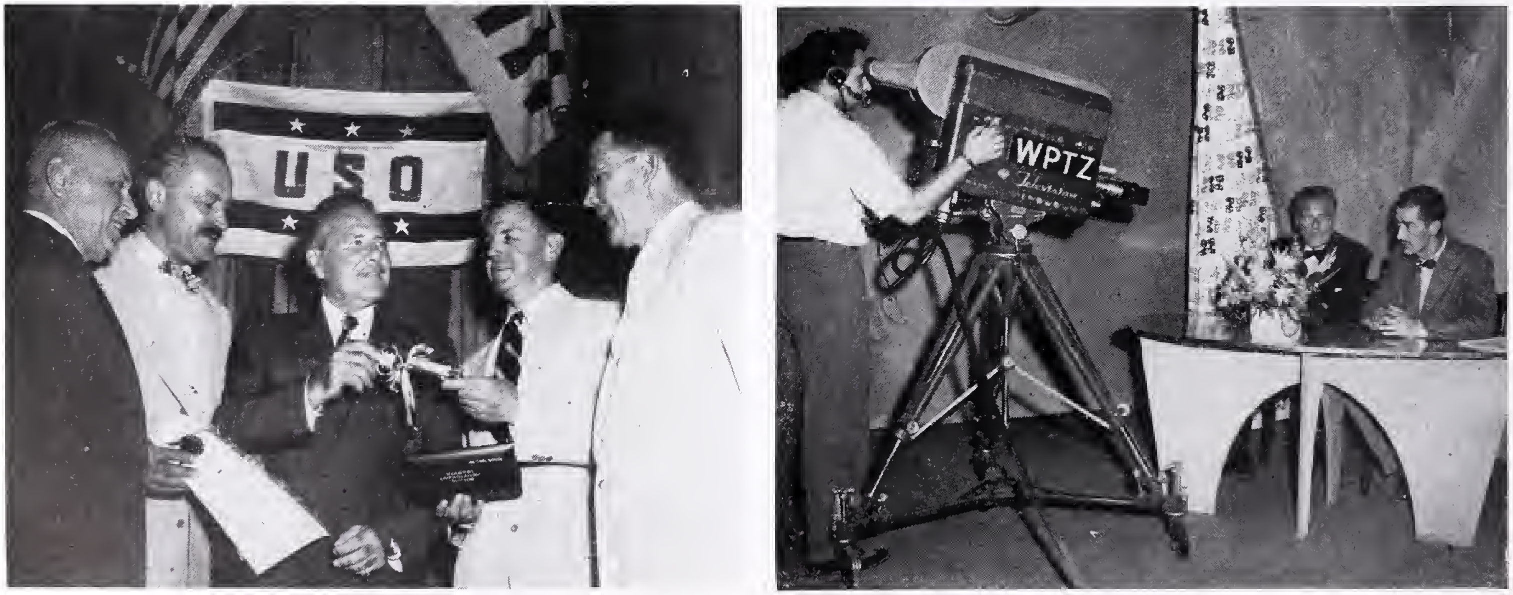
Photoplay's October issue, on the stands next week, devotes its cover to Universal-International's CinemaScope-Technicolor production, "The Black Shield of Falworth", starring Tony Curtis and Janet Leigh, and the entire fashion section of the issue to editorial and advertising tieups with the picture. Each fashion is a Photoplay Exclusive, a modern adaptation of the costumes worn in the picture, and designed for this promotion. A special kit of advertising and publicity materials has been provided jointly by the magazine and Universal, to reach cooperative merchants at the point of sale. There are many "Black Shield" designs and devices that tie in with merchandising, and display materials are offered and will be available directly to the stores.

The tieup with Photoplay Magazine has resulted in a total of more than 600 stores indicating their desire to cooperate in advance of release, and following Universal's policy, this merchandising and cooperative advertising benefit will be tied closely to local playdates, across the country. Even the cover of the advertising kit makes an effective counter display card in stores. Also included are posters and display cards for newsstands, to display when the October issue is on sale, to point up the merchandising benefits with the forthcoming color film.

UNIVERSAL DOES IT "MAGNIFICENTLY"

Coverage with a capital "C" is quoted in the trade-press as a description of Universal-International's pre-selling campaign for "Magnificent Obsession"—which is aimed to reach a total audience in America of over a hundred million people. Twenty-six national magazines, all of which are known to have a preponderance of moviegoers in their readership, have carried advance advertising for the picture, which stars Jane Wyman and Rock Hudson.

Universal's objective, to again quote the same journalists, is to cover the entire "woman appeal" market. Through all the leading women's magazines. In the home, in the beauty parlors, where women read; in the shopping centers, where women buy magazines that have chain store sponsorship. Apart from the well-known influence of women over their male escorts, there are still millions of men among the readership of the general magazines on the list.



20th Century-Fox has popular Bert Lytell as a public relations ambassador touring the country in the interests of "The Egyptian"—to tell the Hollywood story of this production, and to make friends and influence people to go to the movies. Here he is, doing a USO show in Washington, with the distinguished Commissioners of the District of Columbia as guests, and at right, appearing on WPTZ-TV, in Philadelphia, for an interview with Alan Scott, whose daily viewing audience adds up to more folks even than read the Bulletin.

Art Cauley's Campaign In For Awards

Arthur E. Cauley, manager of the Paramount theatre, Peterboro, Ontario, and first prize winner in Dan Krendel's recent "Ballyhoo Bonanza" contest in Famous Players-Canadian's Ontario "B" district, is in with his entries for the Quigley Awards in the third quarter. First to arrive here is his excellent presentation of "Lucky Me"—with very considerable skill expressed in the style of his showmanship. He says every campaign has to have a beginning, and this one started, as most every other, when he and his assistant, Don Corrin, sat down with the pressbok, to fit into their scheme of things the ideas of others who had worked on promotion before the picture reached Peterboro.

The essence of the plan was a cooperative deal with 16 merchants in advance. Everyone who said "yes" got himself a piece of a full-page cooperative ad in the daily *Examiner,* and a supply of "Lucky Me—Lucky Bucks'" which were numbered serially to provide the basis of winning sponsored prizes. The cost to each merchant was $10 cash and $10 in merchandise certificates. Each also had a share in 16 radio spots over station CHEX, enough window streamers and display materials to trim his window in style for the picture, and everything on a Rotary Club basis, with one merchant in each class represented. The newspaper gave the theatre a discount from space rates for setting up the page and obtaining the sponsorship. Two theatre parties, each for 18 persons, in the theatre's private viewing room, were also part of the exploitation. The idea grew as he went along, so he wound up with more than the original 16 sponsors.

"The Little Kidnappers" is one of the least wigglesome movies of the year, according to the results of a wiggle test given 53 youngsters by the Motion Picture Association at a special advance showing of the United Artists release, which has its American premiere at the Trans-Lux 60th St. theatre this week.

▼

Newspaper trucks in New York and Brooklyn, and there are plenty of them, were bannered to the hilt with advertising for "The Egyptian" opening at the Roxy theatre.

▼

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., Canada, paid a brief call at the Round Table last week, during his vacation trip to New York.

▼

J. Boyle, with his able assistant, M. Pysyk, turn in a fine campaign on GWTW at Loew's Poli, Norwich, Conn., with nothing abbreviated in the execution thereof.

Selling Approach

REAR WINDOW—Paramount. In color by Technicolor—James Stewart, in Albert Hitchcock's newest and most novel mystery thriller. A picture by specialists—for specialists, in good entertainment. The most unusual and intimate journey into human emotions ever filmed, revealing the privacy of a dozen lives. Share all the secret moments that can be seen from "Rear Window" on your big screen. 24-sheet and other posters prepared to help you make lobby and marquee display. You can simulate this styling with a further view from the "Window"—as developed by your art shop. It's not too difficult to get this effect at small cost, in either large or small displays. Folder herald keys the campaign with all the best selling approach, and gives you the atmospheric scene as a basis for your advertising theme. Newspaper ad mats No. 501, very large, has this theme exactly, and other sizes and shapes will carry it through your campaign, in what dimensions you prefer. A set of 2-column teasers are provocative, and serve a useful purpose in creating interest. The complete campaign mat is not as well selected as usual, but provides thirteen small ads and slugs, plus two publicity mats. You'll need one or more of the smash ads for this smash picture, even in small situations. Newspaper by-liners, police reporters and others will make good copy with their opinions of this at a special preview. There is a choice in advertising styles, but the best is the view from the window, and with characters showing across the way, as seen through Jimmy Stewart's binoculars. Also, the best effect is in reverse lettering against a black halftone background, rather than with type. Remember, in this you have one of the great new pictures of a great new season.

●

DRAGNET—Warner Brothers. Entirely new, the first feature-length motion picture of the popular television star, Jack Webb, as Sergeant Joe Friday, of the Los Angeles Police. His name is "Friday," and he means business. For the first time on the screen, an opportunity to prove the superiority of motion pictures in our dimensions, even with television's own material. As one reviewer puts it, "You'd have to stay home three Thursday evenings to see as much"—and it wouldn't be as good as this WarnerColor production on the big screen. 24-sheet sells Jack Webb in his characterization of the detective sergeant, against a background of a city's crime. All posters will make your own lobby and marquee display. 9x14 newspaper herald mat, from special mat to print locally. Newspaper ad mats in good variety and style, with the 35c combination ad and publicity mat, well-planned for small situations. It's a real bargain. A set of 12 color stills will help you sell color with color as something television can't deliver in our dimensions or quality. There's a big, life-size, full color standing figure of Jack Webb, six feet tall, with self-easel and frame containing 40x60 poster, and 20-minute long-playing record with Jack Webb's voice, all for $12.75, direct from Warner Brothers. It's a dandy for lobby display. Special ad mats for the TV page, for this feature is probably one of the best advertised attractions.

●

THE EGYPTIAN—20th Century Fox. Darryl Zanuck's production, in CinemaScope, color by DeLuxe, photographed with the revolutionary new anamorphic lens. A huge, spectacular film, in the newest processes and dimensions, against one of the most colorful settings—Egypt of 6,000 years ago. From the best-selling novel, with an all-star cast. Will stand among the all-time greats in motion picture production. 24-sheet carries a punch, and has been posted in 3,500 locations as part of the company's national pre-selling campaign. You can use it, and all posters, to build your own marquee and lobby display in the atmosphere of the picture. Two-color herald, from Cato Show Print. Newspaper ad mats introduce the cast in their roles, from very large to smaller sizes, including teaser ads that will serve smaller situations for display. The complete campaign mat is the biggest bargain at National Screen, with six ad mats and two publicity mats, all for 35c, to give you a selection. "The Egyptian" introduces new fashions that will start merchandising to inspire both merchants and showmen. You'll find that this has preceded the picture in release, and your friendly neighbors along Main Street are already alert to the styles of "The Egyptian." Lots of tieups possible in many lines. The October issue of Woman's Home Companion contains a condensation of the original story, and there are many book tieups and record album deals. New feature in this 20th Century Fox pressbook is "The Manager's Corner"—and we applaud the idea. The manager is the man at the point of sale who has the job of putting over "The Egyptian" with his own loyal patronage, and they will believe his approach through mailing lists, and local groups. The industry will never go wrong in appreciation of showmen's skills.

Speed
Quality
Results

You Get All 3
WHEN GOOD-OLE-DEPENDABLE
FILMACK
MAKES YOUR
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Show business and the refreshment business are partners in profit in the modern theater. We've seen it proved from coast to coast: patrons like to have refreshment handy while they enjoy your program. Specifically, they like to have ice-cold Coca-Cola available for breaks in the schedule . . . for a pause on the way out of the theater. Their satisfaction makes a mighty pleasant sound in your coin box. For details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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for extra
profit

THEATRE
SALES

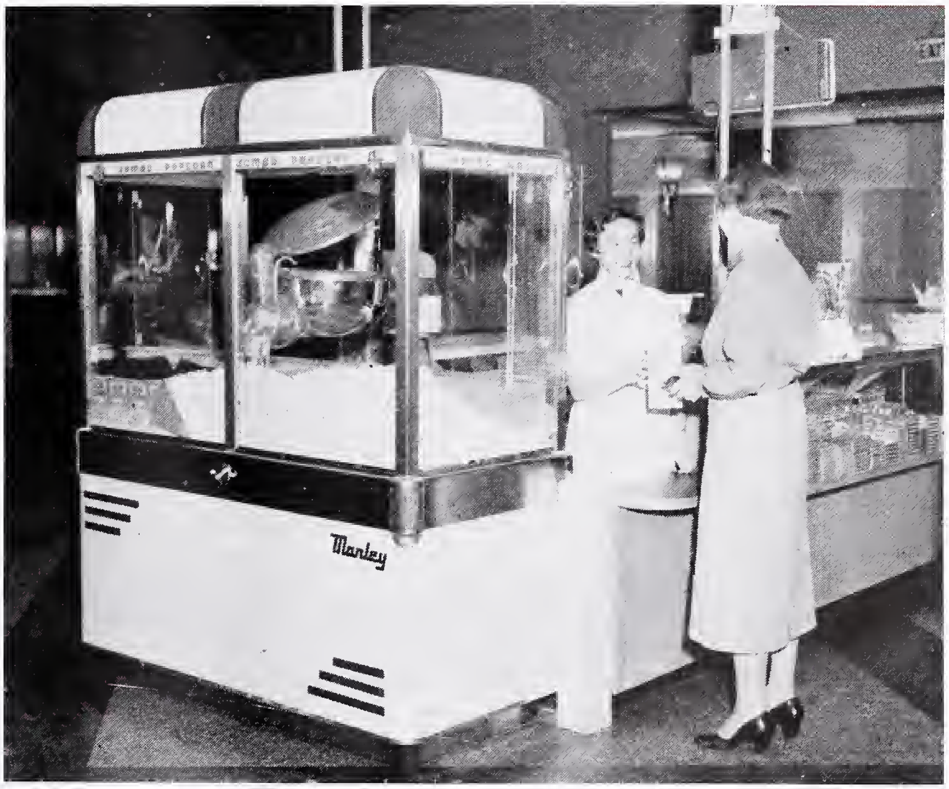
Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

Improved Popcorn Equipment For Bigger Sales and Less Labor

Popcorn equipment design has come a long way since the 30's when this popular refreshment item was first introduced in theatres. Today's machines are not only more streamlined and attractive in appearance to spur impulse sales at the stand but have numerous new mechanical features which provide great savings in time and labor.

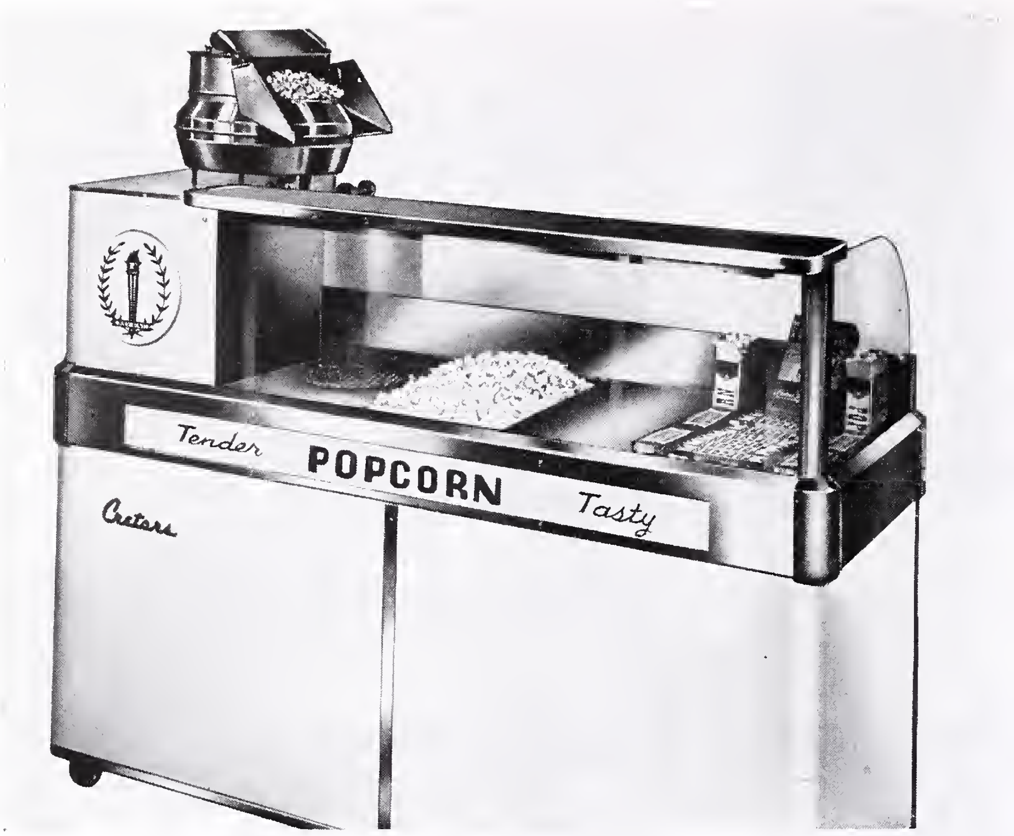


Representative of the latest developments in popcorn equipment design for theatres is this version of the Manley "Super Stadium" as installed at the State theatre in Manchester, N. H. This model is equipped with an enclosed top to enable operators to take advantage of the extra merchandising possibilities afforded by a closed-type machine.

BOTH BY virtue of its great popularity with film patrons and the high profits it affords the operator, popcorn is today the kingpin among theatre refreshment items. Its rise to that foremost position has been paralleled in the past few years by tremendous improvements in the equipment designed to prepare it. Those improvements include not only advances in the mechanical features of the machine designed to save time and labor in preparing popcorn but also in the appearance of the equipment itself, so that it actively assists in the promotion of the product.

Many popcorn machines in theatres today were installed back in the late 30's when refreshment service was first being introduced to film patrons. At that time the only equipment available was designed primarily for neighborhood candy stores, traveling carnivals, ball parks and similar outlets. The primary characteristics of such equipment were functional; it had to be of compact design and usually portable. Theatre operators wishing to sell popcorn had to take such equipment and adapt it as best they could to their needs.

In the 1940's, however, the popcorn sales outlet picture changed drastically. Theatre



Important improvements in the Cretors line of popcorn equipment for theatres are exemplified in the "Olympic" model, so called in honor of Cretors being selected to supply the first and only popcorn machine at the Olympic games in Helsinki in 1952. Its features include a forced-air heat circulation system designed to keep the popped corn hot and fresh at all times; a storage capacity of 200 boxes of popped corn; and an automatic electric seasoning pump.

operators, quick to recognize the popularity of popcorn with their patrons and spurred on by the high profit potential it offered, began to give it priority on the refreshment agenda. As a consequence, as the publication *Popcorn Merchandiser* has noted, the popcorn industry "during the Second World War enjoyed a veritable mushrooming of the use of its product *due in largest part to its adoption by motion picture theatres.*" From a place way down on the list of popcorn outlets, theatres had jumped to the top by 1945!

Accordingly the manufacturers of popcorn equipment began to design models of their machines with an eye to the specific needs of theatres. Emphasis was placed on the appearance of the machine—making it modern, attractive and eye-catching so that it could play a major part in merchandising the product by stimulating impulse buying. (No small part of that element is in the animation from the popping of the corn and its aroma.) In addition these later models have been equipped with the latest developments in mechanical features—including increased efficiency in the kettles so that the optimum in popping can be achieved, automatic seasoning devices to prevent the waste of expensive popping oils, heated storage wells to eliminate moisture conditions, and others.

For an example of the vast improvements in design and function that the latest popcorn machines represent there is the newest model of Cretors, which is now on display in that company's distributors' showrooms all over the country. (This machine, styled for Cretors by famed designer Raymond Loewy, is as yet unnamed; a contest, details of which are on page 5-R, is now underway to choose one. For reasons of policy the company has made no pictures available as yet; one will be published in MOTION PICTURE HERALD when they are released.)

Significantly, this new Cretors unit was designed following two years of study of the problems of merchandising popcorn in theatres. Mr. Loewy found that the popcorn machine has become so static it is too often taken for granted. It is more or less accepted as part of the background, he discovered, and therefore too frequently fails to do its share of calling attention to and merchandising a high-profit, impulse item.

The new Cretors machine is designed to remedy that. Its mechanical features include a 16/18 ounce capacity steel kettle with replaceable heating elements and a new pedestal mount. It also has an automatic seasoning pump designed to deliver the desired amount of oil to the kettle by means of a push-button. The elevator has been enlarged to total of four cubic feet in capacity, providing storage beneath the level of the popper case for the equivalent of 30 ten-cent boxes of popped corn. A filtered forced-air heat circulation keeps popped corn in the elevator well hot, fresh, and crisp.

Typical also of the trend toward streamlined design is the Manley "Super Stadium" model, which is now available with an enclosed top (see accompanying photograph). This new model was designed, it is pointed out, to enable operators to take advantage of the extra merchandising possibilities afforded by a closed-type machine. The new top harmonizes with the lines of the original model and is painted bright red and white to attract the customer's eye.

The "Super Stadium" has a cascade kettle available in 12-, 16-, or 24-ounce sizes. It comes equipped with an elevator well, designed to keep the stored corn hot, fresh, and crisp, which rises at the flick of a switch. The capacity of the well is up to 180 boxes of popped corn. A thermostatically controlled seasoning well is designed to liquify the seasoning at the proper temperatures and deliver an accurate measurement of any desired amount of seasoning direct to the kettle. The "Super Stadium's" dimensions (without the enclosed top) are as follows: overall length, 62 inches; overwall width, including drop door on the front—34 inches; overall height, including lid in upright position—68½ inches; shelf height—51⅝ inches; pan height 34¼ inches.

OTHER MACHINE MODELS

The latest developments in popcorn equipment are not, of course, restricted to the large models described above. What ever the productive and storage capacities desired, up-to-date machines are available, including both counter and console types and warmers. Each theatre operator can select his equipment on the basis of his individual needs.

And when he does install one of these latest machines he will find that, in addition to the other advantages cited, it will provide savings in time and labor that will pay for the equipment itself within a very short period!

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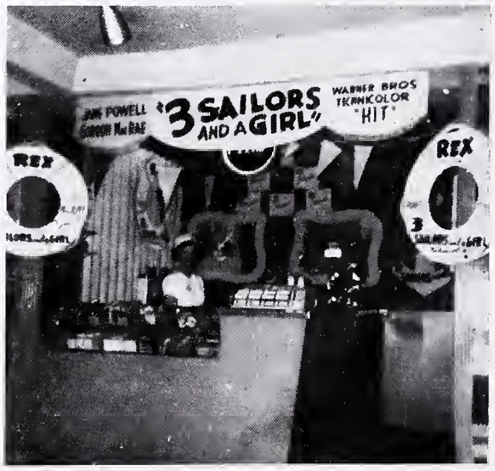
PLUGGING A NAUTICAL FILM



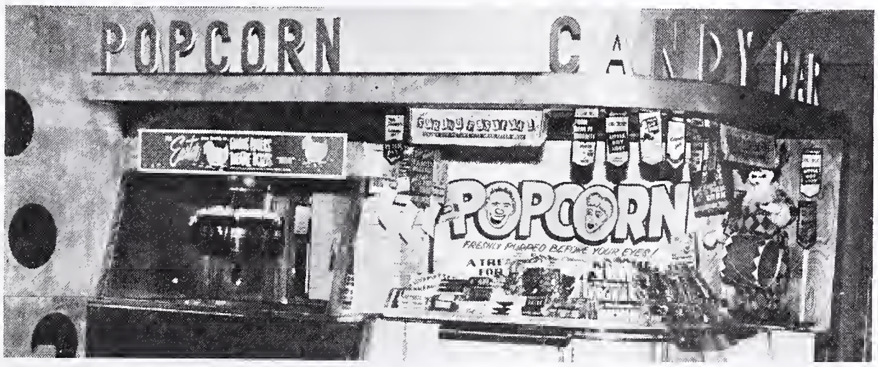
To promote Warner Brothers' "Three Sailors and a Girl" as a forthcoming attraction at Odeon Theatres' Rex theatre, St. Jerome, Quebec, manager Marcel Desjardins gave his refreshment stand a nautical air as shown above. The result: extra sales at the snack bar and good publicity for the film!

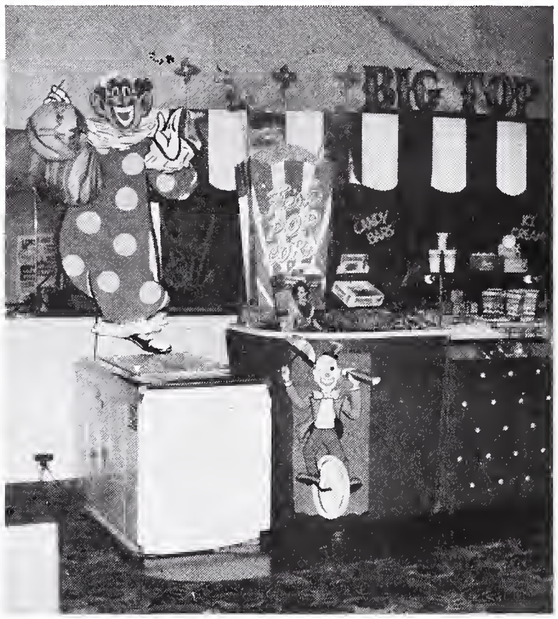
Popcorn Promotion:

Variety of Stunts to Stimulate Sales

The most popular theatre snack stand commodity of all can be made even more profitable when special effort is made in merchandising it as these three managers proved recently in the promotions pictured.

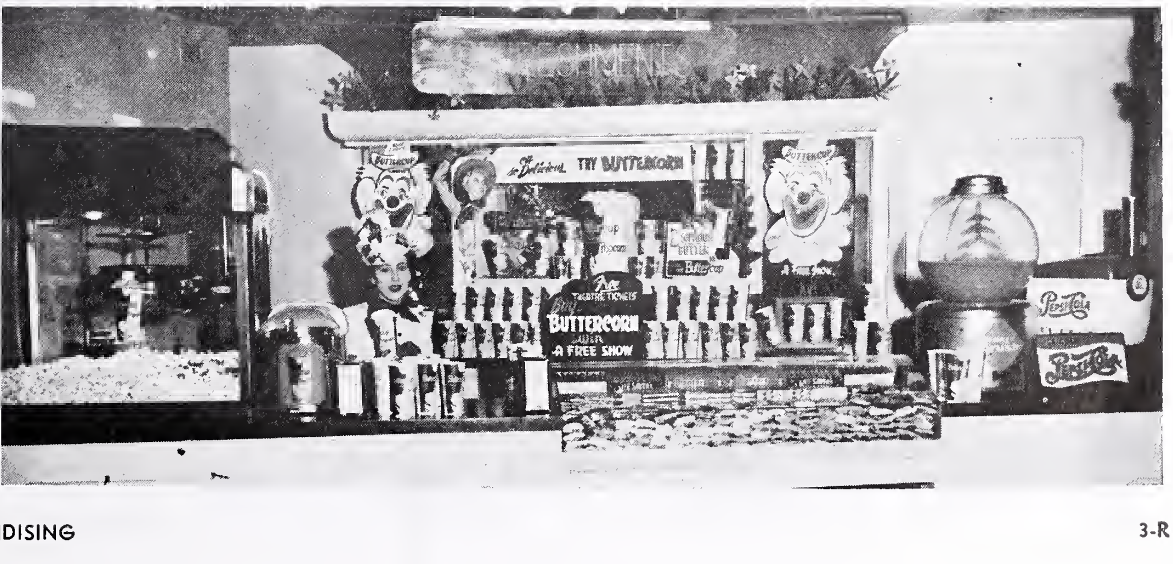
NOBODY LOVES POPCORN so much as the kiddies, as manager Gerry Dillon of the College theatre in Toronto proved when he arranged a special stunt to serve the double purpose of increasing attendance at his Saturday matinee and also to boost popcorn sales. What he did was to have Fifi the clown make a personal appearance at the theatre where the latter entertained in the lobby by the stand (above) as well as on the theatre's stage. In connection with his appearance Mr. Dillon obtained a small mechanical clown from Jack Fitzgibbons of Theatre Confections, Ltd., and placed it on the refreshment counter (right below) to draw the kiddies' attention. A display panel by the clown reads as follows: "Fifi the clown can beat the drums but nobody can beat our delicious hot popcorn, freshly popped before your eyes. A treat for the entire family; take some home." Results were excellent, as the photo attests.





DURING THE RECENT "Big Show Drive" conducted by Odeon Theatres, Ltd., Toronto, manager Elliot Brown at the Odeon in Victoria decorated his snack stand in keeping with the "Big Top" theme using several animated effects, including a giant 4-foot popcorn container (above) which was made to rotate on a turntable on the counter. The other effects included the clown cut-out at left holding several balloons which were spotlighted and moved by an electric fan. The big top has gaily colored pinwheels around the edge which are also made to spin continually by means of a fan.

BUTTERED POPCORN SALES took a big jump at the Famous Players' Paramount theatre in Halifax, Nova Scotia, when manager F. Skinner offered patrons a chance to win a free ticket to the theatre with their purchase of the corn. All Buttercup containers were numbered on the outside bottom and the winning numbers posted on the clown cut-outs on the back wall of the stand. The back bar was also devoted to a giant Buttercup display, in the center of which was a card advertising the chance to win free passes. The clown cut-outs have flashing red bulbs as noses, and the display at the top features a cut-out head of Doris Day.



MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

ENJOYING A DAD'S DRINK

"Delicious ... You
ONLY
DAD'S
OF
DRI
GALL

Among the visitors to the booth of Dad's Root Beer Company during the recent convention of the National Association of Tobacco Dealers held at the Palmer House in Chicago was Johnny, the famed Phillip Morris "calling card" shown above serving a Dad's drink to model Adrienne Falcon.

Program for Popcorn Convention To Cover 31 Refreshment Subjects

THE PROGRAM agenda for the 1954 Popcorn and Concession Industries Convention and Exhibition, sponsored by the International Popcorn Association, Chicago, to be held at the Conrad Hilton Hotel in Chicago October 31st through November 4th, will include discussions on popcorn, candy, ice cream, soft drinks and drive-in operation, according to an announcement by co-chairmen Deans Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, and Nathan Buchman, American Theatre Supply Corporation, Boston.

The IPA's convention and trade show is being held this year concurrently with conventions of the Theatre Equipment and Supply Manufacturers Association, Theatre Owners of America, and Theatre Equipment Dealers Association and the annual Tesma Trade Show.

In excess of 31 subjects will be covered in seven sessions of three hours each during a "College of Concession Knowledge" at the IPA convention, according to the co-chairmen. "It will be a full year's education in concession operation, crammed into four days," they explained, "and we have recruited the ablest concession managers within the theatre industry to act as professors and discussion leaders." The program is under the direction of IPA's Theatre-Concession segment, which pioneered similar sessions at last year's meeting.

The agenda of subjects for discussion is as follows: Monday, Novmber 1st, 9:30 a.m.: "Popcorn Plant (Pre-Popped) Operation," "Butter Popcorn Is Concessions' Biggest Money Maker," "Is Popcorn Being Properly Priced in Theatres?" "Is Our Present Popcorn Equipment Doing the Right Job?" and "Theatre Merchandising Aids." At 2:30 p.m.: "Is Candy Being Properly Priced in Our Theatres?" "What Are You Doing to Increase Candy Sales and Promote Candy?" "What Are Candy Manufacturers Doing to Promote Sales in Theatres and What Is the Candy Outlook?" "New Methods of Merchandising Assorted Nuts," "What Can We Do to Increase Our Ice Cream Sales?" and "What Are the Manufacturers Doing to Increase Ice Cream Sales?"

For Tuesday November 2nd, 9:30 a.m.: "Carbonation, Refrigeration, Sanitation, and Syrup Throw," "New Ideas in Drink Equipment," "How Can We Improve Our Beverage Sales?" "Hot Dogs in Conventional Theatres." At 2:30 p.m.: "How to Plan Your Layout for a Drive-In Theatre Snack Bar," "Cafeteria Operation and Station Operation," "Cost Control in Drive-Ins," "How Can Our Suppliers Help Us?" "What's New in Equipment for Drive-In Theatres?" and "Basic Items for Drive-In Snack Bars."

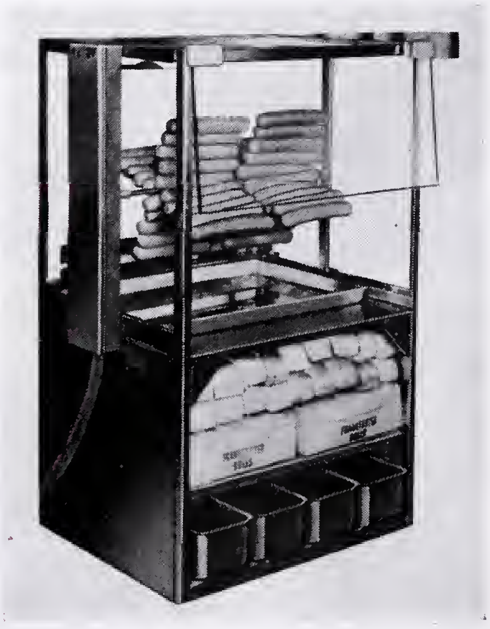
For Wednesday, November 3rd, 9:30 a.m.: "What Are You Doing to Get the Most Out of Your Concession Area in the Drive-Ins?" "What New Items Can We Use to Increase Our Sales in Drive-Ins?" "Intermissions and Trailers," and "Playgrounds as An Aide to Snack Bars." At 2:30 p.m.: "Concession Drive-In Business in Canada," "How Is Restaurant Knowledge Valuable in Drive-In Operations?" "What System Is Best for Checking Over-All Food and Help Costs?" and "How Can We Get Manufacturers to Build Proper Equipment for Drive-Ins?"

On Thursday, November 4th, at 2:30 p.m., a grand summary session will be held with a combined panel of IPA-TOA-TESMA-TEDA men discussing "What's My Best Concession Line?" Mr. Nathan will moderate the panel.

Heide ®
JUJYFRUITS
Nationally Advertised
HENRY HEIDE, INC. • NEW YORK, N.Y.

Counter Rotisserie To Sell Frankfurters

A COUNTER model infra-red rotisserie, with a two-section spit designed to barbecue 40 frankfurters in a few minutes and over 300 per hour, has been added to the line of the Bell Engineering Company, Lynn, Mass.

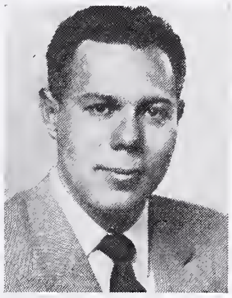


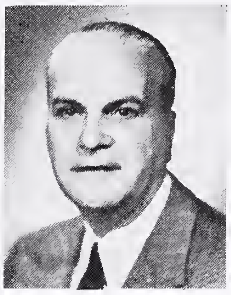
Called the "Barbe-Cutie, Jr.," the unit is constructed of glass and stainless steel. Its features include facilities for steaming or toasting rolls, a broiling tray for hamburgers and other meats, and four warming trays for relishes, sauerkraut, beans, meats, etc.

The dimensions of the unit are 14 by 17 by 28 inches high, and it can be plugged into a 115 volt a.c. outlet.

Six Judges Selected In Cretor's Contest

THE NAMES of the six judges who will select the prize-winning model name for the new Cretors popcorn machine designed by Raymond Loewy Associates (as described in MOTION PICTURE HERALD of August 14th) have been announced by the Cretors Corporation, Nashville, Tenn. Suggestions for the new machine's names are being submitted by theatremen after they view the unit, which is now on display at Cretors distributors' showrooms all over the country.


Walter Reade, Jr.


Fred C. Mathews

Trueman T. Rembruch

Raymond F. Loewy

Comprising the panel of judges are the following: *Walter Reade, Jr.,* of New York and Asbury Park, N. J., president of the Walter Reade circuit and president of Theatre Owners of America; *Fred C. Matthews* of Chicago, vice-president of Motiograph, Inc., and president of Theatre Equipment and Supply Manufacturers Association; *Trueman T. Rembusch,* of Franklin, Ind., secretary-treasurer of Syndicate Theatres and immediate past president of National Allied Theatre Owners; *Raymond F. Loewy,* famed designer of products for such firms as Coca-Cola, Lucky Strike, Studebaker, etc.; *J. J. Fitzgibbons, Jr.,* of Toronto, Ont., president of Theatre Confections, Ltd., and president of the International Popcorn Association; and *Clark S. Rhoden* of Kansas City, an official of E. C. Rhoden Enterprises and the Popcorn Institute.

Clark S. Rhoden

J. J. Fitzgibbons, Jr.

The deadline for entries in the contest is midnight, September 30th. A cash prize of $500 will be awarded the person who submits the model name deemed most appropriate to the new Cretors machine by the judges. Certificates good for $100 on the purchase of one of the new machines will be awarded second, third, fourth, and fifth place winners.

1953 Sales of Candy Near Billion Dollars

CANDY SALES in 1953 almost reached one billion dollars, according to a report by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C. Sales by manufacturers of confectionery and competitive chocolate products totaled $996 million last year, the re-

A "SODASHOPPE" IN TEXAS

This new Apco 6-drink "SodaShoppe" automatic dispenser, recently installed at the Majestic theatre in Dallas, Tex., has already become an extremely popular refreshment spot there. The dispenser is equipped to serve four carbonated and two non-carbonated drinks and has a capacity of 2500 syrup-drinks and 1200 cups.

The ONE popping oil that does EVERYTHING!

popsit plus!

the liquid seasoning with BUTTER-LIKE FLAVOR AND COLOR

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

. . . pops corn, fries burgers, hot dogs, french fries . . . is always liquid . . . comes in easy-to-use gallon can . . no waste.

POPPING OIL SPECIALISTS TO THE NATION

port showed, a figure slightly higher than the $986 million for 1952.

The dollar sales of manufacturer-wholesalers were 2% higher in 1953 as compared with the preceding year, it was disclosed, while sales of chocolate manufacturers and manufacturer-retailers declined slightly.

On a regional basis dollar increases were recorded in New England, the Middle Atlantic states, the East North Central region and in the South Atlantic, East South Central and Pacific states. Sales declined in the West North Central, West South Central, and Mountain regions.

"BOBTAIL" SODA FOUNTAIN

A new "bobtail" soda fountain, designed for volume dispensing of bulk ice cream, sodas, sundaes and milkshakes, has been marketed by the Fischman Company, Philadelphia. Designated "Model BT-49," the unit is 4 feet and 9 inches long and is used in conjunction with an ice cream cabinet installed on either the right or left side. The unit's features include a dynamic draft station; four syrup pumps; six crushed fruit jars; a running water dipper well; a waste chute; and a cold storage compartment.

Better Refreshment Merchandising
Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• ***If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).***

Ref. No.		Page No.
1	THE COCA-COLA COMPANY	1-A
2	HENRY HEIDE, INC.	4-R
3	SIMONIN'S SONS, INC., C. F.	5-R

REFERENCES FOR ADDITIONAL INQUIRY:

• ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter dispensers
103—Candy bars
104—Candy Specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Popping oils
122—Scales, coin-operated
123—Soda fountains
124—Soft drinks, bottle
125—Soft drinks, syrup
126—Showcases
127—Vending carts
128—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

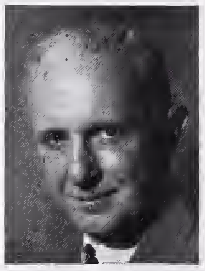
I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name ....**Theatre** ....

Address ....

People & products

by Carl R. Mos



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GOOD NEWS for refreshment merchandisers — and for the motion picture business in general — is forecast in a recent study by Francis I. duPont & Company, showing that in every year since 1945, three and a half *million* babies have been born in the U.S. This has resulted in sharply expanded markets for the infant-and-youth-catering industry.

Among the companies now benefiting, the report lists American Chicle, Beech-Nut Packing, Canada Dry, Coca-Cola, Dr. Pepper, Good Humor, Charles E. Hires, Life Savers, Nehi, Pepsi-Cola. Four leading motion picture companies are in there, too.

Anyone who's watched the intermission crowds at the refreshment stands could add a lot more names, as they watch foods, candy, popcorn, ice cream and soft drinks pouring down voracious young gullets. Are you merchandising *your* stand to get your full share?

•

***One of Canada's greatest* natural resources is showmanship, from the look of "The Odeon Big Show" campaign book sent us by "Circus Boss" Jim Hardiman. The successfully completed thirteen-week drive included prizes for refreshment sales, with special merchandise prizes for managers' *wives or mothers.* Odeon doesn't underestimate the influence of a woman on drives.**

•

HEIDE EXPANSION

Heide has made a new product announcement that's precedent-breaking in two ways: The company is offering its first *10-cent* items, and its first *chocolate-covered* candies. One is Heide's *Greenfield Chocolate Sponge,* an old-time favorite, in a dime size. The other is Heide's Greenfield *Chocolate Breeze,* a sponge with a peppermint flavored center. Both come in a 60-count "theatre pack" and are coated with pure, high-grade chrocolate.

All present lines will be continued, down to the "penny" *Chicken Corn* and *Licorice Babies.* Idea, says genial ad chief Gene Sullivan, is to indoctrinate the kids early. As Gene puts it, penny candy is probably the first free shopping choice of youngsters. So why not get 'em thinking early and often of Heide?

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

WIDE-SCREEN AT DRIVE-INS

including

VERMONT'S OUTDOOR-INDOOR DRIVE-IN

SEPTEMBER 1954

THINGS TO DO
Date Today!
1
2
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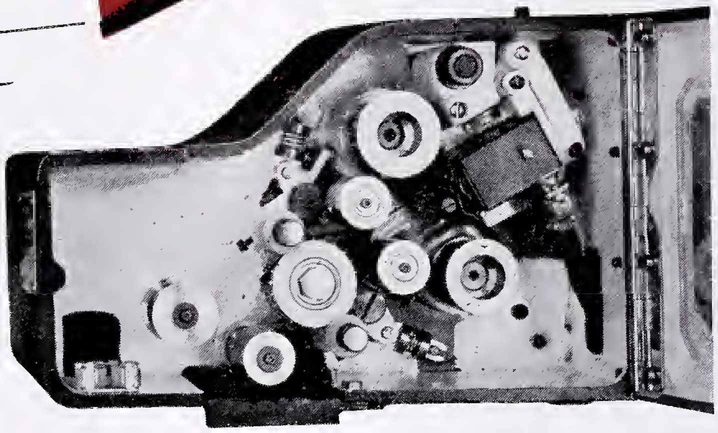
16
Stereophonic Sound!



Every day more and more medium and small houses are making the switch to wide screen with stereophonic sound . . . and there's a good reason! BOXOFFICE! This combination is now a must for complete motion picture enjoyment!

If you're "thinking" about stereophonic sound, don't put off any longer — act today — bring your house up-to-date — play the big pictures with the big draw! . . . and to be sure of the best, place your order for

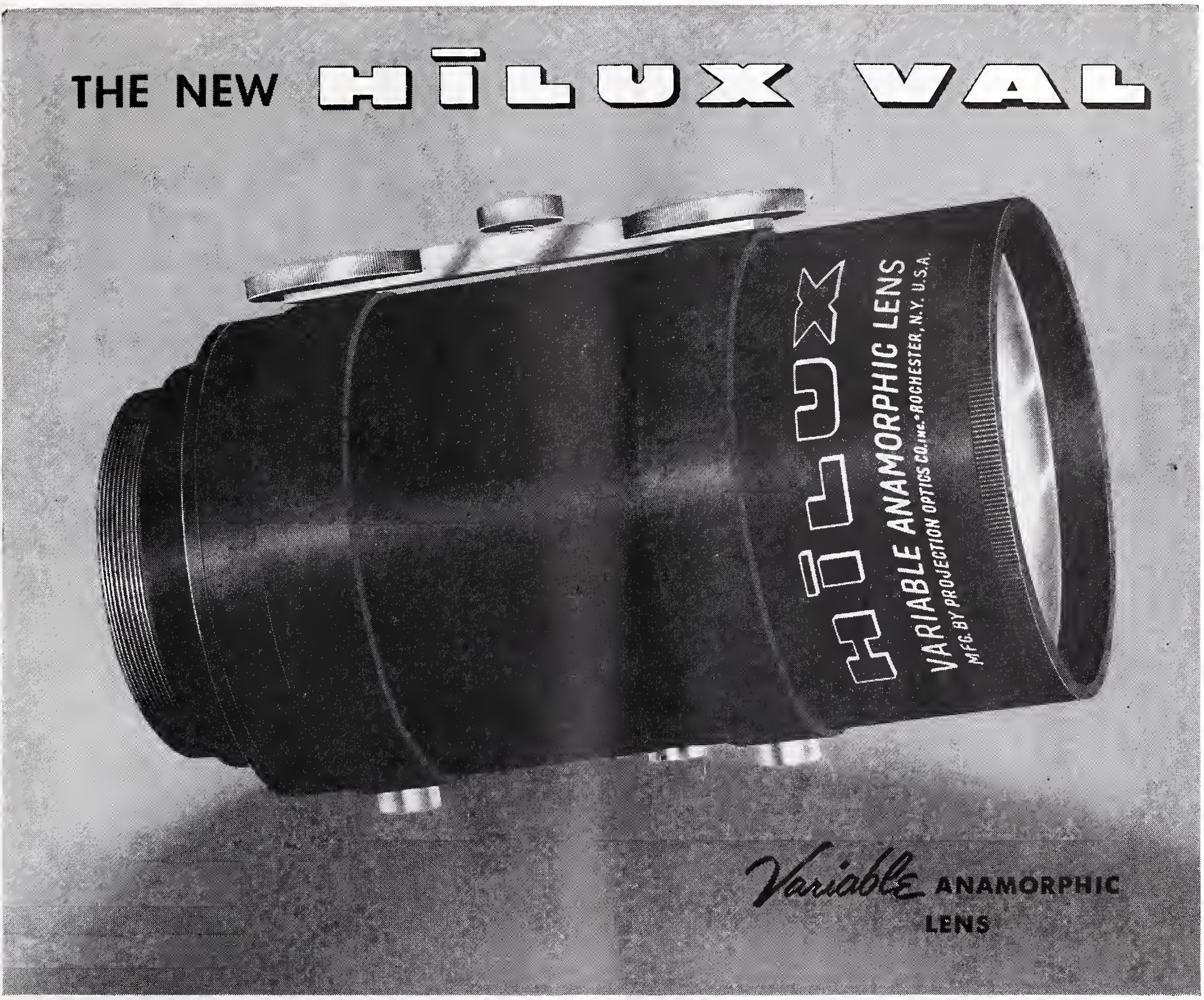
Simplex

T M REG U S PAT OFF

STEREOPHONIC SOUND

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION · DISTRIBUTED BY NATIONAL THEATRE SUPPLY

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION


THE NEW HĪLUX VAL
HĪLUX
VARIABLE ANAMORPHIC LENS
MFG. BY PROJECTION OPTICS CO. INC. • ROCHESTER, N.Y. U.S.A.
Variable ANAMORPHIC
LENS

HĪLUX VAL
Variable Anamorphic Lens

You've never seen anything like the astonishing all-new HĪLUX VAL

To the exhibitor's problem of changing requirements and projection techniques, the superb, brand new Hilux Val Variable Anamorphic Lens is the perfect answer. Being variable, you have flexibility to handle anamorphic prints of 1:1.33 to 1:2.66 aspect ratios.

$750.00 per pair thru your theatre supply dealer.

PROJECTION OPTICS CO.
Wherever Fine Optics are Important
330 Lyell Avenue Rochester 6, N. Y.

Alert theatre owners are now reseating with

American Bodiform® Chairs

Boxoffice receipts prove:

LUXURIOUS COMFORT IS PART OF THE PICTURE

American Spring-back
Bodiform Chair
No. 16-040

American Seating Company

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium,
Transportation, Stadium Seating, FOLDING CHAIRS

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

Why Strong Lamps ARE USED WITH MOST CINEMASCOPE PRESENTATIONS

Strong Lamps are Different because

ONLY STRONG HAS A LIGHTRONIC CRATER-POSITIONING SYSTEM

A sincere effort has been expended to the end of attaining near perfection in the presentation of this new projection technique. Best possible screen lighting has been a major objective—the most light, evenly distributed, of constant intensity and unchanging color value.

These exacting high standards have been realized with the development of Strong's exclusive Lightronic crater-positioning system which automatically maintains the position of the positive arc crater at the EXACT focal point of the reflector. Manual adjustments, which at best lead to uncertain results, have been made entirely unnecessary.

The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater position and gap length are maintained automatically.

They Fit to a CINEMASCOPE T
R
O
N
G

That's Why ONLY *Strong* LAMPS ARE USED ON MOST CINEMASCOPE INSTALLATIONS

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

1 CITY PARK AVENUE TOLEDO 2, OHIO

Please send free literature on Strong Super "135" and Mighty "90" projection lamps.

NAME ....

THEATRE ....

STREET ....

CITY & STATE ....

Send today for full details on the Strong Super "135" and Mighty "90" projection arc lamps.

Show

CINEMASCOPE

WIDE SCREEN

VISTAVISION

IN YOUR DRIVE-IN!

Drive-In Exhibitors everywhere are getting on the "Big Screen" bandwagon — for big features and bigger boxoffice!

Call your National Man now — he's got the "dope" on what you need and how much it will cost. Don't delay, you can still show the big ones this season!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

The appointment of *C. J. Chapman* to the position of general sales manager, industrial products, has been announced by the National Carbon Company, New York. Mr. Chapman, who will be located in the company's general offices in New York, will direct sales activities on projector carbons, carbon and graphite electrodes, carbon brushes, signal cells, and chemical and metallurgical carbon products. A graduate of Dartmouth College, where he received a B. S. degree in civil engineering, Mr. Chapman joined National in 1936 as a salesman in the eastern district. In 1937 he was transferred to the Pittsburgh district as a salesman and in 1944 was named assistant manager for the Atlanta division. In 1945 he was made assistant manager for the New York division, and after returning to Atlanta as manager in 1948, he was made Chicago district sales manager in 1951, a post he held until his present appointment.

C. J. Chapman

Lyman E. G. Suiter has been appointed assistant to the vice-president for the Fairchild Recording Equipment Company, Whitestone, N. Y., according to an announcement by *Sherman M. Fairchild,* president. Mr. Suiter will assist in general manufacturing problems due to the rapid expansion of the company's activities in both the high fidelity and theatre equipment fields, it was pointed out. A native of Ohio, Mr. Suiter comes to Fairchild from the radio division of Westinghouse Electric Corporation, where for the last fourteen years he has served in a variety of manufacturing supervisory positions on both military and commercial equipment. Most recently he has directed the production line activities of the Westinghouse home radio division at Sunbury, Pa. Prior to joining Westinghouse, Mr. Suiter spent ten years in the management of the manufacturing operations of two smaller companies.

James Earles has purchased the Pioneer theatre in Holden, W. Va., from the Newbold-Keesling Circuit, Bramwell, W. Va. He plans to re-open the theatre, which was recently closed.

Frank Marzetti has installed a new "Super Panatar" anamorphic lens at the Linden theatre, Columbus, Ohio, a neighborhood operation.

Russell Allen is constructing a 350-car drive-in at Farmington, N. M., and is equipping it for CinemaScope.

Eddie Specht has been appointed city manager in Salida, Colo., for the Atlas Theatre Corporation, Denver. He was formerly the manager of the Ritz in Denver for the circuit where

The Most Effective,

LOWEST COST ADVERTISING MEDIUM FOR ANY THEATRE

WAGNER ATTRACTION PANELS AND LETTERS

HILLSIDE
OPEN 7PM
DOUBLE FEATURE
ALL I DESIRE
& RED BALL EXPRESS
CHILDREN UNDER 12 FREE

Roosevelt
RIOT IN
CELL BLOCK 11
STIR CRAZED PRISONERS
IN VIOLENT JAIL BREAK
PLUS HIGHWAY
DRAGNET

That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy — letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features.

Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Sidney Lust Hillside Drive-In, Hillside, Maryland, made by Whiteway Neon Sign Co., New York, N. Y., and another for the B & K Roosevelt, Chicago, made by White Way Electric Sign Co., Chicago.

NORTH AVE.
OUTDOOR THEATRE
TURN RIGHT
WHITE WAY
DOUBLE FEATURE IN TECHNICOLOR
SMALL TOWN GIRL
JANE POWELL FARLEY GRANGER
HIAWATHA
MIDNIGHT SHOW TONIGHT

Sold by theatre equipment dealers everywhere. Send coupon now for big free catalog.

A LOW COST PANEL FOR DRIVE-INS

Wagner Eudoronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali resistant, and salt spray-resistant, baked enamel. Shown is an installation by White Way Electric Sign Co., Chicago, Ill.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Avenue **Chicago 12, Illinois**

Please send BIG free catalog on Wagner show-selling equipment.

NAME ....

THEATRE ....

STREET ....

CITY and STATE ....

To build profitable repeat patronage...

Scene from "THE EGYPTIAN," *20th Century-Fox CinemaScope Epic*

sharpest image, edge-to-edge . . .

most uniform light distribution . . .

on any screen!

- Normal 2D-3D
- Expanded 2D-3D
- CinemaScope

Bausch & Lomb

f/1.8

Super Cinephor

Projection Lenses

E.F. 3in. (76.2mm) f/1.8

Write for new catalog E-123.
Bausch & Lomb Optical Co.,
67933 St. Paul Street,
Rochester 2, New York.

BAUSCH & LOMB
SINCE 1853

he has been replaced by *George Hodges,* who also manages the Gothic theatre there.

Leroy Ramsey has resigned as manager of the Wadsworth drive-in, Denver, and been replaced by *Walter Wright,* who was his assistant.

Harry Corlew, formerly assistant manager of the Stanley-Warner Strand theatre, Hartford, Conn., has been promoted to manager of the circuit's newly reopened Commodore Hull theatre, Derby, Conn. Replacing him at the Strand is *William Caplin.*

Dick Edge has resigned as city manager in Sweet Home, Oreg., for the Jesse Jones Circuit and joined Hallmark Productions.

Roy B. Case has sold his Maribel theatre, Weott, Calif., to *W. B. Davis.*

Daniel Bagby has been transferred from his post as manager of the Atlantic drive-in, Daytona, Fla., to the Neptune drive-in, Daytona Beach, by Drive-in Theatres Circuit, which has headquarters in Atlanta.

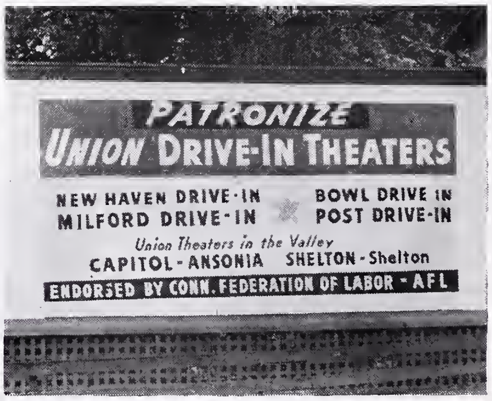
Florida State Theatres, with headquarters in Jacksonville, has recently inaugurated several managerial changes in its southeastern division, according to divisional supervisor *Al Weiss.* They include the following: *Ed Heller,* named manager of the Dade, Miami; *Bob Williamson,* manager of the Palm, West Palm Beach; *James Fuller,* manager of the Regent, Miami; *George Fielder,* manager of the Delray, Delray Beach; *John Patton,* manager of the Warner, Ft. Lauderdale, replacing *Ted Young,* who resigned from the post.

The Gay theatre in Harvey, La., was destroyed by fire last month, according to owner *Clarence E. Thomasie.* The loss was estimated at $100,000.

William D. Oldham, carpet sales representative with James Lees and Sons Company, Bridgeport, Pa., since 1929, has been named central division sales manager for the firm with headquarters in Chicago. He succeeds *I. Stanley Bailey,* who resigned effective August 1st. The central division includes Illinois, Michigan, Wisconsin, Minnesota, Iowa, Indiana, and part of Ohio. Mr. Oldham has been Detroit representative for Lees carpets for many years. He was succeeded in that area by *Martin R. Swift,*

•

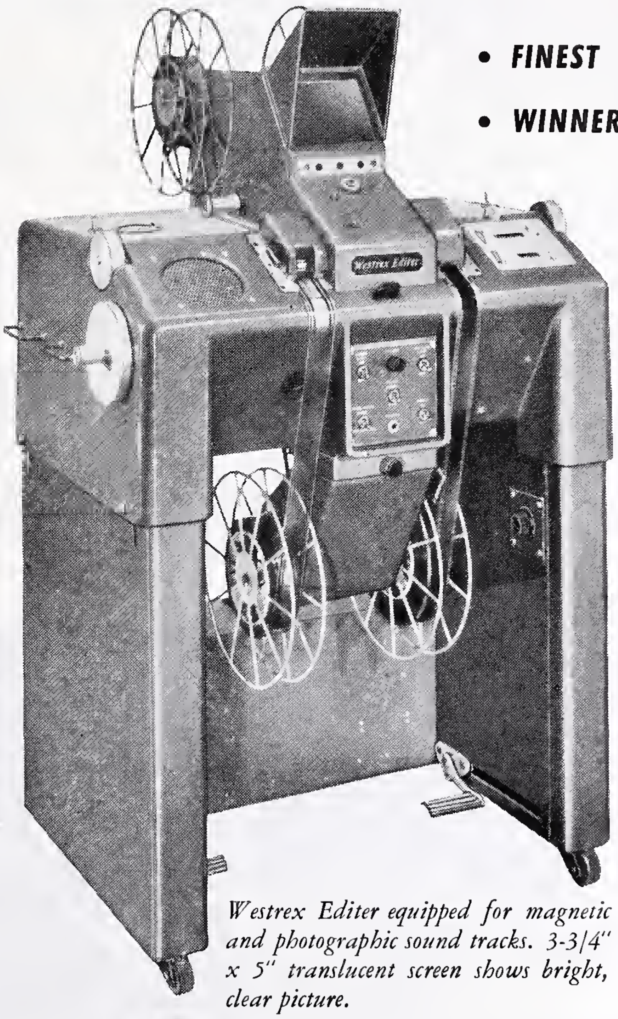
BOOSTING UNION DRIVE-INS



Drive-in theatregoers in the New Haven area of Connecticut are being urged to patronize those drive-ins staffed by union members through billboards sponsored by Projectionists' Local No. 273 of New Haven, according to a report from Benjamin Estra, chairman of the local's advertising committee. The billboard shown above is located at Clifton Avenue and Bridge Street in Ansonia, Conn.

Westrex Editer

- ***FINEST FILM EDITING MACHINE FOR STUDIOS EVERYWHERE***
- ***WINNER OF AN ACADEMY AWARD FOR SCIENTIFIC OR TECHNICAL ACHIEVEMENT***



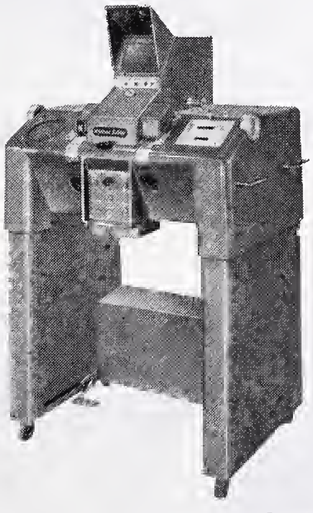
Westrex Editer equipped for magnetic and photographic sound tracks. 3-3/4" x 5" translucent screen shows bright, clear picture.

Designed and engineered by the Westrex Hollywood Laboratories — in cooperation with leading studios — the new Westrex Editer is an advanced machine that meets every film editing need.

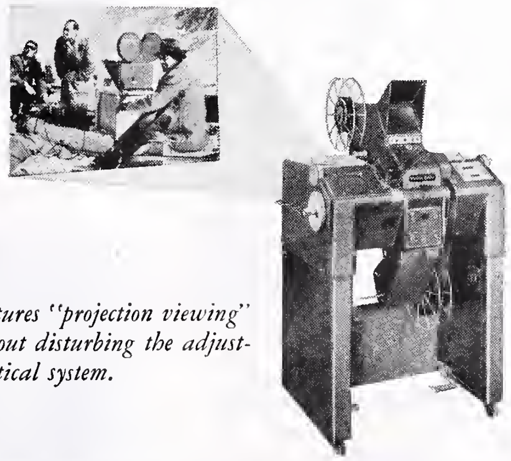
The Westrex Editer can handle both standard and the new small-hole perforated 35mm films — film strips — motion picture films — magnetic or photographic sound films (single or multiple) — composite release prints — and for the first time it makes possible "projection viewing" of an enlarged image on a wall or screen without extra attachments.

The Westrex Editer is quiet in operation — no intermittent, hence less noise and less film damage — speedy and efficient. Among its advanced features are simplified threading — automatic fast stop — synchronization while running — improved sound — lower flutter.

The Westrex Editer — available in 35mm model — is the latest in a long line of notable Westrex contributions to the motion picture industry. A new illustrated folder that describes in detail its many technical and operating advantages is yours for the asking.



The basic Westrex Editer, for use with film strips — vertical film handling method — faster and more practical.



The Westrex Editer features "projection viewing" on wall or screen without disturbing the adjustments of the normal optical system.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY
WESTERN ELECTRIC
EXPORT
CORPORATION

AMERICAN *Approved* PLAYGROUND EQUIPMENT

Unsurpassed in Design, Safety and Performance

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE
PLAYGROUND & SWIMMING POOL EQUIPMENT

who has been located in Ohio with headquarters in Wooster. Replacing Mr. Swift is *William H. Melvin,* who has covered West Virginia. Mr. Melvin was succeeded in his post by *George A. Palm,* who has been located at the company's general offices in Bridgeport.

H. L. Marsterson, director and comptroller, and *J. H. Somake,* director, secretary and legal adviser of Westrex Corporation's London subsidiary, Westrex Company, Ltd., and *R. W. Wight,* commercial manager of the Hollywood Division of Westrex, were in New York City recently for conferences with personnel of the company's headquarters.

Jack Levine, currently on the staff of the E. M. Loew's Plymouth theatre, Worcester, Mass., this year marked his 46th year as a projectionist.

R. L. Stanger, owner of the Windsor theatre, Windsor, Colo., has opened a new drive-in, called the Evans, at Denver. It has capacity of 592 cars and 130 "walk-ins."

The East Hartford Family drive-in, South Windsor, Conn., has increased its car capacity from 700 to 950.

Wometco Theatres, Miami, has added the Coral Way drive-in there to its circuit and plans improvements, including the addition of a new wide-screen. Named as manager is *Joe Fink* and *Robert Jones* is his assistant.

A. J. Broussard is constructing a new 1000-seat theatre in Crowley, La., with an opening scheduled for about October 1st.

Ed Ortette has leased his Highway drive-in, Bay St. Louis, Miss., to Mrs. Mathilda Rhodes, who took over August 1st.

David E. Feinberg has been elected president of the U. S. Air Conditioning Corporation, Minneapolis. He was formerly vice-president of the firm.

Eugene S. Gregg has been elected president of Westrex Corporation, succeeding *Frederick W. Bierwirth,* who retired effective August 31st. Mr. Gregg was previously vice-president and general manager of the company.

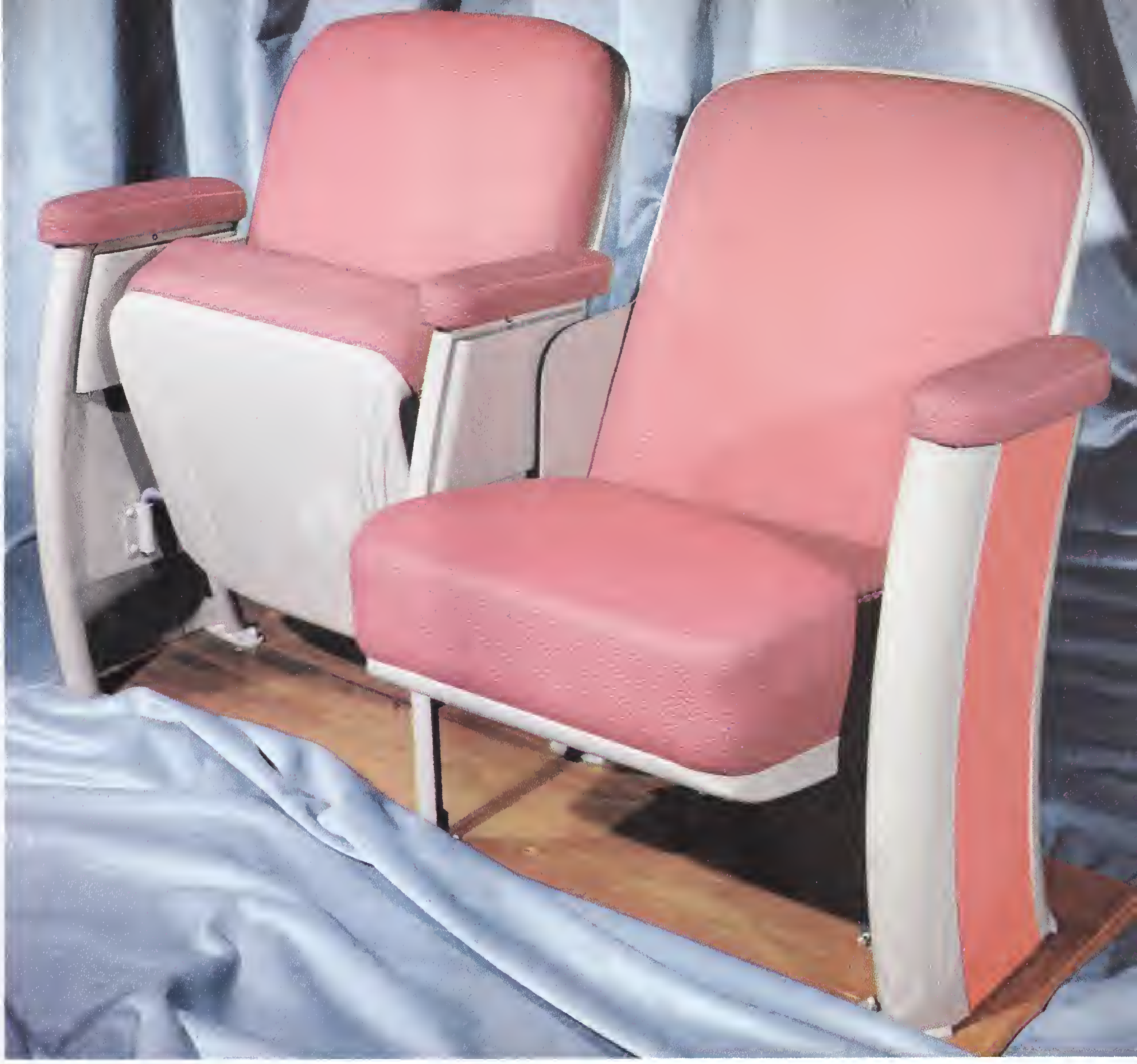
The Twilite Amusement Company, headed by *Wilmer Blincoe,* is building a new 1000-car drive-in at Owensboro, Ky., to be called the Belle Aire theatre.

Harry Alberth has been named manager of the Airport drive-in, Allentown, Pa. He was formerly manager of Fabians Strand in Altoona, Pa.

Adeline's
CORSET SHOPPE
Beverly
National

This handsome float for the Amsterdam, N. Y., Sesquicentennial Parade in July was built and designed by Cliff H. Swick, manager of the Vail Mills drive-in theatre, Amsterdam. The float measured 50 by 10 feet, and Mr. Swick states it was built at about one-fifth the cost of competitive floats.

Hosts and guests at a dinner given in honor of Ben Schlanger, New York theatre architect, in Havana during his recent visit there as consulting architect for the new La Rampa Cinema now under construction in that city. Mr. Schlanger discussed the new film techniques at the dinner. He is shown in the center of the group above with his wife; to their immediate right are J. Arago and Dr. Ventura Dellunde, owners of the La Rampa; Valdes Rodriguez, newspaper critic; and Robert A. Pratchett, of Paramount Pictures. On their immediate left are Gustavo Botet, architect; Mrs. Dellunde, Mrs. Rodriguez and Mr. Sibert of Twentieth Century-Fox.



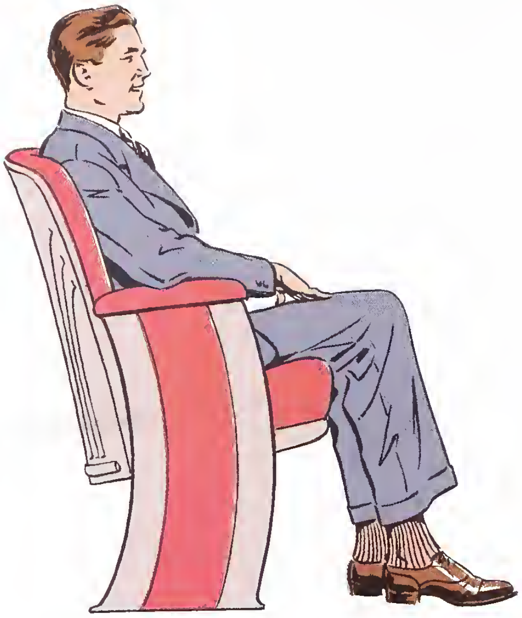
The Relax-Recliner feature is available on Heywood's TC 700 or TC 701 models, as illustrated above.

THE NEW Relax-Recliner

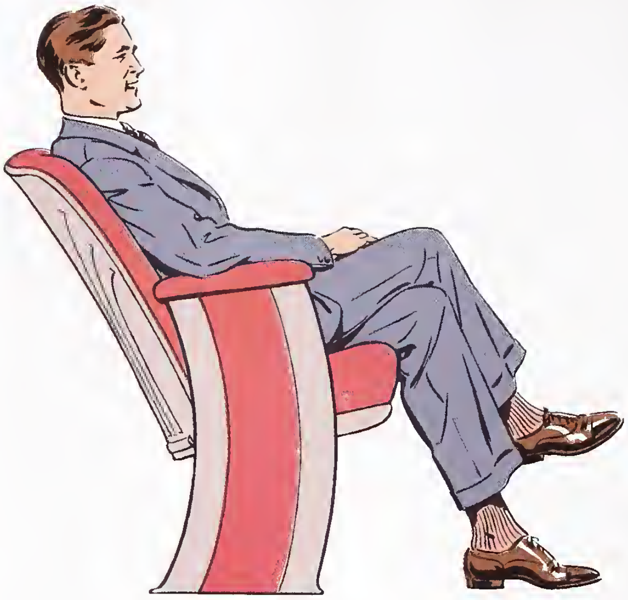
Brings "LIVING-ROOM COMFORT" to Theatre Patrons

Here's how it works

HEYWOOD-WAKEFIELD
HW
EST. 1826



The new Relax-Recliner is comfortably firm, but puts no pressure against your back, when you are sitting in an upright position.



The chair back responds to your weight without buttons, levers, and gadgets, when you relax into a comfortable recline.

THE NEW Relax-Recliner

There's nothing like it on the market today . . . this new chair with Heywood's exclusive self-adjusting back. Relax-Recliner is available with either padded or coil spring back and your choice of the new "Sit-in" or "Contour" seat cushions. This luxuriously comfortable theatre chair is another example of the famous Heywood engineering "know-how" to make theatre seating as comfortable as the average patron's own easy chair at home.

HEYWOOD-WAKEFIELD
EST. 1826

Let a Heywood-Wakefield representative give you complete details of this great theatre seating line right away

HEYWOOD-WAKEFIELD COMPANY
Theatre Seating Division—Menominee, Michigan
SALES OFFICES:
Baltimore · Chicago · New York

Better Theatres

for SEPTEMBER 1954

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of the month, with each regular monthly issued as a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; FInancial 6-3074.

See You at the Trade Show— It's for Free

Because there was some confusion last year as to requirements for admission to the Tesma Trade Show, which like this year's exposition, was co-sponsored by the Theatre Owners of America, we offer here the assurances of Roy Boomer, executive secretary of Tesma, that any theatre operator can visit the exhibits absolutely free of any charge. In a press statement he says:

"A theatre owner does not have to be a member of any theatre owner organization to see this trade show. He is most welcome and there is no admission fee. Everyone is invited to attend and bring his problems to whose who can solve them."

The reference to problems of equipment and supplies on which theatre owners and their staffs can obtain advice at the trade show need not necessarily relate to a forum, which has been a feature of the event in recent years; on hand at the exhibits themselves are persons both able and eager to help plan an installation. And there, conveniently available for examination, are the very materials needed.

●

While a trade show should be representative of the market, Mr. Boomer is quite right in pointing out the significance of variety. The exhibits should be comprehensive with respect to the classes of products used by the theatre, so that all interests can be satisfied. Mr. Boomer states that in disposing of booths this year he "exerted every effort to solicit firms which will exhibit practically everything a theatre uses . . . and I can truthfully say that we will have the widest variety of items on display that we have ever had."

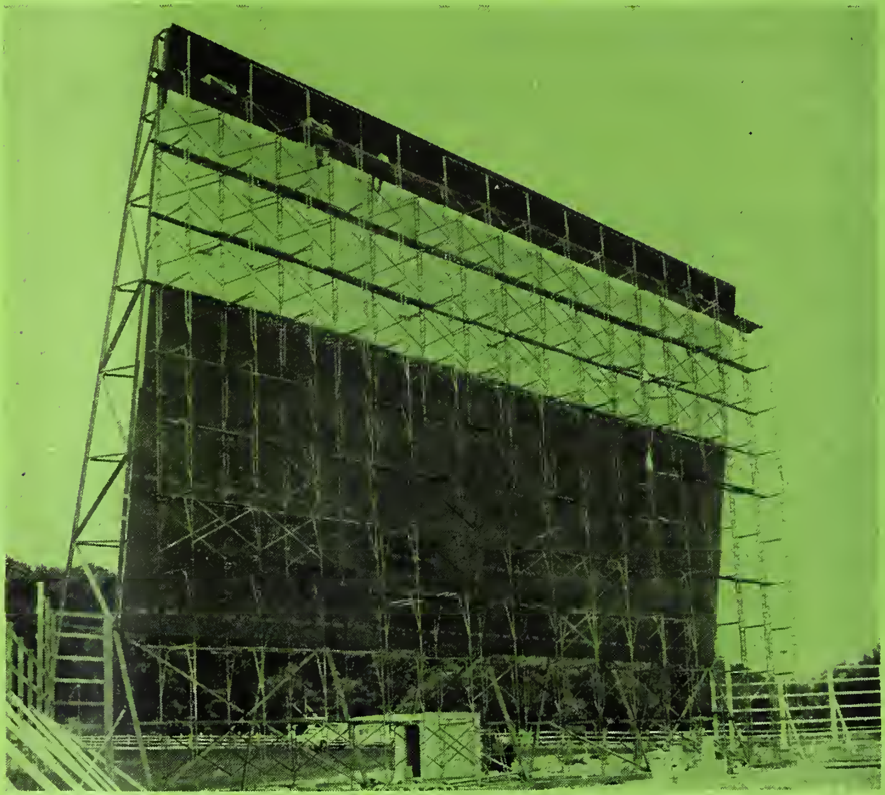
Including the trade show of the International Popcorn Association, whose exhibits will adjoin those of Tesma at Chicago's immense Conrad Hilton Hotel, the total number of booths this year will reach 200. Dates are October 31-November 4.

And lest one get from its sponsorship the idea that the popcorn group's exposition will concern only those flakey white tidbits which now vitamize so many theatre operations, be it emphasized that those exhibits will run the gamut of refreshment service—candy, soft drinks, foods, etc.

"See you at the trade show" should be the "auf wiedersehen" of the business between now and October 31st.—G. S.

Wide-Screen at Drive-Ins

With conversion to larger, wider pictures, outdoor theatres are now using four techniques to get a screen surface of practicable reflectance. Described here are examples of each.



Screen tower at E. M. Loew's 128 Drive-In near Burlington, Mass., during construction for a screen area 100 feet wide and 56 feet high. On stringers of the steel structure are mounted large panels of Masonite quarter-inch "Tempered Prestwood" for the screen itself, the upper sections of which are shown being sprayed (from scaffolding) with Raytone drive-in screen paint.

Since wide-screen techniques began to be applied to outdoor exhibition early this year, experiment and experience have been joined in a widespread effort to arrive at the most practicable solution possible of the light problem. More powerful light sources have helped at the projector end, but not enough to eliminate a need for screen surfaces of superior reflectance, produced with materials suited to use outdoors.

No small order, and it accordingly has engaged the technical resources and money of drive-in operators themselves as well as of manufacturers. Out of this diverse and determined effort, which has been markedly characterized by progress through trial and error, have come three distinct types of drive-in screens, to which is to be added, as a fourth, the coating of conventional surfaces with paint specifically developed for drive-in projection. Each of these is represented in the screen installations pictured on this and the opposite page.

COATED GLASS FABRIC

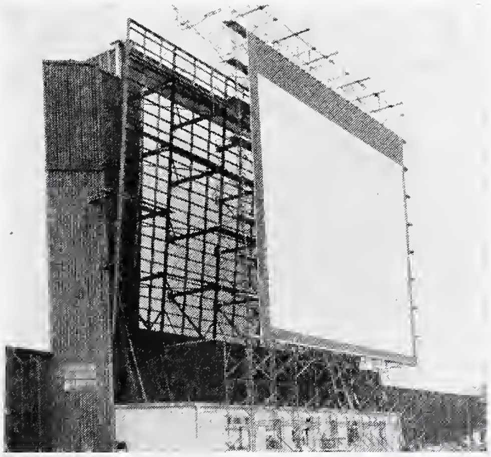
Claude Ezell & Associates of Dallas, operators of many drive-ins as well as indoor theatres, was one of the first to seek a new type of outdoor screen particularly for wide-screen presentation outdoors, and in collaboration with the Natco Wonder Screen Company, also of Dallas, that work has produced a screen which is now in use at sixteen Ezell drive-ins, fifteen of which are presenting CinemaScope productions with three-track sound. This screen is a fabric of fiber glass mounted on a steel structure, and coated with a paint especially compounded for the glass finish.

"Our first experience with the installation of one of these screens," Mr. Ezell relates, "was at our Buckner Boulevard drive-in in Dallas. This first material was found to be too light in weight, causing difficulty in the application of the fiber glass material to the screen frame. Material of a heavier weight was shipped to us for our second wide screen at the Chief drive-in in Austin. This was much easier to work with; however, we used a china clay filler for bonding the sheets together and this was a mistake as it caused the fabric to buckle at the seams.

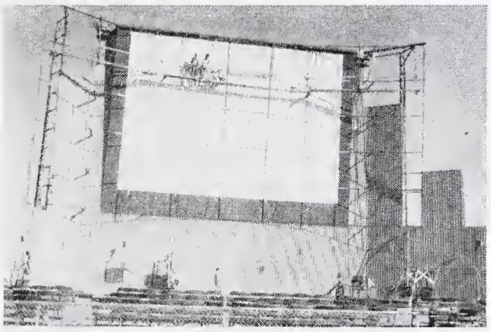
"After this experience, a third material was fabricated with a veneer filler soaked in a resin bath and sandwiched between layers of fiber glass. This proved successful and gave us a screen which reflects about 30% more light than any outdoor screen we have been able to locate."

A number of drive-in operators who have installed larger screens have been able to do so without closing, extending their existing structures at the sides, and erecting a temporary structure in front during construction of the middle section. This was the method employed at the Ezell drive-ins, with the work facilitated by use of a "Safeway" scaffold, which can be adjusted immediately to any height. Further with respect to the structure and installation, Mr. Ezell explains:

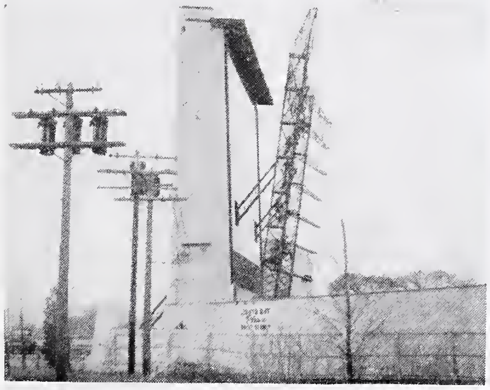
"The screen frame is prefabricated of angle iron and then welded into position by iron workers. Facing of the frame is wolmonized 2x4's and the fiber glass is applied to these wood strips with countersunk cadmium-plated wood screws. The sheets of fiber glass are 7 feet, 11 inches



As the steel structure for the Research Council fluted aluminum screen was being erected at the Victory drive-in at Butler, Wis., between the original tower and a temporary screen. The completed installation is pictured at right.



Existing screen tower as typically adapted to installation of a Natco glass fiber screen in dimensions of 80x40 feet at Claude Ezell drive-ins in Texas. The fabric is mounted on an angle-iron frame with wood facing, and frame is welded into position. At right is pictured a completed installation at the Burnet drive-in at Austin, and one of another style at the Chalk Hill at Dallas.



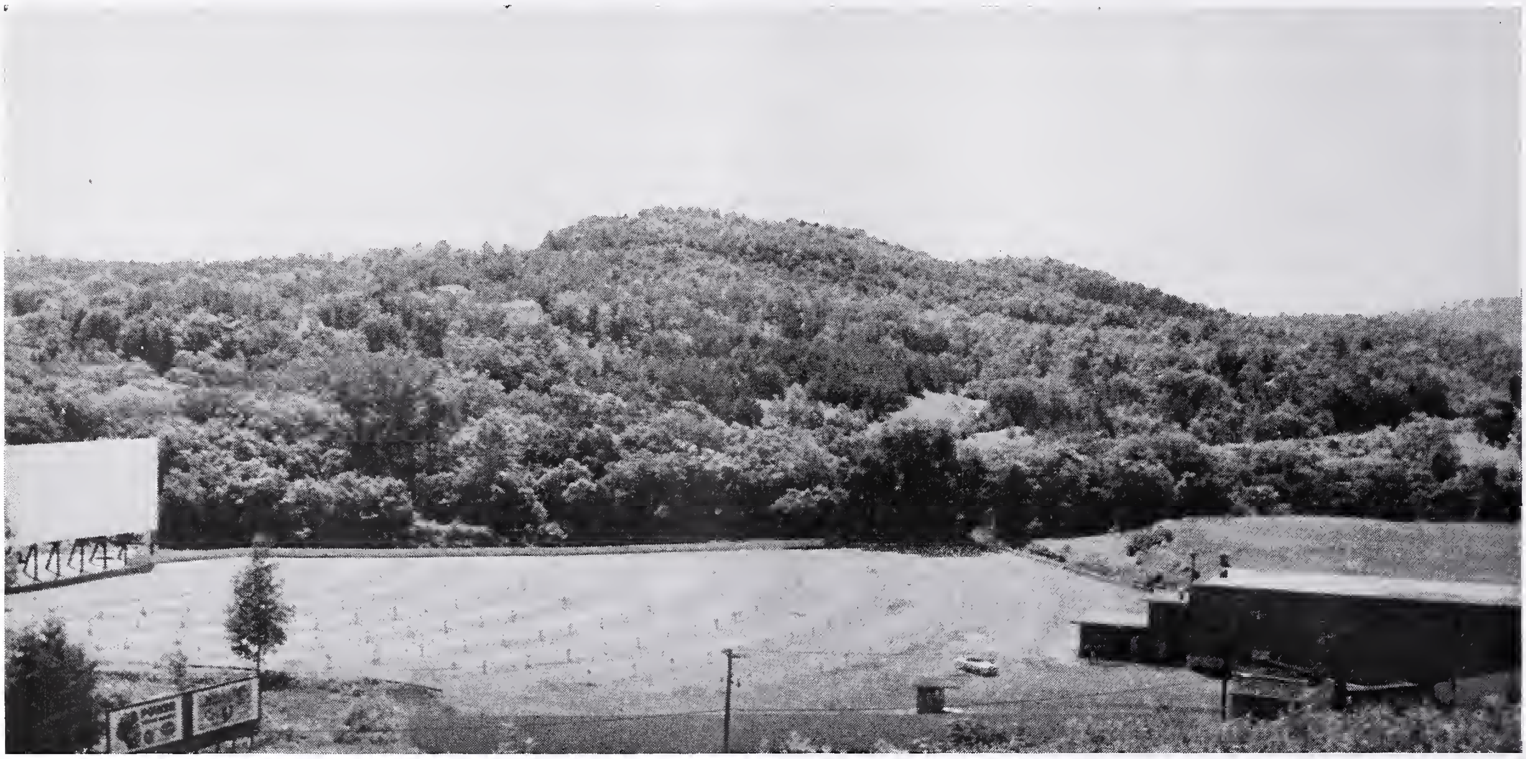
Structure for a "Twinite" screen being built at the Bluemound drive-in at Milwaukee (see text).

square. After attachment to the frame, the edges are butted together with a resin compound, which hardens like glass, rendering the screen almost seamless in appearance.

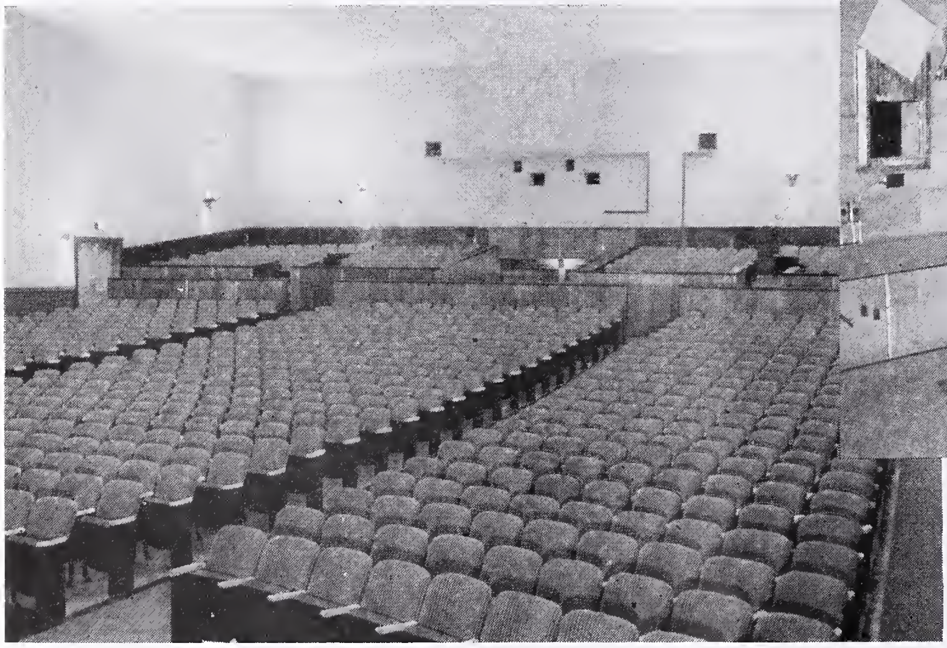
"Just before completion of the next to the last installation we found a wonderful new idea for joining the sheets together, and this idea was applied at the Burnet

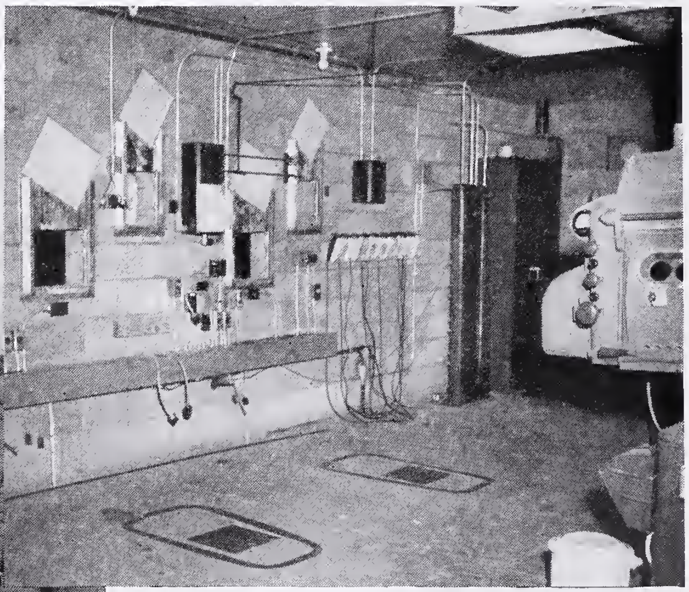
(*Continued on page* 28)

OUTDOOR-INDOOR DRIVE-IN



With One Projection Room





The Moonlight drive-in theatre, Montpelier, Vt., owned by Richard Cody, has an outdoor section (top) for summer and an indoor auditorium (left) for winter, both serviced by a single projection booth (above). Photo shows projectors set for indoor side with markings on the opposite side indicating the positions for drive-in operation. Projectors and sound are RCA.

A DRIVE-IN for summer and an indoor theatre for winter have been combined into one unique motion picture operation in which the same projection booth is used to serve both by Richard Cody in his Moonlight theatre at Montpelier, Vt. The capacity of the outdoor section is 500 cars, while the indoor section seats 900.

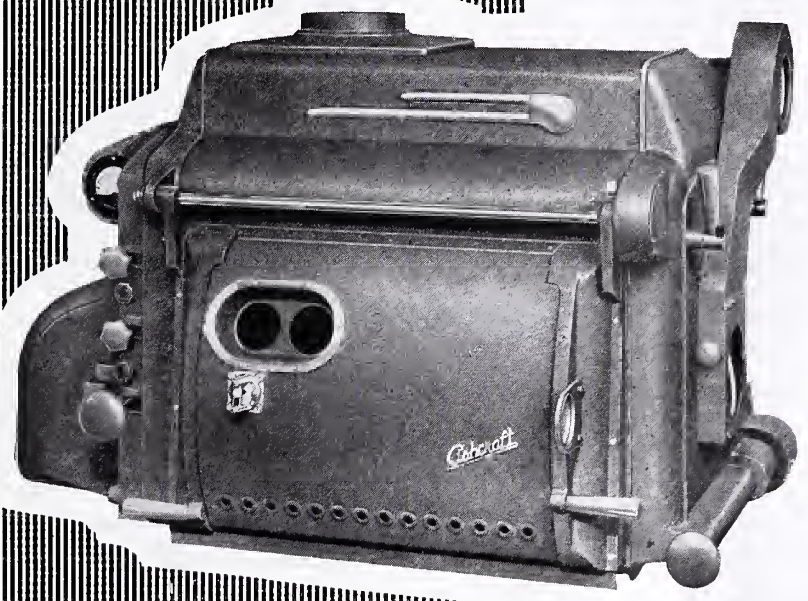
Under the plan for a combination indoor-outdoor drive-in as conceived by Mr. Cody and worked out with the help of Don Falco of Capitol Theatre Supply in Boston, the single projection booth is located atop the main building, which faces the drive-in screen. The enclosed auditorium is at the rear of this building, which also houses the refreshment stand and rest rooms used for both theatres. In the winter the outdoor section is closed off, with the patrons for the indoor section parking their cars by the auditorium.

Using the same projection equipment for both theatres presents Mr. Cody's staff

(*Continued on Page* 37)

ASHCRAFT

SUPER POWER



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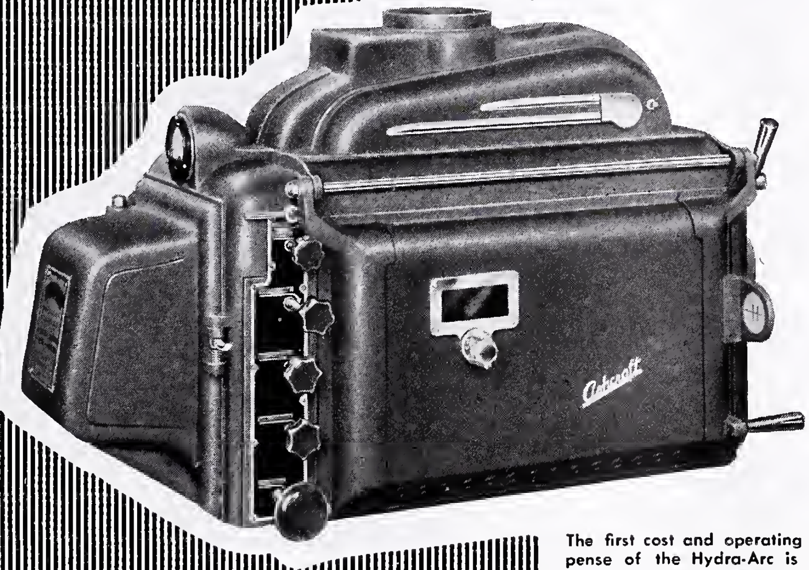
There is no film buckle with the Super-Power—equipped with the Ashcraft Air-Cooled Heat Deflector.

The Super-Power is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for Indoor or Drive-In projection.

The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 120 ft. screens, are in year around operation using the Super-Power.

ASHCRAFT HYDRO-ARC© 75-85 AMPS



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The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.

The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

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Equipping and Operating Drive-In Playgrounds for—

LOW-COST KIDDIE APPEAL

. . . and kiddie appeal is family appeal, which can thus be enhanced by even a modest expenditure if the investment is protected by competent installation and very careful supervision.

By NORMAN R. MILLER

Vice-president of the
American Playground Devices Company,
Anderson, Ind.

Children's playground (above) in front of the screen tower at the Hilltop drive-in near Escanabia, Mich., and at right a close view of the American castle walk unit installed there.

Children's playgrounds draw the entire family to the drive-in. They have solved the baby-sitter problem in many homes. The swings, slides, castle towers and other playground devices keep children busy while their parents relax in their cars or the benches nearby. Playgrounds bring the crowds out early, thereby easing traffic jams just before the movies start. And pre-show play stimulates the youngsters' thirsts and appetites, and this means a big demand for soft drinks, popcorn and hot dogs at the refreshment stand.

It is not *necessary,* however, for the drive-in operator to spend a small fortune on a children's playground. The safest, most rugged and best-designed swings, slides, and other playground devices can be bought at a very reasonable cost.

One Upper Michigan drive-in has playground apparatus that cost less than $600. The equipment consists of a standard three-swing set on a 10-foot high frame; a three-swing set on a 7-foot frame, equipped with chair-type nursery seats for the very small tots; a two-board see-saw; a merry-go-round capable of carrying 25 children; an all-steel slide with 6-foot high platform and 12-foot chute; and a primary castle walk, which combines features of the castle tower and the horizontal ladder into a single unit.

INSTALLATION OF EQUIPMENT

Although you may have purchased the sturdiest equipment made, you are in for much replacement and maintenance expense unless you properly install the swings, slides and other devices. Proper installation also is essential to playground safety.

Alignment of all frame members is necessary to assure the best appearance and maximum structural strength. *While the concrete is still wet and the fittings loose, a level should be used to make sure that top beams are level and straight, with vertical supports perpendicular to the ground.*

After alignment, the fittings can be pulled down tightly and allowed to harden. No apparatus should be attached to the frames, nor any playground unit

be placed in use, until the concrete footings have hardened for at least 48 hours; or better still, 72 hours should be allowed to make hardening certain.

Concrete around the base of all frame support members should be troweled smooth and shaped conically so that it is highest at the pipe members proper. It is recommended that at least 4 inches of turf cover all concrete footings, level with the ground line. For an extra measure of safety, the turf could be covered with

RCA announces

A MAJOR NEW MILESTONE IN MOTION PICTURE PROGRESS

Recent nation-wide trade demonstrations have so convincingly established the superiority of stereophonic sound based on four-track magnetic film that exhibitors in ever-increasing numbers are resolving to equip their theatres with the new specially designed sound reproducing systems. Such whole-hearted support of the industry's new techniques reaffirms RCA's own unbounded confidence in the continual growth and progress of motion picture exhibition.

To give concrete expression to its confidence in the future of the industry, RCA announces a wholly new plan conceived on the principle that all theatres—small as well as large—should have an opportunity for easy acquisition of the new stereophonic sound systems. The heart of the plan is a revolutionary payment schedule—so liberal in its scope that the already moderately priced RCA stereoscope sound systems may now be acquired from daily box-office takes. Thus, the RCA plan enables theatre owners—even average-size operators—to reap immediately the bigger grosses now being rung up all over the nation by wider screen stereophonic sound features. You, as an exhibitor, can make your contribution to industry progress and to your own best interests . . . by investigating RCA's novel plan. The coupon brings you full details. Mail it today.

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tanbark, sawdust or shavings to cushion possible falls from the equipment.

MAINTENANCE OF EQUIPMENT

Timely repairing and repainting of playground equipment will make it last longer and will increase child safety. A regular maintenance program should be continued throughout the year.

Badly worn, splintery or cracked slide side rails, swing seats, see-saw boards and other wood parts of apparatus are dangerous and should be repaired or replaced promptly. Swing chains, hooks, hangers and frame fittings also should be checked carefully.

Years of extra service can be added to equipment by painting it frequently and regularly. Outdoor enamel will do very well on wood parts. The protective coating will last longer and look much better if the wood parts are sanded reasonably smooth before they are refinished.

PLAYGROUND SAFETY

After you have carefully selected and installed your equipment, it is well to supervise the area to assure additional safety. Your ushers could be used as playground supervisors before the parking rush begins. Placing picnic tables and benches at the playground will encourage parents to watch their children at play.

Here are some safety rules to be posted at the playground units:

Swings—Don't stand or kneel on swings. Don't climb on frames. Don't jump from swing while it is still in motion. Don't stand near swings in motion. Don't swing crookedly. Don't hold a smaller child on your lap while swinging. (Some accidents are caused by wooden swing seats hitting a bystander; to minimize the chance of that, American swings now have a patented rubber-encased seat.)

Slides — Don't overcrowd platform. Only one child should slide at one time. Don't slide backwards. Don't crawl or run up the slide. Avoid horseplay.

Climbing Structures—Don't play tricks on castle towers or castle walks. Don't step on hands or feet of other children. Hold on carefully. Playing tag, jumping up and down and other show-off antics may cause bad falls.

See-Saw—Give warning to person on other end of see-saw before getting off. Hold on to board tightly when getting off and let it rise gradually so child on the other end may get off safely. Keep a firm hold. Sit facing each other. Don't bump end of board on the ground. Sit only, never stand, on the board. Only two should sit on see-saw board at one time.

Extremely popular with kiddie patrons at the Hilltop drive-in is this all-steel American slide with a 6-foot high platform and a 12-foot chute.

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Better Projection

A Department on PROJECTION & SOUND

Setting Up a Scheme for Conversion to Wide Pictures

By GIO GAGLIARDI

HAVING ARRIVED at a decision to convert his theatre to wide-screen presentation, the exhibitor owes it to himself and to the art which he exploits to consider every possible factor and to anticipate a solution to every apparent problem. Each theatre presents its own problems to some degree, both in projection and in sound.

GIO GAGLIARDI

Each theatre therefore must be treated individually in order to obtain the best results; however, certain general concepts and methods of procedure should be followed in order to prevent costly mistakes.

First, we must realize that to make such conversions involves more than just the purchase of a new set of lenses or a larger screen. If we are to spend money for equipment with the hope that this equipment may find use for a substantial period of time, we must try to anticipate to some extent later developments in motion picture presentation.

Within the last year we have had 3-D; stereophonic sound on separate film; four-track stereophonic sound on CinemaScope film; anamorphic projection with one optical track; non-anamorphic wide-screen projection with various aspect ratios; Perspecta sound from one optical track; and the promise of anamorphic prints in a compression ratio different from that of CinemaScope.

All of the processes available are competing with one another for spectator appeal, and so far the public has not seemed to show any sharp-cut preference generally. It is even possible that other innovations may come along in the near future. We must not exclude the possible resurgence of 3-D on single Vectograph film, which may be shown on large screens with anamorphic attachments; or the eventual change in film specifications to permit larger film gate areas.

The new techniques have served to stimulate new public interest in motion pictures, with an associated increase in attendance. It is up to us to maintain this stimulation and to keep the public convinced that the motion picture theatre still offers the latest and the best form of dramatic entertainment.

CHOOSING A SCREEN SIZE

Before the theatre operator begins to order equipment he should revise all his old concepts of screen sizes *versus* theatre size. During the last twenty years the technical societies of the industry made extensive surveys of the relationship between picture size and auditorium viewing distances. From these developed the recommendation that the width of the picture should not be less than approximately one-fifth of the greatest viewing distance (in a large number of theatres the width was—and still is—much less than that).

Thus, where the last row of seating was 100 feet from the screen, the picture was given a width of about 20 feet. And that was a liberal allowance! With such viewing conditions, long and even middle shots lost impact and "presence" and the close-up was more and more relied upon to bring "intimacy" and special details to the audience.

A close-up, of course, excludes much—often all—of the surroundings, the setting which helps to produce realism. (This condition is a flagrant deficiency of the restricted television screen.) Cinerama spectacularly accomplished the feat of making every middle-shot a "close-up," of including tremendous volume of beautiful detail in panoramic views. CinemaScope produc-

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68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
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Of all exhibitors present at this comparative demonstration, the majority gave **VIDOSCOPE Anamorphic LENS** the **Number One** position. These facts and vital statistics were published in Film Daily Equipment News.

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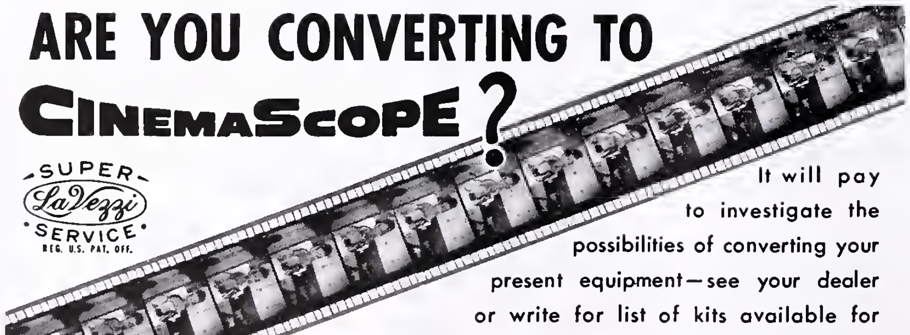

It will pay to investigate the possibilities of converting your present equipment—see your dealer or write for list of kits available for converting all models of Projectors and Sound Reproducers.

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tions, and to some extent the cropped pictures, have a similar objective. By using a wider screen, it is possible to bring to a theatre audience a much more realistic and beautiful representation of what its members would have seen if they were located in the position of the camera.

SELECTING THE EQUIPMENT

Having noted these principles, we can now approach the task of selecting the equipment for converting projection in the theatre to such presentation. *Regardless of the size of the auditorium,* and *wherever it is physically and economically possible*—

1. The new picture should be made large enough so that small objects and details become fully visible to persons seated at maximum distances. This should apply for *all* types of picture shots.
2. The new picture should cover the greater part of the auditorium width; it should have the effect of filling the viewing field of the audience and should not appear bounded by any confining and invasive frame-work.
3. The new pictures should be bright enough to bring out the best color balance and tones.
4. The new pictures should be rock-steady and sharply focused.

For a long time, product will alternate between standard and anamorphic projection with a variety of aspect ratios. The pictures should have, if possible, the same height, however, changes in ratio being made by expanding and contracting the width.

It has been authoritatively found that in order for the spectator to be able to resolve the smallest details in the new type of picture, his distance from the screen should not be greater than three times the width of the picture. This means that the picture should have a *width equal to at least one-third the distance from the screen to the last row.*

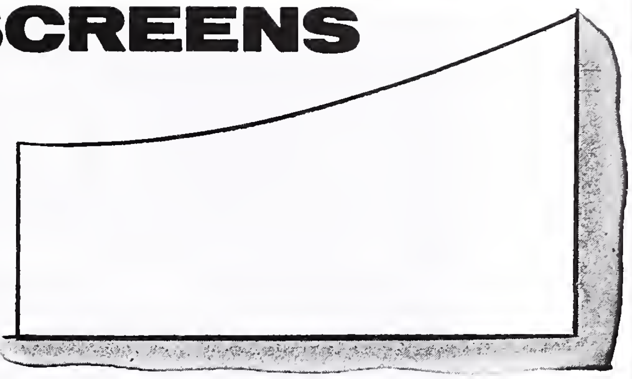
The minimum distance between front rows and the screen is a subject for discussion. I have viewed pictures from a distance *less than the screen width* without any discomfort or eye-strain, and it may be possible that with the new CinemaScope camera lenses and VistaVision methods, picture definition can be improved to the point where even closer seating will be acceptable.

Many of the newer theatres have been built without definitely marked stages, or with very wide arches and shallow screen platforms. In these cases, new screens may easily be installed inside the proscenium arch in sizes sufficient to meet, or even to surpass, minimum requirements.

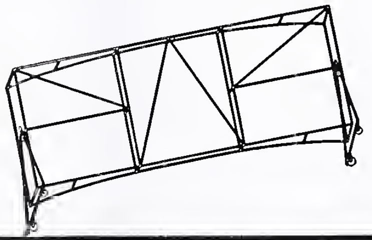
However, there are a great number of older theatres where the proscenium arches are too narrow to contain screens

for products that inspire confidence

HILUX SCREENS



Raytone HILUX Screens meet the most exacting requirements of every projection system . . . CinemaScope and all wide-screen systems, 3-D, color or black and white. They are seamless in construction, have perfect uniformity of surface and are unconditionally guaranteed to live up to all claims or the exhibitor pays *nothing!*



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The outdoor theatre screen paint that sticks to the job! The job of providing maximum reflection at minimum expense. Get astounding results with amazing ease. A single coat can do the job you didn't know was possible . . . a second coat guarantees it!

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Hilux Objective Lenses fill your screen with a brighter, clearer picture. Designed as a primary lens for every wide-screen system used today . . . a *true* anastigmat lens. They're your best buy for maximum light transmission, razor-edge definition.

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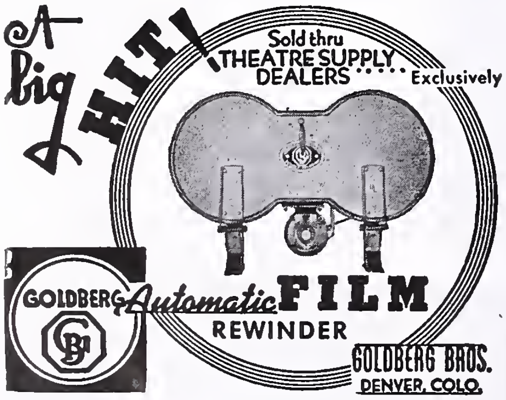
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of sufficient width to do the new pictures justice. In these cases the new screens should be relocated *in front* of the proscenium arch.

The improvement in appearance, the effect of modernization of an auditorium, when such a change is made, is almost unbelievable. The confining framework of old-fashioned massive arches and surrounding decorative plaster can be eliminated and the whole forward area of the auditorium will seem to open up and give dynamic "presence" to the wide-screen pictures.

ADAPTATION TO STRUCTURE

New screens and frames should be sized in proper proportions to allow for the presentation of all present and future product. Each theatre must be carefully surveyed to determine which of its sightlines will impose primary limitations.

The height of the picture may be limited by low balcony soffits. From the rear seats in the orchestra, determine what height can be made visible. From the rear seats in the balcony determine if any main ceiling structure will limit the picture height. If the projection beam is lowered to bring the picture forward or down, determine whether standees in balcony seats will interfere with the picture. For one-floor houses, determine if persons entering or leaving forward rows can cause any interference.

The width of the picture may be limited by old-style boxes, organ-lofts and air-conditioning grille-work, and possibly by fire-exit doors. In any such case, careful consideration must be given to the removal of such obstructions. Boxes are obsolete, and should have been removed long ago. Very few theatres now have organs in use and blanking out the grilles should not create any difficulties.

The worst obstacles are fire exits when they are located on either side of the stage. By checking with the municipal building department it may be found possible to eliminate them, to build over them, or to move them to another location.

SETTING UP A PLAN

Having determined what the final limiting factors will be for the picture, whether it be the height or width, a set of data should be worked out for the new projection throw similar to those in *Figure* 1 (page 26). Here a throw of 120 feet was selected and picture sizes were computed for several different picture heights such as are most common, ranging from 14 to 24 feet.

In each group the widths are indicated for all the common aspect ratios, from 1.33-to-1 up to 2-to-1; and also for the anamorphic aspect ratios of CinemaScope and

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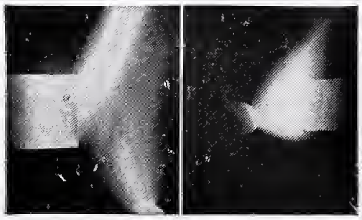

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VistaVision. The lens size corresponding to the proper aspect ratio at a projection throw of 120 feet are also indicated.

Bear in mind that since projection lenses at present are made in only ¼-inch steps, the actual picture sizes are more or less approximate, and in order to match picture masking height and width, it may be necessary to file several aperture plate sets.

FIGURE 1—Comparison of picture size and lens focal length for equal picture heights using all aspect ratios. Calculated for 120-foot throw.

Aspect Ratio	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.
1.33	24 x 32	3.00	22 x 29	3.25	20 x 26	3.75	18 x 24	4.00	16 x 21	4.75	14 x 19	5.25
1.66	24 x 40	2.50	22 x 36	2.75	20 x 33	3.00	18 x 30	3.25	16 x 27	3.75	14 x 23	4.25
1.75	24 x 42	—	22 x 38	—	20 x 35	2.75	18 x 32	—	16 x 28	3.50	14 x 25	4.00
1.85	24 x 44	2.25	22 x 40	2.50	20 x 37	—	18 x 34	3.00	16 x 30	3.25	14 x 26	3.75
2.00	24 x 48	2.00	22 x 44	2.25	20 x 40	2.50	18 x 36	2.75	16 x 32	3.00	14 x 28	3.50
ANAMORPHIC:												
2.00	24 x 48	3.00	22 x 44	3.25	20 x 40	3.75	18 x 36	4.00	16 x 32	4.75	14 x 28	5.25
2.35	24 x 56	3.50	22 x 51	3.75	20 x 47	4.25	18 x 42	4.75	16 x 36	5.75	14 x 33	6.00
2.55	24 x 61	3.50	22 x 56	3.75	20 x 51	4.25	18 x 46	4.75	16 x 38	5.75	14 x 36	6.00

This operation has been found tedious; it must be undertaken with painstaking care, however, in order to get the various types of picture to fit their correct masking frames. Let us assume that the limiting factor for a theatre with a throw of 120 feet is the height and *that this is* 18 *feet*. In *Figure* 1 we note that the width of such a picture may range from 24 feet for the old aspect ratio of 1.33, up to width of 46 feet for the CinemaScope full ratio of 2.55.

Let us assume that the front end of the auditorium can be rearranged to take a picture 18 by 46 feet; then a screen 19 by 47 feet and its proper frame should be installed. On this screen it will be possible to project a 1.66 ratio picture equal to 18 by 30 feet, or a 1.85 ratio picture equal to 18 by 33 feet.

FIGURE 2—Picture widths allowing 10-12 foot-candles at center of screen, according to various types of carbon trims and lamp optical systems, for short focal length and anamorphic lenses.

Pos. Carbon	*Arc Amps.*	*Lamp Optics*	*Short F. C.*	*Anamorphic*
8mm suprex	63–65	14″ Reflector	28 Ft.	36–37 Ft.
9mm suprex	70–75	14″ Reflector	32 Ft.	41–42 Ft.
10mm H. I.	95–100	16″ Reflector	36 Ft.	48–50 Ft.
10mm Hitex	135	16″ Reflector	42 Ft.	58–60 Ft.
11mm H. I.	122	16″ Reflector	42 Ft.	58–60 Ft.
13.6mm H. I.	160	Quartz Condensers	36 Ft.	48–50 Ft.
13.6mm Hitex	180	Quartz Condensers	42 Ft.	58–60 Ft.

When VistaVision is available, it will be possible to project a picture 18 by 36 using either a simple short focal length lens of 2.75 inches; or if squeezed prints are available, using a 4-inch lens and a 1½ anamorphic attachment.

With four-track stereophonic CinemaScope prints, and 4.75-inch lenses, a 46-foot picture may be obtained. If a single-track CinemaScope print is used, then for the same projection lenses a picture 18 by 42 feet can be projected.

All of the above procedure can be performed rather simply by using fixed top and bottom masking for the screen, since a height of 18 feet is maintained at all times; and by moving side masking to selected positions for each type of picture.

PROJECTION LIGHT SOURCES

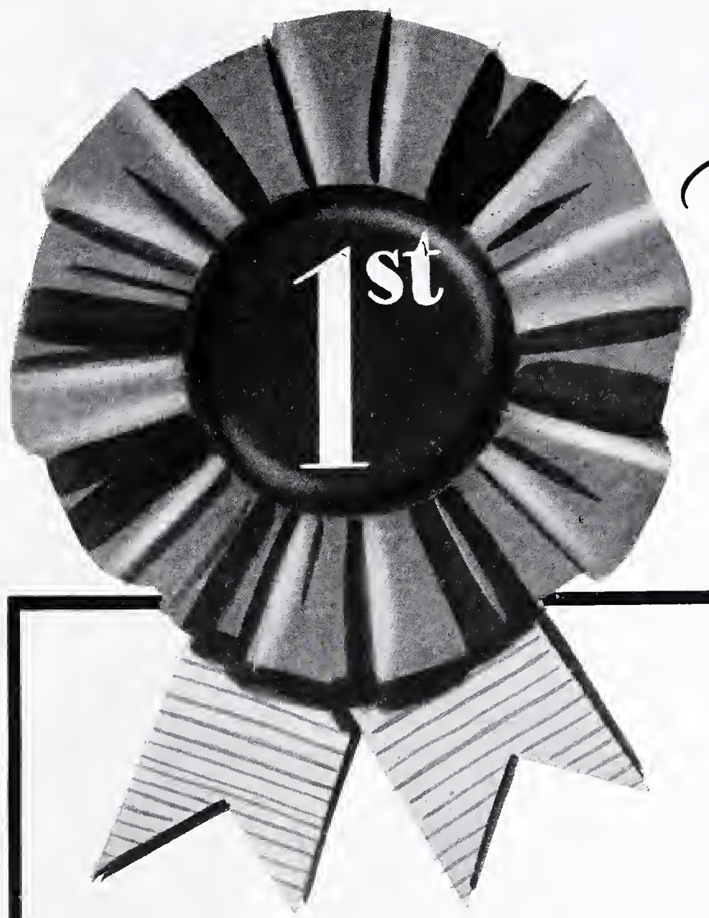
Now what projection lighting equipment must we have in order to make these new pictures bright enough for proper presentation? The new metallic screens give a considerable *brightness gain* when compared with "white" screens. This gain will vary from two to three times when the screen is viewed from the center, but it will drop to less than one when the screen is viewed from the extreme sides (angles of 45°).

Since this reflectivity will drop as the surfaces age and become soiled, it has been found necessary to demand a light intensity at the center of the screen of about 10 to 12-foot candles. From *Figure* 2 we can determine with fair certainty what type of lamps, carbons and operating current combinations will produce this amount of light for a given picture width.

Figure 2 has two columns which are interesting. One shows maximum picture size when using short focal length lenses only. The other shows maximum picture size when using the combination of lenses and anamorphic attachments. Let us consider our example in the light of these data:

If we use regular lenses, an aspect ratio of 1.66, and a picture 30 feet wide, it will be possible to utilize suprex carbon arcs with 14-inch reflectors, burning a 9mm positive at a maximum current of 70 to 75 amperes, If, however, we wanted to go to a ratio of 1.85, or 2.0, with pictures 34 and 36 feet wide, these lamps would not provide sufficient light to produce the required brightness.

Similarly, using anamorphic lenses to project VistaVision squeeze prints in a 2-to-1 aspect ratio (1.5 compression) a pic-



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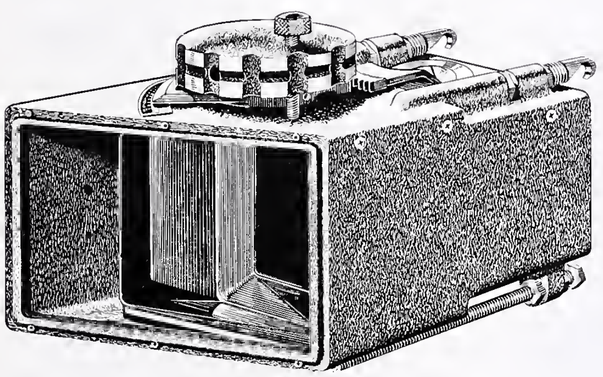
Better Optical Performance

The Super Panatar, the Gottschalk lens, is completely compatible with all existing motion picture equipment, conventional or anamorphic. Because of its unique and superior optical design, it offers these definite advantages over any other variable anamorphic lens:

1. **Greatest light transmission.**
2. **Finest color rendition—with most brilliant white light.**
3. **Highest definition—with sharpest pictures edge to edge.**
4. **Elimination of distortion due to curved screens.**
5. **All glass surfaces easily cleaned.**

Any Aspect Ratio At the Twist of a Single Knob

The Super Panatar is truly a *variable* anamorphic lens. It can be converted to any aspect ratio from standard to Vista Vision to Cinemascope. The only adjustment required is a twist of a single knob. It has been approved for use with all existing systems—and will take care of any new systems that may be developed in the future. It is your anamorphic lens for *today* and *tomorrow!*



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ture 36 feet wide could be illuminated with the same lamps operating at 65 amperes. But a CinemaScope picture of 2.55-to-1 would fall shy of the required brightness at a width of 46 feet. Considering the borderline cases, and the fact that black-and-white pictures require more illumination than color, in this latter example (CinemaScope) it would be advisable to change to more powerful lamps.

If a lower height, say 16 feet, were considered, then the smaller lamps would be suitable for all pictures. From *Figure* 1 you can see also that for picture heights *over* 18 feet, *the larger lamps are definitely required in all cases.*

By combining these two tables, it will be possible to determine whether existing arc lamp and d.c. supply equipment will be capable of providing the required illumination for the selected picture size. *Figure* 1 quantities may be computed for any projection throw and can be used for guidance in all cases.

When we go from a 20- to a 40-foot picture, the magnification of all details is increased four times. For that reason the mechanical effect of film motion is also aggravated tremendously; therefore projector mechanisms, lens mountings and focusing must be held to very close tolerances. *It is of the utmost importance that good projection equipment be used* and that it be kept always in perfect alignment and repair.

•

WIDE-SCREEN AT DRIVE-INS

(*Continued from page* 15)

drive-in in Austin. This was to put thin, feather-edged strips of fiber glass over the seams. It is impossible to see where the material has been joined after it is painted —there is no difference in texture under projection light."

All of the new screens at Ezell drive-ins are 80 x 40 feet, and they are curved to a depth of 8½ feet at the center, and tilted to lean 24 inches out at the top.

FLUTED ALUMINUM

Now in use at the Victory drive-in at Butler, Wis., in suburban Milwaukee, is the metal fluted screen developed by the Motion Picture Research Council. The Victory installation represents development of this drive-in screen since its first experimental construction at the LaMirada drive-in near Norwalk, Calif. (BETTER THEATRES for February 1954). Aluminum is now used for the surface (instead of plastic over concrete), and this is corrugated in a series of arcs, each with a maximum width

(*Continued on page* 46)

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer Indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number — Adv. Page

1—Adler Silhouette Letter Co. 43
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.

2—Altec Corporation 36
Sound equipment and maintenance service.

3—American Playground Device Co. 10
Drive-in playground equipment. Direct.

4—American Seating Co. 4
Auditorium chairs. NTS and direct.

5—Ashcraft Mfg. Co., C. S. 17
Projection arc lamps. Unaffiliated dealers.

6—Automatic Devices Co. 35
Curtain controls and tracks. Unaffiliated dealers and direct.

7—Ballantyne Co. 32, 33
Drive-in planning service and equipment (7A), sound equipment package (7B). Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.

8—Bausch & Lomb Optical Co. 8
Projection lenses. Direct, branches and dealers in all major cities.

9—Bodde Screen Co. 28
Projection screens. Direct.

10—Carbons, Inc. 21
Projection carbons. Franchise dealers.

11—Century Projector Corp. 36
Projectors (11A), sound equipment (11B). Unaffiliated dealers.

12—F & Y Building Service 46
Architectural design and building service.

13—Fairchild Recording Equipment Corp. 28
Sound equipment. Direct.

14—First-American Products, Inc. 20
In-carspeakers (14A), wide screen frames (14B), drive-in directional signs (14C), auditorium speakers (14D). Unaffiliated dealers.

15—Futter, Walter 22
Projection lenses. Direct.

16—Goldberg Bros. 24, 33, 35
Projection room cabinets and tables (16A), box office speaking tube (16B), film rewinders (16C). All dealers.

17—Griggs Equipment Co. 35, 36
Auditorium chairs. Direct.

18—Helmco, Inc. 36
Butter dispensers (18A), fountainette units (18B), chocolate dispensers (18C), sandwich bars (18D). Direct.

19—Heywood-Wakefield Co. 11-12
Auditorium chairs. Branches and unaffiliated dealers.

20—Ideal Seating Co. 33
Auditorium chairs. Unaffiliated dealers.

21—International Projector Corp. .... 2nd Cover
Projection and sound equipment. NTS.

22—Irwin Seating Co. 36
Auditorium chairs. Unaffiliated dealers.

23—Kollmorgen Optical Corp. 24
Projection lenses. NTS and all dealers.

24—LaVezzi Machine Works 22
Projector parts. All dealers.

25—Magnasync Mfg. Co., Ltd. 37
Sound equipment. Direct.

26—Manley, Inc. 44
Popcorn machines (26A), popcorn (26B), frankfurter and bun warmer (26C). Offices in principal cities.

28—Motiograph, Inc. 36
Sound equipment (28A), in-car speakers (28B), motor-generators (28C). Unaffiliated dealers.

29—National Carbon Co., Inc. 25
Projection carbons. All dealers.

30—National Super Service Co. 35
Vacuum cleaners. All dealers.

31—National Theatre Supply 6, 39
Distributors.

32—Payne Products Co. 41
Carbon savers. All dealers.

33—Pembrex Theatre Supply 43
Distributors.

34—Pepsi-Cola Co. 36
Soft drinks. Branches in principal cities.

35—Projection Optics Co., Inc. 3
Projection lenses. Distributor: Raytone Screen Corp.

36—Radiant Mfg. Co. 27
Projection lenses. Direct.

37—Radio Corp. of America 19, 36
Projection and sound equipment. Dealers marked *.

38—Raytone Screen Corp. 23, 36
Projection screens *(38A), drive-in screen paint, (38B), screen brushes (38C). Unaffiliated dealers.

39—RCA Service Co. 41
Projection and sound equipment maintenance service.

40—Robin, Inc., J. E. 34
Rectifiers (40A), motor-generators (40B), projection screens (40C), projection lenses (40D). Direct.

41—S. O. S. Cinema Supply Corp. 24
Distributors.

42—Strong Electric Corp., The 5
Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.

43—Theatre Seat Service Co. 44
Auditorium chair rehabilitation service.

44—Vallen, Inc. 37
Curtain tracks and controls. Direct.

45—Wagner Sign Service, Inc. 7
Changeable letter signs: Front lighted panels for drive-ins (45A), back-lighted panels (45B), and changeable letters (45C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.

46—Wenzel Projector Corp. 43
Lens mounts (46A), projectors (46B). Unaffiliated dealers.

47—Westrex Corp. 9
Foreign distributors.

48—Williams Screen Corp. 37
Projection screens. Direct.

●

EDITORIALLY . . .

"HILUX" ANAMORPHIC LENS, page 31.

Prismatic anamorphic lens, called the "Hilux Val," variable in magnification spread from zero up to the full 2:1 ratio for CinemaScope. Marketed by Projection Optics Company, Inc. Postcard reference number 35.

NON-TOXIC FILM CLEANER, page 32.

Non-toxic film cleaning solution designed for use without the usual precautions regarding ventilation or exhaust equipment. Non-inflammable, it is made by Neumade Products Corporation. Postcard reference number E49.

ELECTRIC HAND DRIER, page 32.

Improved model of a semi-recessed electric hand dryer equipped with a new circuit-breaker. Announced by Chicago Hardware Foundry Company. Postcard reference number E50.

IN-CAR SPEAKER COVERS, page 33.

Flexible plastic covers for drive-in in-car speakers. Made by Central States Paper & Bag Company. Postcard reference number E51.

NEW CIRCULAR DIFFUSERS, page 34.

New series of adjustable and non-adjustable circular diffusers in "Agitair" line of equipment. Announced by Air Devices, Inc. Postcard reference number E52.

NYLON-VINYL VACUUM HOSE, page 33.

Vacuum cleaner hose of vinyl-covered nylon for heavy-duty institutional service. Developed by Flexaust Company. Postcard number E53.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in September 1954 issue—

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THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ **STATE** ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B.F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Gor-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

41—Alon Boyd Theatre Equipment, P. O. Box 862.

MARYLAND

Baltimore:

42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN:

Detroit:

49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

82—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 802 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar S
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

NationalTheatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

91—American Theatre Equipment, 185 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

106—Alexander Theatre Supply, 84 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies

Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux City

TENNESSEE

Memphis:

111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:

118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

119—Alamo Theatre Supply, 1303 Alametos St.

UTAH

Salt Lake City:

120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 841 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

B&L Anamorphic Lens Installations Reported High

MORE THAN 90% of theatres converted to CinemaScope have installed Bausch & Lomb cylindrical anamorphic lenses, according to L. B. McKinley, vice-president of the Bausch & Lomb Optical Company, Rochester, N.Y. Conversions are now running at well over 400 a week, he said.

Mr. McKinley pointed out that there are many factors in the production of efficient lenses for projection of anamorphic prints, such as resolving power, curvature of field, and also that of photometric and visual contrast.

He also referred to the fact that the introduction of anamorphic cinematography has added yet another channel through which Bausch & Lomb is contributing to the heart of the motion picture. The company has been producing high-quality camera and projection lenses since 1908. In 1940 it introduced coated projection lenses. It also manufactures elliptical arc reflectors, aspheric condenser lenses, dichrotic filters to reduce aperture heat, in addition to lens adapters.

"Hilux Val" Variable Anamorphic Lens

AN ANAMORPHIC lens, variable in magnification spread from zero up to the full 2:1 ratio for CinemaScope, has been marketed by the Projection Optics Company, Inc., Rochester, N. Y.

Trade-named the "Hilux Val," the new lens is cylindrical in shape and screws directly on the objective lens without special attachments to the projector face or chassis. The variable prisms in the lens are individually adjusted by two independently controlled knobs. With the projector aligned for normal projection, the two knobs on the anamorphic lens are merely turned until both sides of the screen are filled, making it unnecessary to shift the projector in any direction.

The variable lens can be used with all modern projectors and standard lenses, including those of speeds from *f*/6 to *f*/1.8, with either the standard 2-25/32-inch or the 4-inch barrel.

With respect to light transmission, the manufacturer states that high-index coated glass is used. "The coating functions at its highest efficiency for the indices selected in the lens glass," it is pointed out, "and the high-index glass also permits the use of thinner prisms, further enhancing light transmission and reducing weight."

HILUX
VARIABLE ANAMORPHIC LENS

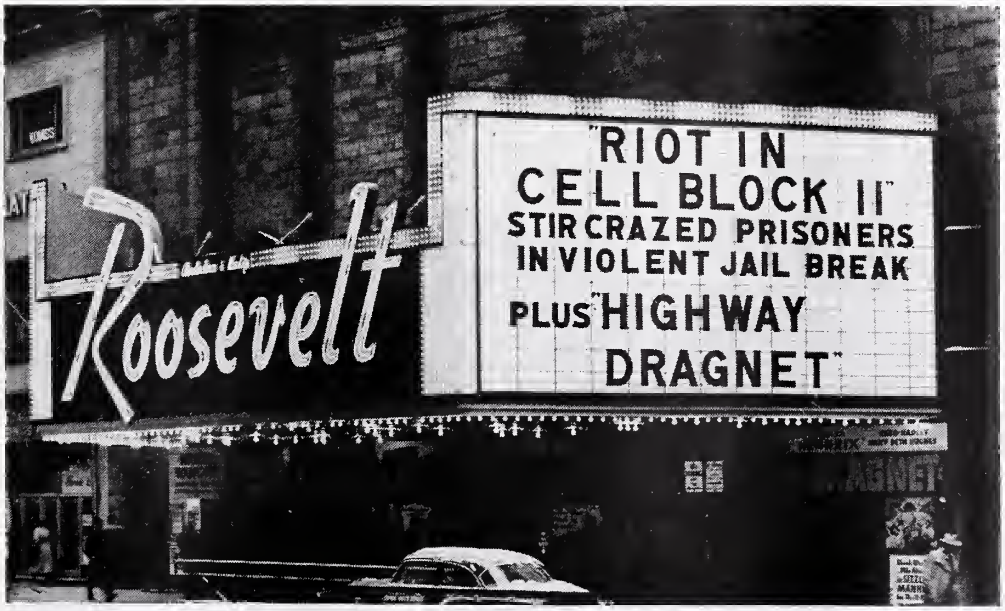
THE CORRECTING LENS

The "Hilux Val" is completely sealed in front by means of a correcting lens. It is recommended by the manufacturer that this correcting lens be used for maximum edge to edge definition, and while it is not absolutely necessary, in the interest of optimum projection the correcting lens is available and is a standard accessory for the following projection distances: *Model LA* for 60-80 feet; *LB* for 80-100 feet; *LC* for 100-140 feet; *LD* for 140-200 feet; *LE* for 200-300 feet; *LP* for 300 feet and over.

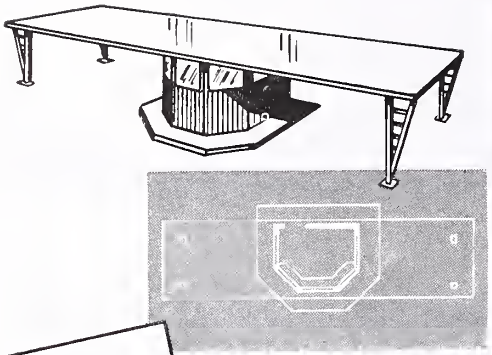
Two anamorphic lenses are supplied by the company in a fibre covered plywood carrying case to provide clean storage space when they are not in use. In addition, metal lens covers, together with a lens cleaning brush, are furnished.

Cleaning the lens is simple, since the only

NEW ATTRACTION PANEL AT CHICAGO THEATRE



New attractions panels, 26 feet long by 14 feet high, have been installed on both sides of the marquee of Balaban and Katz' Roosevelt theatre in Chicago. Wagner frames, glass and letters (24- and 16-inch) are used throughout. A new brochure on changeable copy displays for both indoor theatres and drive-ins will be supplied free to those requesting it from the Wagner Sign Service, Inc., 218 South Hoyne Street, Chicago, 12, Ill.

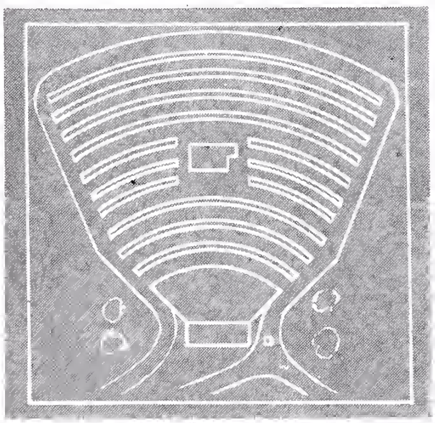


Plan your New Drive-In NOW and let us HELP

When it comes to drive-ins The Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in.

That's why we offer these services.

If you have purchased land for a new drive-in, just send us the general plan and elevations. Without cost to you we will lay out the entire theatre. If you need plans for a projection booth, a refreshment area or ticket entrance, as illustrated above, we'll be glad to furnish them without charge. And of course, we furnish you with complete wiring diagrams as well.



Now is not too soon to plan for next season. Take just two minutes and drop us a line if you're planning a new drive-in. We'd like to help.

Originators of the complete package for the Drive-In Theatres

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

exposed surface is an outside, relatively flat glass in front which is readily accessible.

Non-Toxic Film Cleaner Announced by Neumade

DEVELOPMENT of a non-toxic film cleaning solution "which can be offered to processors and users of motion picture film at a price comparable to that of conventional solutions of the type" has been announced by Oscar F. Neu, president of Neumade Products Corporation, New York.

Trade-named "Renovex," the new solution can be used without the usual precautions regarding ventilation or exhaust equipment since the fumes are harmless and it is also non-inflammable, according to Mr. Neu. In addition the solution formula renders film anti-static so that it repels dust particles or lint rather than attracting them.

The first shipments of the new solution have already been made, reports L. E. Jones, sales manager of Neumade. A two-color illustrated brochure giving prices and details of the solution will be supplied upon request to the company (330 West 42nd Street, New York 36, N. Y.)

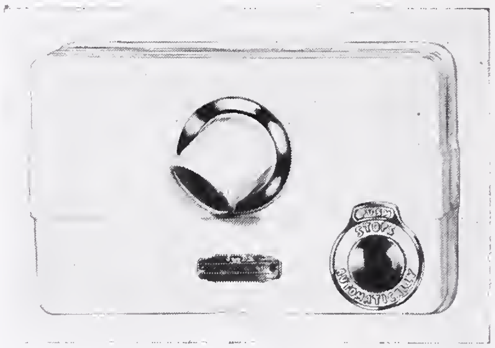
RCA Magnetic Sound For 14 Smith Drive-ins

FOURTEEN drive-ins operated by the Smith Management Company, Boston, are being equipped for magnetic track reproduction, according to J. F. O'Brien, manager of theatre equipment sales for RCA. The equipment is the RCA PG-391 sound system, which includes magnetic soundheads and a mixer for single-channel reproduction of four magnetic tracks.

The theatres to be so equipped are the 66, LaGrange, Ill.; Pendleton Pike, Indianapolis, and Ridge Road, Griffith, Ind.; Natick, Natick, Mass.; East Side, Detroit, and West Side, Oak Park, Mich.; Airway, St. Louis, Hi-Way 40 Independence, and Manchester Road, Kirkwood, Mo.; Route 10, Livingston, and Route 46, Saddle River Township, N.J.; Montgomery, Cincinnati, and East Side, Cleveland, O.; and Bluemound, Elm Grove, Wisc.

Electric Hand Dryer Of Semi-Recessed Type

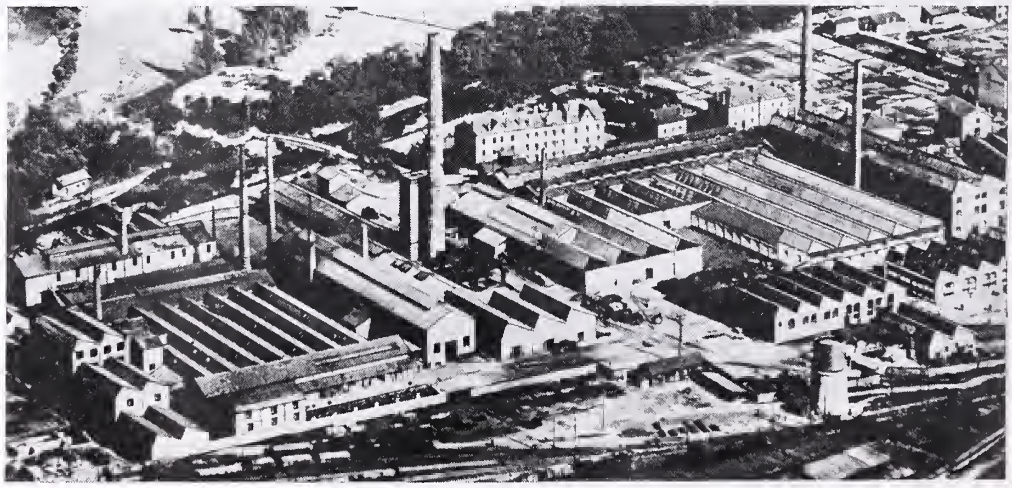
AN IMPROVED model of a semi-recessed electric hand dryer equipped with a new circuit-breaker designed to prevent damage to the unit if someone places his hand on the air intake or nozzle has been announced by the Chicago Hardware Foundry Company of North Chicago, Ill. The unit is designed for mounting on the wall with wiring concealed.



Trade-named the "Sani-Dri," the dryer's features include instant operation by means of an easily controlled starting switch and a simplified timing device which shuts the machine off automatically. The circuit-breaker shuts off the heating element if someone applies his hand to the air intake or nozzle but automatically makes contact again when the hand is removed.

Constructed with a cast iron frame and

LORRAINE CARBONS' NEW FACTORY IN FRANCE



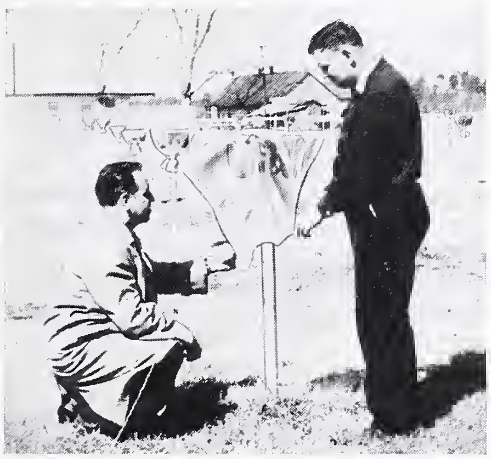
"Super-Orlux" projection carbons of Lorraine Carbons, Inc., Boonton, N. J., are now being made and stored in France in the factory and warehouses in Pagny sur Mosselle, shown above. Ed Lachman is the president of Lorraine Carbons.

case, the unit has a finish of porcelain enamel. In addition to this semi-recessed model, the company manufactures a wall model for flush mounting and a pedestal model. Literature on all units may be obtained by writing the company.

New Plastic Covers For Drive-In Speakers

FLEXIBLE PLASTIC covers for drive-in in-car speakers, designed to resist winter cold down to 60° below zero, have been marketed by the Central States Paper & Bag Company, St. Louis.

Made of polyethylene, the covers fit snugly over the speakers and can be tied or taped closed to eliminate harm from winter weather. They are available in two sizes—22 by 22 inches and 27 by 28 inches.



The manufacturer points out that theatre operators preferring to remove and store their speakers during the winter can use the bags to hold four speakers each for protection against dust and dampness.

•

TWO NEW LORRAINE DEALERS

The appointments of the Superior Theatre Equipment Company of Philadelphia and Sterling Sales & Service, Inc., of Dallas, Tex., as dealers for "Lorraine" carbons has been announced by Ed Lachman, president of Lorraine Carbons, Inc., of Boonton, N. J. The company recently introduced a new "Super-Orlux" carbon especially designed for the light requirements of wide-screen systems and large drive-ins.

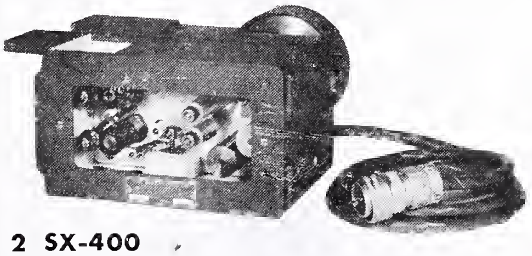
•

NYLON-VINYL VACUUM HOSE

A vacuum cleaner hose of vinyl-covered nylon for heavy-duty institutional service has been developed by the Flexaust Company, New York. The nylon-vinyl construction makes for extreme lightweight,

Ballantyne
2000 Series Package
Budgeted for Small Theatres

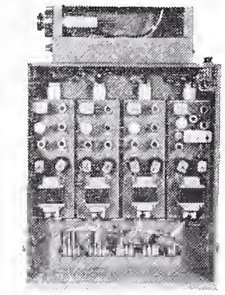
Here's the whole ball of wax at a price you can afford and with built in quality that gives even the larger theatre a real run for its money. Every part is of the well known Ballantyne quality . . . and you get Ballantyne's personalized service when you buy. Write us today if you are considering stereophonic sound—write us just to find out how low in price, quality equipment can be.

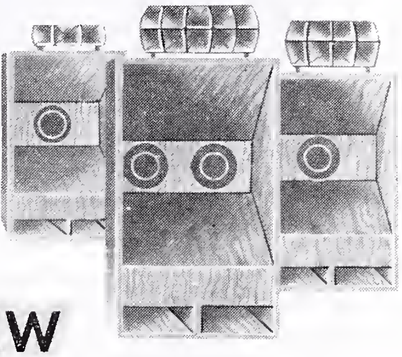


2 SX-400
Magnetic Reproducers
with 4-track magnetic pickups.

1 SX-524 Pre-amplifier
3-SX-520 pre-amplifier units
1-SX-519 pre-amplifier units

Has 12,000 cycle trigger for control of Surround speakers.

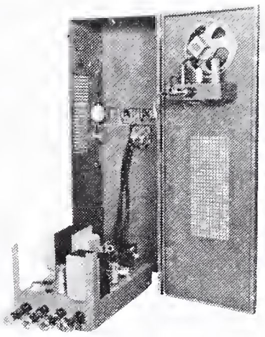




NEW

Choose either Ballantyne or Altec-Lansing

Now you can choose either Altec-Lansing or Ballantyne Speaker Systems. To give theatre owners as broad a choice as possible, you can now have either system. Each system is complete with necessary equipment.



1 SX-527
Power Supply
1-SX-522 Power Supply
1-SX-526 Monitor amplifier speaker

The Ballantyne Company
1712 Jackson Street
Omaha 2, Nebraska

GOLDBERG BROS.
DENVER COLO.
GB
no draft CASHIERS
Speaking tube
$6.00 — 2¼" to 4¼" opening
$8.00 — 2¼" to 5½" opening
Sold thru Theatre Supply Dealers Exclusively

The Biggest Values in
MODERN THEATRE SEATING

The widest choice from the lowest priced to the most luxurious. Free planning service. Write for literature.

IDEAL SEATING COMPANY
Grand Rapids, Mich.

POWER with a PLUS!

ROBIN-ESCO Super-power

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered for Wide Screen and 3-D Projection Systems

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Immediate Delivery

Write, wire or phone for details

Sold through independent supply dealers

J·E·ROBIN, INC. MARK OF QUALITY

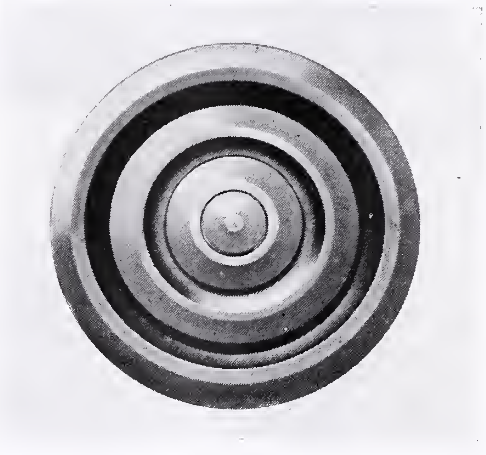
J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

the manufacturer points out. The hose is available in black, yellow or orange colors and others on quantity orders. It can be equipped with different types of end fittings for various makes of vacuum cleaners or with a soft end which fits many machines. The interior diameter is 1½ inches. The lightness of the hose is designed to reduce operator fatigue; and since a 25-foot length weighs only 7½ pounds, the hose may be carried from room to room.

New "Agitair" Series Of Circular Diffusers

A NEW SERIES of adjustable and non-adjustable circular diffusers in its line of "Agitair" equipment has been announced by Air Devices, Inc., New York City.



The adjustable units have built-in segmentized air controllers designed to produce any angle of air discharge from above horizontal to vertical without disturbing the relative position of the spinning. Four 90° segments, independently adjustable, permit horizontal blows from one segment, vertical from a second, 45° downward from a third and 20° from a fourth, if desired. Intermediate angles of discharge are maintained with or without ceiling effect, it is pointed out, and all adjustments can be made after installation, according to the manufacturer.

Aluminum spinnings have been constructed with an extremely wide outer flange designed to overcome inaccuracies in plaster openings and minimize the need for smudge rings. Literature describing the diffusers (Bulletin C-100) can be secured by writing the company (185 Madison Avenue, New York 16, N.Y.).

•

NEW LITERATURE

Fluorescent Lamps: The nine shades of "Lustra Double-Duty" fluorescent lamps are described and illustrated in a new brochure, "A Miracle of Light," issued by Lustra Corporation, Brooklyn, N. Y. The brochure presents the company's expanded fluorescent lamps line, and, in addition to general lighting information, contains pinpointed "miniature" and applications for each of the nine fluorescent shades the company makes.

•

Stereophonic Sound: A brochure describing and illustrating components of RCA's "Stereoscope Sound Systems" has been issued by the Engineering Products Division, Radio Corporation of America, Camden, N. J. Catalogued as "Form 2R8932," the literature pictures and lists specifications for the button-on soundhead,

BALLANTYNE EXPANDS ITS PLANT FACILITIES

THE BALLANTYNE COMPANY
THEATRE DRIVE IN SOUND PROJECTION EQUIPMENT

In a move to expand its plant facilities, the Ballantyne Company, Omaha, makers of sound and projection equipment, has purchased new buildings adjoining its quarters in that city. The acquisition virtually triples the size of the company's space, according to R. S. Ballantyne, president, in addition to bringing all manufacturing operations under one roof so that processing control may be improved. Mr. Ballantyne said the move had been planned for some time due to the company's rapid growth, which has been spurred by theatre orders for installations of equipment for new film techniques.

"audio-sync" amplifiers and sound speakers. Also included are a photograph and features of a complete RCA projector assembly.

•

NEW PLANT FOR TYPHOON

The acquisition of additional factory space near its present building in Brooklyn, N.Y., has been announced by the Typhoon Air Conditioning Company, Inc. The new building, which will allow space for a 1000-foot assembly line, more than doubles the company's amount of floor area for manufacturing. Specializing in packaged air conditioning equipment, Typhoon manufactures commercial units from 2 to 25 h.p. and also carries a line of room air conditioners in 1/3, ½, ¾ and 1 h.p. sizes. Expectations of a "record year" made the additional space imperative, according to Mark E. Mooney, vice-president in charge of sales.

At the time the new building was purchased it was also reported that James F. Dailey, chairman of the board, was celebrating his 40th anniversary with the company. E. L. Garfield, treasurer, has been with the firm 39 years; and Don V. Petrone, president, and Murray M. Kabili, secretary and chief engineer, have 20 years of service each.

•

"EXCELITE" LAMPS FOR DRIVE-IN

The Somerville drive-in theatre, Somerville, N.J., has installed new "Excelite 135" projection arc lamps burning at 132 amperes to project a picture 120 by 60 feet. The installation was made by National Theatre Supply, New York City.

•

NEW TOILET BOWL CLEANER

A new toilet bowl cleaner containing a special solvent designed to "literally flush away organic particles, grease, oil and gummy sludge" has been announced by Huntington Laboratories, Inc., Huntington, Ind. Called "Sani-Tate," the product is a milky white emulsion for cleaning toilet bowls, urinals, and similar porcelain items. In addition to cleaning properties, the product is an effective deodorant, according to the manufacturer. It is available in both quart and half gallon containers, packed 12 bottles to the case with six swabs included.

•

NEW ALUMINUM FLOODLIGHT

A new aluminum floodlight with thermal shock and impact resistant lens for 200-300 watt lamps has been announced by the Steber Manufacturing Company, Broadview, Ill.

DESIGNERS ADC MANUFACTURERS

World's Most Complete and Diversified Line Curtain Track & Control Equipment

New manually operated stop, start and reverse machine.

There is no operation too large, too small, or too demanding for ADC equipment to perform . . . smoothly, efficiently, economically. We have machines available for floor or flying, and sprocket operation . . . and a complete line of automatic and manually operated stop, start and reverse curtain controls. We also make a complete line of curtain track for all purposes, including CinemaScope, wide-screen, etc. Whatever your problem, send it to us . . . we will be glad to advise proper equipment.

For further information . . . literature, prices, etc. . . . write Dept. ABT-9

AUTOMATIC DEVICES CO.
2011 South 12th Street Allentown, Pa.
Designer and manufacturer of the world's leading curtain tracks and controls.

More Cleaning For Your Cleaning Dollar

Managers of Super Cleaned theatres often find money left over in the cleaning budget. Here are a few reasons why—

• A Super gets all the dirt the first time • Super special tools clean everything everywhere—screen, sound equipment, walls, floors and carpets, upholstery, draperies, air filters • One operator and a Super accomplish the work of several people employing less efficient cleaning methods.

For many years theatres all over America have been buying and using Super cleaners. The record shows minimum upkeep expense and years on years of efficient operating life. Four models to choose from. Let the Super dealer give you a demonstration or write.

Super Model M—For general cleaning and blowing. Readily portable.

Super Model JS—Moderately priced. Light weight, quiet, same power and pick-up as large Super.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th Street Toledo 2, Ohio
Sales and Service in Principal Cities
In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

National Sanitary Supply Association

GOLDBERG GB

TABLES
45" or 60" Long
CABINETS
Units of 2 to 12 Sections

Projection Booth TABLES & CABINETS

Made by GOLDBERG BROS., Denver, Colo.
Sold thru Theatre Supply Dealers Exclusively

SUPERIOR Comfort in GRIGGS CHAIRS

Comfort — the minute they're occupied!

Their Beauty sparkles!

Superior construction gives years of service.

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

See You at the Trade Show!

CHICAGO
Oct. 31 - Nov. 4

TESMA, TEDA, TOA and IPA
INVITE ALL EXHIBITORS TO THE
Mammoth Equipment Show
OCTOBER 31 THRU NOVEMBER 4
Conrad Hilton Hotel—Chicago
IT'S YOUR OPPORTUNITY TO
SEE AND COMPARE ALL THE LATEST
DEVELOPMENTS IN THEATRE EQUIPMENT

These firms cordially invite you to their exhibits

Century

Ultra Modern Projectors
Stereo and Optical Sound
Water cooled mechanisms

BOOTH 109

CENTURY PROJECTOR CORP.
New York 19, New York

The *Light* refreshment

PEPSI-COLA®

See you at
booths
44, 45
46

MOTIOGRAPH

PROJECTORS
STEREOPHONIC SOUND
IN-CAR SPEAKERS
MOTOR-GENERATORS
Booths 60 - 61 - 62

GRIGGS EQUIPMENT COMPANY

Theatre Seating.

Push Back chairs.

Booths 21-22

RCA

BOOTHS –

126 - 127 - 128

129 - 130

IRWIN
SEATING COMPANY
GRAND RAPIDS, MICH.

SEATING
FAMOUS FOR THAT
"NECK TO KNEE
COMFORT"
BOOTH NO. 72

ALTEC®
LANSING CORPORATION

ALTEC®
SERVICE CORPORATION

Specialists in
Motion Picture Sound
Booths 104-105

Helmco-Lacy

MINUT BUN
SANDWICH BARS
BUTTER DISPENSERS
FOUNTAINETTE UNITS
CHOCOLATE DISPENSERS

BOOTH 138

WHATS AND WHERES OF THE 1954 TRADE SHOW

The Event: The 1954 exposition of theatre equipment and supplies conducted by the *Theatre Equipment And Supply Manufacturers Association* (Tesma) and co-sponsored by the *Theatre Owners Association. Tesma, TOA* and the *Theatre Equipment Dealers Association* will hold their annual conventions concurrently, and at the same time and place the *International Popcorn Association* will conduct its own annual equipment and merchandise exhibit in space adjoining the theatre trade show.

The Place: Chicago's Conrad Hilton Hotel. The Dates: October 31st through November 4th.

The theatre exhibits will occupy a huge area of the main exposition hall of the hotel. Opposite them, immediately off the entrance foyer which leads to both sections, will be the *IPA* exhibits. The latter will embrace all phases of refreshment vending with booths arranged along aisles dubbed *Popcorn Plaza, Soft Drink Turnpike, Candy Lane, Hot Dog Drive, Ice Cream Circle.*

Tesma will have 144 booths, and IPA exhibits will add 50 more of interest to theatre operators and their executive staffs. This is substantially twice as many as any previous American trade fair related to motion picture exhibition.

Entrance to either group of exhibits is entirely free to theatre operators and their staff members. Membership in any of the convening associations is not necessary. Registration for a convention is not required of any theatre person for the purpose of attending the Tesma and IPA trade shows.

MAGNASYNC
SYNCHRONOUS
Magnetic FILM RECORDER

Magnaphonic
SOUND SYSTEM

THEATRE SOUND SYSTEMS

PRODUCTION FILM RECORDERS

BOOTHS #24 & 25

Outdoor-Indoor Drive-In

(*Continued from Page* 16)

with an unusual task twice each year: They must move the projectors from one side of the booth to the other! When the indoor section closes in the spring, the projector bases must be disconnected, moved to the opposite side of the booth and set up for the outdoor theatre. This process is reversed in the winter. The task of so moving the projectors consumes about a day each time.

The projectors are RCA lighted by Ashcraft lamps with 11mm. positive trim operated at 122-125 amperes for both outdoor and indoor projection. Power supply is Ashcraft 140-ampere selenium rectifiers. The throw to the drive-in screen is 525 feet for a picture 100 feet wide; the indoor throw is 110 feet for a picture 51 feet wide on an "Astrolite" screen. Projection lenses are Kollmorgen, and sound equipment is RCA, including magnetic soundheads. The anamorphic lenses are Bausch & Lomb.

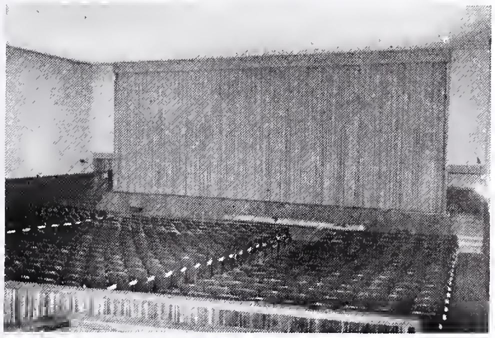
Located on the Barre Road, Route No. 2, the Moonlight's outdoor section has 11 ramps, which are spaced 42 feet apart. The distance between speaker posts is 19 feet. The screen tower is constructed of steel with the screen material asbestos board.

The auditorium is entered through a lobby in the main building where tickets are purchased at an indoor box-office. (The box-office for the outdoor theatre is a separate structure at the main entrance.) The entire main building is constructed of cinder blocks painted a light color.

Seating in the Moonlight's auditorium is divided between a main level (675 seats) and a stadium (225), with all chairs Heywood-Wakefield upholstered in pink-and-rose striped velour. The walls are "Nu-Wood" painted rose and trimmed in dark rose, and the ceiling is white tile. The aisle carpeting is a green swirl pattern.

The distance from the screen to the first row is 45 feet and 120 to the last, giving a maximal viewing factor of 2.3W.

In addition to the Moonlight, Mr. Cody also owns two indoor theatres—the Strand in Montpelier and the Strong in Burlington—besides the Twin City drive-in, also at Montpelier.



The auditorium of the Moonlight theatre seats 900.

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On the House

★ **editorial reports and comment on events, trends, people and opinion**

3-D Effect with Each Eye Viewing Both Photographs

A WAY to give motion pictures a three-dimensional effect without an exclusive image for each eye—without spectacles, screen baffles or comparable device—has reached a stage of development appearing to require chiefly refinement. It is an invention of Stewart Sheldon, long a familiar figure in theatre equipment circles as the operator of Sheldon Theatre Supply in Dayton, Ohio. With a subject which he photographed himself, he recently demonstrated the method at his home in suburban Trotwood. Wrote a reporter of the *Dayton Daily News* who was there:

"On an ordinary flat screen, pretty Barbara Tuckerman, 17, stands, sits, twirls and poses through some 40 feet of film. There's an impression of depth and roundness—not the exaggerted separation of planes as in stereo, but a natural looking roundness."

The method employs two disparate images, but these are photographed on a single film strip, one above the other, and they are printed in the same relationship. Each photograph is seen by both eyes. However, the projector shutter mechanism allows each of the paired images to remain on the screen so short a time, according to the principle of the system, that one is superimposed, as it were, upon the other by perception itself. The film travel is 120 feet per minute, with both disparate frames pulled into the aperture together.

Key mechanism of the system is a double shutter device mounted in front of the projection lens (if it were used with an anamorphic print, it could be mounted in front of the expansion attachment, we are advised). Pending final clearing up of patent matters, Mr. Sheldon wishes to withhold details of the front shutter scheme, except to say that one image is cut off from one side, the other from the opposite. The system of course requires also a special gate and movement.

An oculist, Dr. Henry Goldman of Dayton, has been associated with Mr. Sheldon in later phases of the development and he has voiced the opinion, according to the *Dayton Daily News,* that roundness in the pictures thus photographed and projected could be detected even by a one-eyed person.

Mr. Sheldon, who calls his system "Tri-Dim," believes that it is practicable not only for motion pictures, but for TV as well.

•

Drive-In Operator Invents Visor for Ramp Installation

RAIN ON windshields during drive-in performances has persisted as a problem despite attempts through the years to solve it. Visors have been developed as the answer, but to be cheap enough for the management to supply them free they could not be constructed of rigid materials.

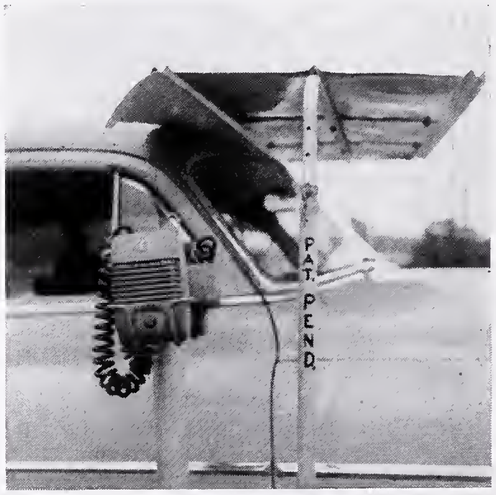
Some drive-in operators tried wiping windshields with a car washing detergent, but that didn't prove to be the easy way out that it promised to be. A really effective visor, made of metal, came on the market early this year; the cost of it, however, made it an item for the car owner to buy from the management as an accessory for his own convenience.

Now comes the built-in visor—built into the drive-in, that is, as indicated in one of the accompanying pictures of an installation. This is at the Pic 17 drive-in near Jamestown, N. Y., the owner and operator of which, N. D. Goldstein, is the inventor of the device. Writes Mr. Goldstein:

"I have installed at the Pic 17 drive-in what I believe to be the first practical all-weather windshield protector that really works. I am just getting into production on these. The patent has been applied for.

"These protectors are constructed mainly of aluminum. The shields are constructed mainly of aluminum. The shields are adjusted to any height of automobile. They present a very attractive appearance out on the field.

"The all-weather windshield protector completely eliminates the use of windshield wipers during a rain storm. It will of course keep snow off the windshield. It also acts as a shade on bright moonlight nights, or early in the evening when the glare of the sun may bother patrons."



N. D. Goldstein's windshield protector as installed at his Pic drive-in, permanently mounted on a pipe in the ground near a speaker post.

Mr. Goldstein gave no details of construction, probably waiting for actual marketing of the equipment. The pictures indicate that the visor is mounted on a metal rod which slides in a tube set permanently in the ground near the speaker post, and can be swung across the car.

The
Projection Arc Lamp
that is
Readily Adaptable
to All Types of
Screen Presentation!

NATIONAL EXCELITE "135"

National's Reflect-O-Heat unit permits the great increase in volume of light at the mammoth new screens, without a corresponding increase in heat at the aperture.

The Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Thus, throughout the presentation, the screen light is always of the same color, without variations from white to either blue or brown. The projectionist is accordingly freed from the necessity of constantly supervising the arc so that he can devote himself to the care of other technical features of projection which are not on an automatic basis and which require continual attention.

The arc is stabilized by a stream of air which maintains a prescribed system of ventilation of the area surrounding the arc.

This air jet prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.

Unit construction permits easy removal of the elements for inspection in servicing.

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"THERE'S A BRANCH NEAR YOU"

method in Management

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staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Building Family Trade For Mid-South Drive-Ins

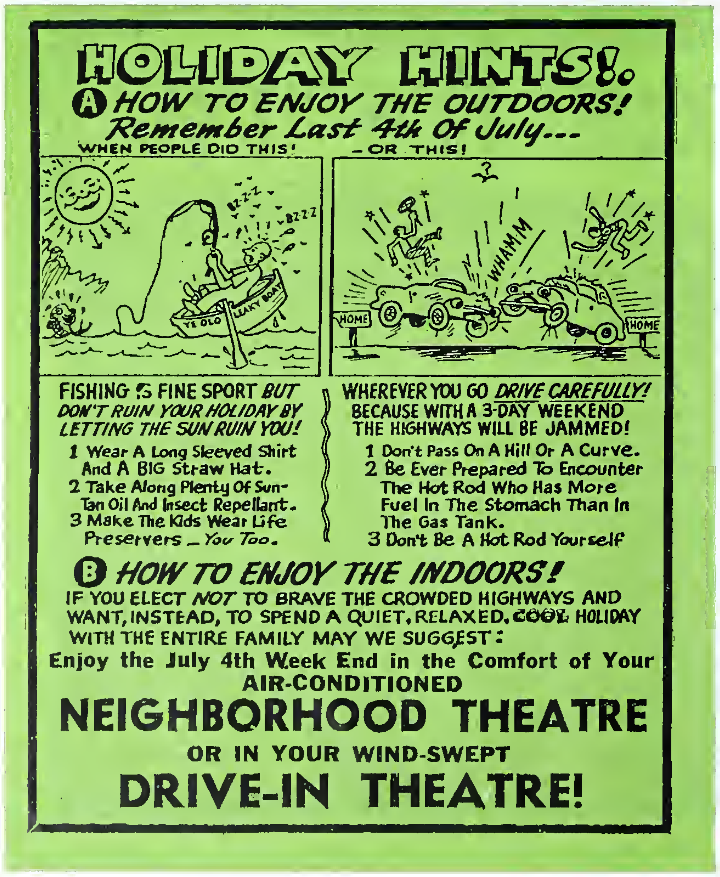
Reporting devices used the past summer to emphasize the outdoor theatre as a safe, entertaining place for all from 8 to 80.

MANAGEMENT of the average indoor motion picture theatre has typically thought of the business as "family trade"—but in the outdoor field that evaluation is general and emphatic. And from this observer's observations in the Mid-South, drive-in operators are going after the whole family with increasing aggressiveness.

The Bel-Air drive-in at Nashville, Tenn., has been offering hot weather week-end specials in Midnite-Till-Dawn programs following regular shows. At $1 per person, with the box-office opening at 10:30 p.m., four such attractions as (to cite a recent program) "Bowanga Bowanga," "Million Dollar Legs," "Main Street Girl" and "Assassin of Youth" can be seen by those wishing to stay all night.

"Come early, stay till morning, make your plans to spend midnight to dawn with us," said a newspaper advertisement, and C. H. Kuerst, owner of the Bel-Air, reported "very satisfactory" business for the first two all-night shows.

The Sunset drive-in at West Memphis, Arkansas, is making a try in the other direction with an "Early Bird Hour." Those who arrive at the theatre as early as 6:30 p.m. can see the show for 50 cents. After 7:30 the price is 75 cents.



HOLIDAY HINTS!

Ⓐ HOW TO ENJOY THE OUTDOORS!

Remember Last 4th Of July...

WHEN PEOPLE DID THIS! —OR THIS!

FISHING IS FINE SPORT *BUT DON'T RUIN YOUR HOLIDAY BY LETTING THE SUN RUIN YOU!*

1 Wear A Long Sleeved Shirt And A BIG Straw Hat.
2 Take Along Plenty Of Sun-Tan Oil And Insect Repellant.
3 Make The Kids Wear Life Preservers—*You Too.*

WHEREVER YOU GO *DRIVE CAREFULLY!* BECAUSE WITH A 3-DAY WEEKEND THE HIGHWAYS WILL BE JAMMED!

1 Don't Pass On A Hill Or A Curve.
2 Be Ever Prepared To Encounter The Hot Rod Who Has More Fuel In The Stomach Than In The Gas Tank.
3 Don't Be A Hot Rod Yourself

Ⓑ *HOW TO ENJOY THE INDOORS!*

IF YOU ELECT *NOT* TO BRAVE THE CROWDED HIGHWAYS AND WANT, INSTEAD, TO SPEND A QUIET, RELAXED, COOL HOLIDAY WITH THE ENTIRE FAMILY MAY WE SUGGEST:

Enjoy the July 4th Week End in the Comfort of Your

AIR-CONDITIONED

NEIGHBORHOOD THEATRE

OR IN YOUR WIND-SWEPT

DRIVE-IN THEATRE!

•

Reproduced at left is an example of cooperative institutional advertising by indoor and outdoor theatres in Chattanooga.

The Sunset drive-in tried something in televising the Marciano-Charles championship fight that the management is certain to try again for special events. The regular admission price was $2.75 per person and the proposal was that for $1 (four paid admissions) a car would be admitted carrying as many as could get in it. The copy for the newspaper advertisement read:

"Load in your family, neighbors and friends. Bring extra chairs, pads or pillows that can be placed around the car for their comfort." There is still segregation, so a section accommodating 150 cars was reserved for negroes. The take at the Sunset for the fight showing was in excess of $5,000.

A COOPERATIVE PROMOTION

Ten Chattanooga theatres, three of them drive-ins—Skyway, Broad Street and Red Bank—cooperated the past summer in staging "Treasure Nites," at which a 1954 Ford and 500 gallons of gas were given to a ticket holder at one of the theatres. The drawings were usually staged on Saturday night, and there were tie-ins with a Ford agency and with distributors of Pan-Am gas.

At Rossville, Ga., Jay Sadow, drive-in owner, offers free pony rides to youngsters during intermissions. He got good publicity on this from a double-column photo in the *Chattanooga Times* showing him chaperoning a pony excursion. Mr. Sadow also owns Lookout drive-in at Chattanooga. He is a good example of what the alert drive-in theatre owner can do to get the attention of the public in this highly competitive age. Here are some of the things that are proving successful at the Lookout and at the Starlight in Rossville:

BUMPER STRIPS ON CARS

The use of bumper strips on patrons' cars to advertise the theatre. He finds that most patrons readily assent to the placing of these strips on their cars. He also uses printed window cards and heralds in choice spots.

Kiddie playgrounds with every type of device obtainable. Constant care is taken for the safety of the children using the equipment there.

Contests staged between shows once or twice a week. These are scheduled to send early show patrons home in a good humor and to give a joyous welcome to those coming in for the late show. A favorite contest prize is a registered pup or a thoroughbred kitten, beside many kinds of refreshment prizes.

For a few minutes of strictly kiddie fun, there is the "chicken chase," when a prize "frier" is released and some lucky youngster is able to grab and take home tomorrow's dinner for the whole family. One night there was a "flying saucer" contest; on another a "grab-a-poke" competition.

Major Sadow believes that nothing beats "good pictures, clean operation, courtesy and advertising" for attracting people to a drive-in. "In all our promotion we think of the entire family, we are bidding strong for all of them to come," he pointed out. And his drive-ins offer a full evening meal at a reasonable price before the start of the first show.

MOTHER'S AND FATHER'S DAYS

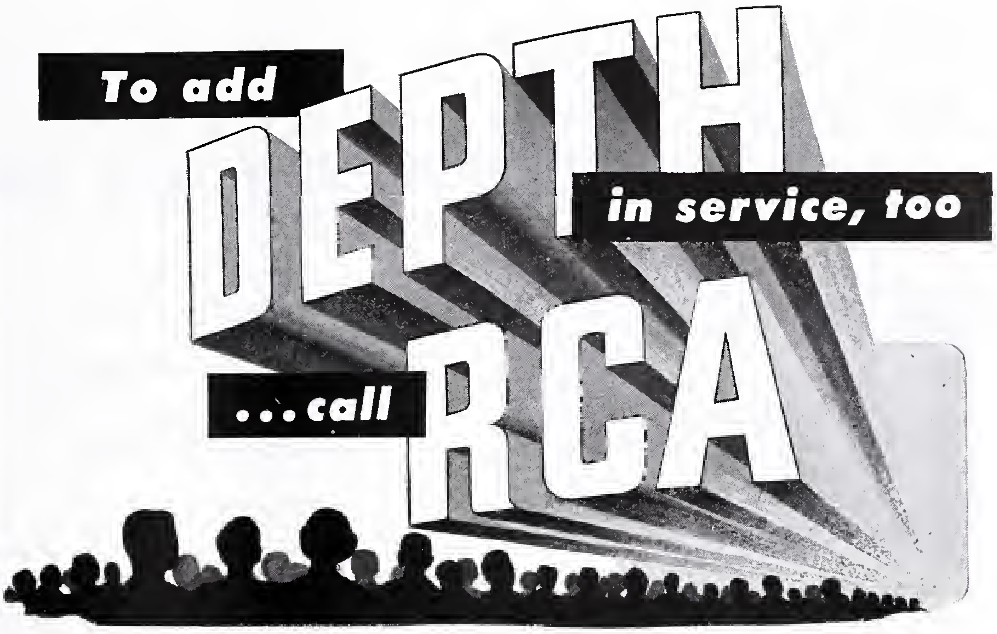
Crescent Amusement Company drive-ins this year exploited Mother's Day and Father's Day by awarding the following prizes:

A month's pass to the father (or mother) attending who had the greatest number of living children.

A month's pass to the youngest father (or mother) present.

A month's pass to the oldest father (or mother) present.

A month's pass to the father (or mother) travelling the greatest distance to attend the theatre.—*P. R. Russell.*



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Camden, N. J.

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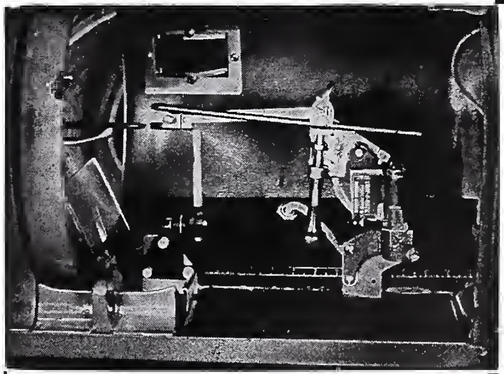
CRON-O-MATIC
Fully Automatic
CARBON SAVER

Uses positive carbon stubs of any length, without preparation. . . . When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation. Burns average lengths (3¼") down to ¾", saving 2½" or 22.2% of carbon costs. . . . Average saving $400.00 annually.

Only **$42.50**

If your dealer can't supply you, order direct.



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☐ Send literature on the Cron-O-Matic.
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☐ C.O.D. including postage.
☐ Remittance herewith.

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and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 29.

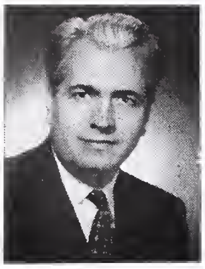
continuing

A DICTIONARY OF MAINTENANCE

Nineteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES



WE'RE HEADING into the "home stretch" on our Dictionary of Maintenance. Though this was one of the more difficult phases of our discussion of theatre management, we do hope the maintenance dictionary will serve as a useful source of information for inspection schedules and in making small repairs, changes and improvements around the theatre at little cost, using theatre personnel as much as possible.

We appreciate the comments many of you have been kind enough to make about the series, and we shall continue to incorporate the suggestions sent in which other managers and their staffs can utilize.

Now to continue, we go to "V"—

V

VALVES—There are so many valves connected with the various items of theatre equipment (ranging in size from ⅜-inch valves on drink machine lines to 6-inch valves on water mains) that it is impossible to do other than generalize here on their repair and maintenance. Generally speaking, the larger valves require repacking periodically when they begin to leak, whereas the smaller valves need to have the valve seats replaced with new material. The valve stems should be oiled or greased. Those valves activated by automatic controls (such as some gas lines which work by thermostatic control) must be checked for accuracy of operation, with moving parts oiled and cleaned regularly.

•

VENDING MACHINES—This section includes all those machines used in theatres for automatic dispensing, dealing first with conditions common to nearly all vending machines rather than detailing and repeating the same information for each type.

Coin Mechanisms: Various models and types are extant, but the basic principle remains the same: To activate the vending mechanism upon insertion of the proper coins, and to reject fraudulent coins. Electrically operated units have "slug rejectors" which will refuse to accept washers, bent coins and slugs. Pushing of a release lever will return the defective or fraudulent coin to the would-be purchaser. The mechanism can be set for various prices; on electric units this must be done at the factory.

Locations: The secret of success in operating *any* vending unit is at the exact location best suited to its particular purposes. For example, ice cream and other food vendors, and usually drink machines, should be placed near the refreshment stand and located so the incoming patrons must almost *stumble* over them in passing by. (Thought should also be given in some situations to location of the entire refreshment area with reference to possible intermission periods.) Cigarette machines are best located prominently on the way *out* of the theatre, as it is then the patron feels most in need of a smoke. Scales are best placed inside restrooms. Similar considerations for other types of vendors will indicate the choice spots, though it is sometimes a matter of trial and error to determine the most effective sales location.

Change Machines: If your vending machines are not equipped with change mechanisms, it is possible to install a small pedestal or wall unit which does nothing but make change. Naturally this should be located near the vending machines.

Beverage Machines: Both single and multiple drink machines are available, vending either cups or bottles. For obvious reasons, most theatres selling drinks by automatic vending machines have multiple drink units dispensing only in cups. The multiple drink vendor offers patrons a choice in flavor or brand of drink offered, and cups eliminate the problem of empty bottle disposal and storage. In cup type dispensers, *syrup units* must be carefully closed with perfect seals (achieved usually by rubber gaskets) so that the gas does not leak out. These tanks should be emptied and washed out periodically (though not so often as one might imagine necessary; it has been found that when these tanks are properly sealed there is very little bacteria growth, and most syrups contain a mild preservative). The syrup lines from tanks to carbonator can develop leaks, and even the slightest pin-hole leak will allow an entire tank of gas to escape overnight. To test these lines, and any other points in the carbon dioxide system, for such leaks, take an old shaving brush and brush soapy water over the outside of the lines and any leaks will immediately become evident.

Whether contained within the machine or located elsewhere with the gas being piped into the unit, the *carbon dioxide tank* must be watched. At the gas tank on the outlet there should be a valve with two gauges, one indicating the total pressure *within the tank,* the other showing the pressure at which the small valve (between the gauges) *allows the gas to go to the machine.* (Consult your machine service manual for proper pressure setting.) This outlet line runs to the *carbonator,* which is a mixing device to carbonate water coming from the water lines. Test all these lines with the soapy water routine.

The *carbonator* in most cases is the drink cooling unit. Through a block of metal, such as aluminum, run copper tubes carrying the refrigerant, and the block receives the water as it is carbonated. Syrup lines also run through this carbonator block so that the syrup also is pre-cooled prior to mixing with the carbonated water at the mixing valve just above the cup. There are occasions when these carbonator blocks develop leaks, either in the metal container, or in the lines as they enter or leave the block. These must be promptly corrected; if the leak is in the block, it should be replaced by the factory as it is not practicable for local welders to deal with the damage.

Popper Heating Elements Alone May Be Replaceable

Under Popcorn Machines in the July installment of "A Dictionary of Maintenance," we stated that if the heating elements of a popper burned out, it was necessary to obtain a service kettle from the manufacturer pending repair. We are advised by H. E. Chrisman of the Cretors Corporation, that the heating elements of the poppers manufactured by that company are themselves replaceable and it is not necessary to return the kettle to the factory. He adds, "Elements in our machines can be replaced in about 20 minutes."

Syrup lines are controlled by a series of valves, one for each line, so that the desired amount of syrup can be "thrown"—dispensed—for each drink. Adjustment of the valve is relatively simple, but determination of the correct syrup throw is a bit more difficult as it frequently is impossible to separate the syrup from the carbonated water to measure each individually. So a test with unit known as the *Brix tester* is undertaken. This gadget looks like a hydrometer as used to test a car battery, and it acts in much the same manner to measure the syrup content of the finished drink. The general unit of measure for most syrups is 1 ounce of syrup to 5 ounces of water, giving a standard 6-ounce drink. (The trouble with testing by taste is that after sampling a number of drinks, one is inclined to lose his exacting taste. If the drinks are too watery, patrons will let you know about that! But if you give too much syrup, you are giving away your profits. Overall, you should be able to calculate, at the end of an accounting period, if syrups are strictly measured, as you should get from

112 to 120 drinks per gallon of syrup (allowing for tests and wastage).

Attached to the carbonator is a *thermostatic control* for lowering or raising the temperature of the drinks. Inside the cabinet of the machine is a control connecting with this (such as the Ranco control) which can be set to cut on and cut off the compressor at predetermined temperatures; and on top is a wheel which can be turned to right or left to give a colder or warmer drink.

The *compressor* of a drink vendor must be serviced regularly. The motor must be oiled and the belts to the compressor must be tightened or replaced. A full charge of refrigerant (generally Freon) must be kept in the machine; this can be tested and additional refrigerant pumped in as required. Cooling coils should be brushed free of lint and dirt.

The *cup dispenser* is usually manufactured under separate patents and is a standard unit. If the turret doesn't turn at times, this is an indication that cups in the cup well are below the turning switch, or the switch itself is defective. Usually the addition of half a dozen cups will activate the turning mechanism. Cups may stick together, or come into the dispensing mechanism at an angle, which means the mechanism will jam and let a cup out every other time (if at all). Take all the cups out and see that they drop in place at a vertical angle. The motor on the turret should be oiled regularly. If there is a lag between the time the cup drops and the syrup begins to flow into the cup, adjust the timing wheel.

There may be an overflow system, like the float assembly in the water tank of a toilet; however, when the float valve reaches a dangerously high level, it cuts off an electric switch, which prevents any further drinks being vended. This is a desirable unit to have on a drink machine where costly rugs may be damaged by overflow of drink syrups. Where it is not an integral part of a drink vending unit, the attendants must be cautioned to empty the overflow can very promptly.

An *anti-jackpot relay* is part of the newer drink machines. A switch inside the cabinet will cut off the entire system in the event of a "jackpot"—when the machine continues to run with no cups coming down but drinks continuing to flow. This relay is most important for theatre vendors. When it stops the machine, maintenance personnel can correct the trouble (usually a stuck switch) and throw the relay back into operating position.

To protect the many fractional motors and the intricate mechanism within the drink machine, a fuse block is installed somewhere near the inlet electric line. This should *never* be fused for higher wattage than prescribed in the service manual. As a matter of fact, the use of *Fusestats* which cannot be fused higher than the initial fusing are desirable.

For temporary installations, or those difficult to reach with regular piping, copper tubing may be used to connect up the *water lines.* But the manual should be studied for proper sizing, and if the run is longer than 50 feet from unit to water main, a slightly larger copper line may be needed. This is because most drink units utilize the city water pressure in dispensing the drink, and water running a long distance through a small line may reduce that pressure to the point where it will not satisfactorily furnish a drink. There are two cures for such a low pressure situation, a larger water supply line to the unit, or the installation of a water pump to bring pressure back up to the required level. A manual shut-off valve should be placed on the water line somewhere near the drink machine, preferably outside of the machine at the rear, so *any* attendant can cut the water off in case of an emergency without looking around for engineers or keys.

Each type of multiple drink machine has its own individual style of *drink selector,* but the principle is the same. Pushing a button on the selector activates an electrical contact which opens that particular syrup line. The primary problem here is that a button may become stuck and continue to vend that one syrup regardless of the choice of the next patron! Usually this is due to a weakened or broken spring, which can be replaced without much trouble. If it is in the electrical switch, the contact points may need separation, with an added drop of oil on the moving parts.

Candy Machines: Both manually operated and electric candy vending machines are used in theatres, with the preponderance favoring the manual units. Manual units are very simple, being operated by pulling or pushing levers which release candy from one of several selection slots after the deposit of the requisite number of coins frees the mechanism for operation. Both 5¢ and 10¢ candies can be sold in these units, with separate price adjustments on each slot vending release.

Mechanical units with electrical operation require service for the coin mechanism, as with all electrical coin mechanisms, plus oiling and adjusting of the vending motor and its cam shaft.

Candy machines are available in refrigerated models, permitting sale of soft candies even in the hottest weather. Air-conditioned theatres have little use for this expensive equipment, but those houses not so fortunate to be so equipped and having difficulty with candy melting in hot weather might be interested. The refrigerated model has a compressor and cooling coils, and this requires the same service specified for compressors of *Ice Cream Machines.*

Cigarette Machines: These are often the property of a concessionnaire, in which case the owner-operator is responsible for maintenance. Otherwise the manager and his service staff must have a working knowledge of these vendors. Each manufacturer furnishes a service manual for his particular type of vendor, and the manager should keep this on file for ready reference. Also, if possible, an arrangement should be made for outside help by an experienced cigarette machine operator or mechanic for service which is too intricate for theatre personnel. There are some complicated electrical relays for the various brands in the vending slots.

Cigarette machines generally do not have change making units on the coin mechanism, as they operate at fixed prices; some units take nickels and dimes as well as quarters; some only quarters. There are also available extra units for handling pennies, if desirable, though operators usually insert the pennies (if any) inside each pack of cigarettes. Most theatres operate their cigarette machines on a flat 25¢ charge, which simplifies matters. The slug rejector and coin mechanism function the same as on drink machines, though the refund device may be slightly different (when the desired slot is empty of cigarettes and the patron wants his money back; these may be operated by magnetic relays, which burn out in time and require replacement). All moving parts of the vendor should be oiled regularly, and the vending motor and its mechanism should receive particular attention in this respect. In case of non-operation, check first the question of full slots of cigarettes; second, see if the small fuse is blown, or the reset button is operating, or coin mechanism is properly functioning. If those remedies don't work, it's time to call in your outside service.

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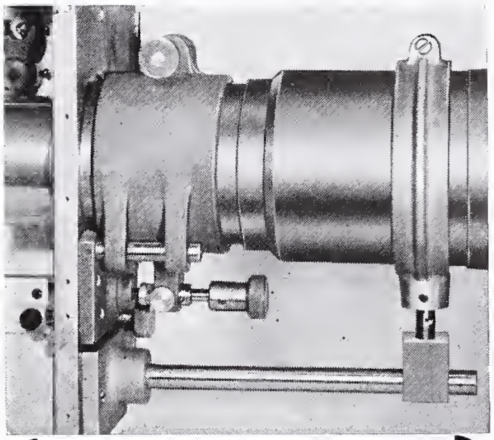

LENS MOUNTS
ANAMORPHIC and 4" TYPE

Wenzel Pro 50 and Pro 4, Regular Rear Shutter Simplex, Super Simplex and E-7 type Projectors, Ballantyne "B" & "BW," can be easily converted to use the 4" Projection Lens.

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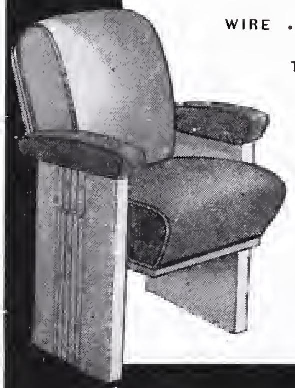

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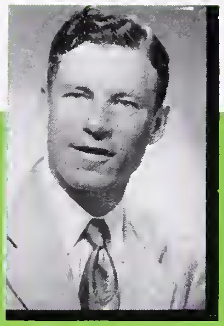

says Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.

CHANGE, being the universal law of nature, has finally caught up with the picture industry. Not that there hasn't been gradual improvement, mostly unnoticed, in the making and showing of pictures over the years. There has actually been some changes taking place in the past year that have convinced the paying public that movies are coming up with something as new and different as they've been claiming to deliver ever since Texas, TV and Tranquility hit us the rabbit punch back in the late '40s.

The change causing the most comment since the advent of sound has come mostly from the production branch of the industry. We used to show a picture of a man standing up. Now we can show a picture of a dachshund standing up.

In the old days we pointed a speaker at the audience so that we could direct the sound at them so as to bring it closer to the patrons' impression of the point of origin. We remodeled our houses, or hung drapes all over the auditorium, to enhance this impression and avoid the bounces of sound waves from chandeliers, crooked walls and exposed plumbing. Now we add speakers to every nook and cranny, shooting sound waves in all directions, bounching 'em off bald heads without respect for age or occupation.

Maybe this alteration of screen technique is something like the first railroad train run from New York to Boston, which Thoreau described as "an improved means to an unimproved end." Nevertheless, it exemplifies the law of constant change that irrevocably applies to the nature of things. Whether or not any of us like constant change is of no consequence. It is inescapable.

●

This nation has been too busy growing up to occupy itself very much with art and philosophy. To think calls for time, and time is probably the shortest commodity on the American market, excluding coffee. Thought for thought's sake has never been one of our great interests either socially or industrially. We have always been too hell-bent to arrive at the ends to consider seriously the means. We even set up a vast and expensive educational system without a defined purpose.

More than seldom do we arrive at a worthless end after traveling rough and barricaded roads to reach it. Whether it be in education, religion, government or industry we first ought to have a pretty dependable measurement of what our efforts are aiming at, then a workable means to accomplish it. Too often, however, when the feeling comes, "it's time for a change," we go off half-cocked.

One change I would like in our industry is a change of purpose. We are all part of one big industry, tied together, each in each division depending on the functioning of the other branches. We are more than just Production, Distribution and Exhibition—we are the Motion Picture *Industry*. It is high time all members of every branch of the industry got to thinking of themselves as such. We give lip service to that idea, but we don't *live* it.

Needed throughout the business is sincere thought about the implementing of the fundamental fact that we are *one united industry*. We must re-define our purpose and our means of attaining it. It boils down to what? . . . why? . . . and how?

●

As a united industry, our goal should be reasonable prosperity for all our constituents. Our purpose should include the supplying of culturally constructive entertainment to a world of people who are constantly gaining more and more leisure time. That time can be used for bettering or worsening the conditions of man on earth. We are the custodians of a medium which figures mightily in the use of those leisure hours. We could well apply the Golden Rule to *both* ourselves and our public.

Sure, that's idealistic. So is Christianity. But we'd better spend a little less time on our balance sheets and fiscal reports and a little more time on our ideals, or we as an industry may find ourselves on the outside looking in.

Change in the products and workings

of an industry is a very healthy thing in the long run—if its purpose is well defined and its means clearly thought out.

What are we now actually trying to do? Surely it ought to be *more* than just to make money. Production certainly has a greater obligation in making movies than to support some individuals at princely living standards. Distribution can't well serve the industry if it's blind to all except dividends. Exhibition should most assuredly be more than a group of people scrabbling to get out of debt.

We, as an industry, are responsible for a great art. It probably represents the greatest contribution America has made to the arts. We should be proud of it. We should work as a three horse team, pulling together to bring every man, woman and child of every city, village and farm in every country, state and nation the finest entertainment, the greatest cultural values and moral encouragement that we know how to give them.

•

Some physical changes are now going on in this business. There is even more reason for change in psychological purpose and business practice. When we take our first steps down that long road toward accomplishing those changes, then I will be the first to say that the greatest glories of the motion picture industry lie not in the past, but in the future.

Then there will be no room in the industry for cheats, racketeers and finaglers. We can accomplish it if we want to use a three-horse team. We can die scoreless with the bases loaded if we think any of us can do it alone.

For being written on a Thursday, this turned into a helluva sermon, didn't it?

Charlie

•

BRITISH DISCUSS VISTAVISION

Paramount's VistaVision wide-screen process was the subject of a recent meeting of the British Cinematograph Exhibitors' Association in London. Shown addressing the group is John Prendergast, a former CEA president.

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

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102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
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1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

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1103—Fastening cement
1104—Foam rubber cushions
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1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

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1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

9-54

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A DICTIONARY OF MAINTENANCE

CONTINUED FROM PAGE 43

Coffee Machines: There are two basically different types of coffee vendors. One uses powdered coffee, sugar and cream, which are mixed with hot water in a swirling bowl and dispensed in a standard wax impregnated drinking cup. The other uses liquid coffee and cream and is dispensed in a special hot vending cup. These machines have electrical contacts, similar to the cold drink vendors, which allow for selection of coffee in four ways; black, or with cream, or with sugar alone, or with both cream and sugar. The mechanisms vending these ingredients are easily adjusted to increase or decrease the quantity of each separate ingredient. Cup mechanisms are standard, as are the coin mechanisms. Moving parts must be oiled, and cleanliness is demanded on a regular and continuing basis to insure good coffee under healthful conditions.

Ice Cream Vendors: In many ways these are more practical than the open type freezer chests, which require a sales person and make pilferage easier. The various types of ice cream vendors operate on the principle that a single bar of ice cream is inserted in an individual slot on a revolving wheel or chain device so that one ice cream bar will be ejected when the mechanism is activated by the patron dropping the proper amount of money in the coin slot.

The compressor of an ice cream vendor requires periodic service. The motor must be oiled, the belt to the compressor tightened, the fan and cooling coils cleaned, the mount tightened to avoid vibration and noise, and the thermostatic controls tested for efficient operation. The degree of cold within the cabinet is controlled by a small knob on the control outside the cabinet which can be turned colder or warmer, so that the ice cream is kept hard but *not brick hard*. Refrigerant in the compressor must be kept up to full charge.

The cooling coils within the box attract and condense all the moisture in the freezer box (just as in your home refrigerator), but the frequency of defrosting is not so regular. Servicing of the machine should be done as rapidly as possible, with box open just as short a time as possible to prevent entrance of new moist air. And when the rhime ice has built up where it impairs the cooling efficiency of the unit, the ice cream should be removed and the entire box defrosted and cleaned out. This should be done every three to six months, depending upon local conditions.

The coin mechanism is a standard unit which is connected to a vending motor. It is usually fused separately.

The heart of the ice cream vendor is a small motor which moves the wheel or chain so that another bar of ice cream comes into place and is ejected through the chute to the sales point. Sometimes the part of the unit within the freezer box freezes up or becomes impeded by caked rhime ice. Frequently this can be released by hand, though if it is tightly frozen the entire unit may have to be defrosted.

If the electric current is cut off for any length of time, the ice cream in the machine may melt down, creating an unholy mess. For that reason, it is wise to have some one frequently check to ascertain that the compressor unit is functioning and the current always on, day and night. If the current is off more than an hour it might be wise to remove all ice cream from the unit and store it in the deep freeze where storage stock is kept. Should the melt-down catch you unawares, the only thing to do is completely defrost the unit and wash out the interior of the machine, after removing all the ice cream papers and sticks.

•

WIDE-SCREEN AT DRIVE-INS

(*Continued from page* 28)

of ⅜-inch to equalize screen light angles.

The Victory drive-in is one of a large group of indoor theatres and drive-ins operated by Delft Theatres, Inc., of which J. B. Schuyler is president and general manager. The Victory screen is 100 x 50 feet. The aluminum sheets were processed and anodized by the Manco Plating Company of Los Angeles. Specifications pertinent to projection with this screen are given by Mr. Schuyler as follows:

Ramp capacity 1,200 cars with last ramp at 900 feet from screen; widest viewing angle 43°; projection throw 380 feet. Light sources are Peerless Hy-Candescent lamps operated at 170 amperes; projection lenses Bausch & Lomb Super-Cinephor, Series II, *f*/1.8; and anamorphic attachments Super-Panatar. Projectors are Simplex X-L.

"Projection on this new Research Council screen," remarks Mr. Schuyler, "has been acclaimed by many to be equal to, and in some instances better than, conventional type projection. There definitely is no distortion at the sides, irrespective of where the car may be located. The light from the back ramps is tremendous. No imperfections appear on the screen whatsoever, from front ramp to back."

The screen material was erected on the Victory's original steel tower, fastened to wood 2x6 stringers bolted to angle irons, which were secured to I-beams, thus forming a frame to be attached to the tower.

"TWINITE" SCREEN

Another development of a drive-in operating organization is the "Twinite" screen. This is the results of efforts of the Smith Management Company of Boston, to produce a surface treatment of sufficient reflectance to meet wide-screen requirements and make it feasible to start performances in twilight with conventional picture sizes. A full-scale installation of a screen for the application of this method is that of another Milwaukee drive-in, Smith Management's Bluemound.

This screen measures 106 x 48 feet, on which non-anamorphic prints are projected in an aspect ratio of 1.85-to-1. A new structure was built in front of the original tower with its own concrete footings and supporting legs of steel fabrication extending through the former structure (*see photo on page* 15). The screen is fabricated of sheet metal in sheets 24 feet by 16 inches.

CONVENTIONAL MATERIALS

For many of the wide-screen installations thus far made at drive-ins, conventional practice has been followed in screen construction, with the face painted to provide a matte surface. As one new installation exemplifying this technique, E. M. Loew's 128 DriveIn at Burlington, Mass., has a screen 100 x 56 feet fabricated of Masonite ¼-inch "Tempered Presdwood," laid with the rough side toward the ramps and surfaced with Raytone drive-in screen paint.

Raytone paint also forms the surface of the steel screen at a 1,100-car drive-in recently opened by Harry Appleman at Somerville, N. J. This is a structure by the DriveIn Equipment Manufacturing Company of Kansas City, with a total available picture area of 120 x 50 feet, on which CinemaScope pictures are projected to spill over all edges, while non-anamorphic prints are 85 x 50 feet.

With the projection booth in its own housing at Ramp 12 (slightly behind the refreshment building), the throw is 550 feet, allowing use of Bausch & Lomb objective lenses of 4-inch barrel in focal lengths of 5¼ inches for non-anamorphic projection, and of 7 inches for CinemaScope. Lamps are National Excelite using 11mm positives at 135 amperes, supplied by Hertner 135-270-ampere motor-generators. The Somerville drive-in was designed by the New York architectural firm of John & Drew Eberson.

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 6,796 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	–	3	7	19	13
Adventures of Robinson Crusoe (U.A.)	1	6	3	–	–
†Apache (U.A.)	3	3	2	–	–
Arrow in the Dust (A.A.)	–	3	13	9	1
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	2	6	10	5
Beachhead (U.A.)	1	12	24	21	6
Beat the Devil (U.A.)	19	2	3	16	18
Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	10	25	15	1
†Bowery Boys Meet the Monsters (A.A.)	–	–	4	–	1
Boy from Oklahoma (W.B.)	20	21	36	34	11
†Broken Lance (20th-Fox)	6	2	–	–	–
Caine Mutiny, The (Col.)	14	2	1	–	–
Carnival Story, The (RKO)	7	25	21	21	9
Casanova's Big Night (Par.)	–	1	10	25	34
*Charge of the Lancers (Col.)	–	7	–	2	6
Command, The (W.B.)	15	27	25	10	11
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	5	27	30	13	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	4	13	16	7
Demetrius and the Gladiators (20th-Fox)	19	5	2	–	–
Dial M for Murder (W.B.)	4	47	20	14	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	6	3	11	2
Drums Across the River (U-I)	–	13	30	5	–
Duffy of San Quentin (W.B.)	–	–	2	6	6
Elephant Walk (Par.)	15	39	16	3	–
Executive Suite (MGM)	10	35	44	22	7
Fireman, Save My Child (U-I)	–	2	5	8	14
Flame and the Flesh (MGM)	–	11	25	29	8
†Francis Joins the Wacs (U-I)	5	18	1	–	–
Garden of Evil (20th-Fox)	13	21	2	–	–
Genevieve (U-I)	4	7	4	6	–
Geraldine (Rep.)	–	–	–	2	10
*Glenn Miller Story (U-I)	115	59	10	4	–
Golden Mask (U.A.)	–	–	3	3	3
Gone With the Wind (MGM reissue)	8	3	–	1	–
Gorilla at Large (20th-Fox)	–	2	4	6	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	–	2	4	2
Heidi (U.A.)	3	2	6	–	6
Hell Below Zero (Col.)	–	9	17	7	4
*Hell and High Water (20th-Fox)	32	21	11	1	1
Hell's Half Acre (Rep.)	–	1	16	4	5
High and the Mighty, The (W.B.)	33	8	–	–	–
Indiscretion of an American Wife (Col.)	–	1	5	3	4
It Should Happen to You (Col.)	2	3	24	16	22
Johnny Dark (U-I)	2	18	20	3	3
Johnny Guitar (Rep.)	25	34	20	–	1
Julius Caesar (MGM)	9	16	4	–	–
†King Richard and the Crusaders (W.B.)	–	1	1	3	–
Knock on Wood (Par.)	7	3	8	3	1
Laughing Anne (Rep.)	–	–	6	4	4
Living It Up (Par.)	13	11	1	1	–
†Lone Gun, The (U.A.)	–	1	5	1	–
*Long, Long Trailer, The (MGM)	100	84	10	1	1
Long Wait, The (U.A.)	–	11	3	4	1
Lucky Me (W.B.)	2	8	19	30	8
Ma and Pa Kettle at Home (U-I)	41	56	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	13	10	1	–	–
Make Haste to Live (Rep.)	–	1	5	4	4
Man With a Million (U.A.)	–	3	1	5	1
Men of the Fighting Lady (MGM)	5	14	26	8	3
Miami Story, The (Col.)	–	4	15	8	5
Naked Jungle, The (Par.)	3	41	24	13	5
Night People (20th-Fox)	23	13	25	4	2
Paris Playboys (A.A.)	–	2	3	1	2
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO reissue)	27	15	14	9	1
Playgirl (U-I)	–	–	10	10	24
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	18	13	3	7
Princess of the Nile (20th-Fox)	–	1	4	1	–
Prisoner of War (MGM)	1	8	14	4	4
Racing Blood (20th-Fox)	–	–	5	–	8
Raid, The (20th-Fox)	–	1	8	11	–
Rails Into Laramie (U-I)	1	1	19	19	7
Red Garters (Para.)	1	11	25	31	14
Rhapsody (MGM)	1	20	14	23	13
Ride Clear of Diablo (U-I)	4	8	33	7	5
Riding Shotgun (W.B.)	–	9	19	23	4
Ring of Fear (W.B.)	1	3	1	3	1
River of No Return (20th-Fox)	53	9	12	1	2
*Rob Roy (Disney-RKO)	–	3	19	17	14
Rocket Man, The (20th-Fox)	–	–	1	1	4
Rose Marie (MGM)	24	12	18	1	2
Saracen Blade, The (Col.)	1	–	2	1	1
Saskatchewan (U-I)	21	57	59	9	7
Secret of the Incas (Par.)	1	6	18	12	3
Siege at Red River (20th-Fox)	1	6	21	15	3
Silver Lode (RKO)	–	2	12	4	1
Southwest Passage (U.A.)	–	–	9	7	3
Student Prince (MGM)	6	8	13	6	–
Susan Slept Here (RKO)	7	5	–	–	–
Tanganyika (U-I)	–	5	15	8	6
*Taza, Son of Cochise (U-I)	4	8	27	11	8
Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	9	9	9
Three Coins in the Fountain (20th-Fox)	37	31	3	1	–
Untamed Heiress (Rep.)	–	2	–	9	1
Valley of the Kings (MGM)	–	3	8	2	–
†Weak and the Wicked (A.A.)	5	–	1	–	–
Witness to Murder (U.A.)	–	4	6	5	4
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	–	2	12	2	1

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REVIEWS (In Product Digest): SITTING BULL, THREE HOURS TO KILL, SUDDENLY, THE BLACK DAKOTAS, WELCOME THE QUEEN, THE FRENCH TOUCH

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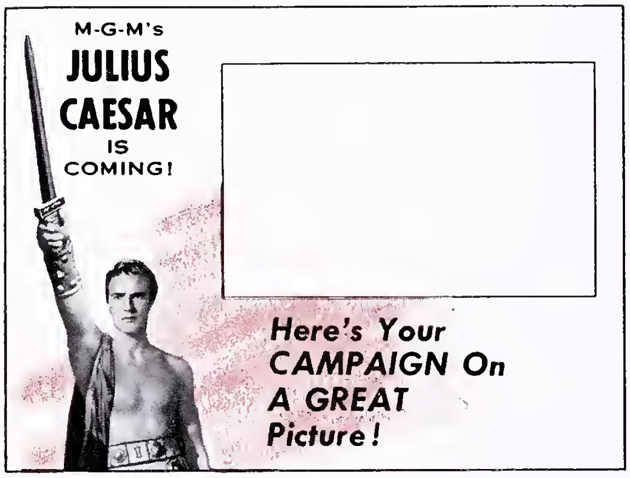
SHARE THE

You can do it too, with

JULIUS

MASS APPEAL!

More Exciting Than A Modern Gangster Picture! Life Magazine says: "As sharp a study of violence and intrigue as any popular melodrama today!"



M-G-M's
JULIUS CAESAR
IS COMING!

Here's Your CAMPAIGN On A GREAT Picture!

FLASH! PROMOTION!

1. Contact Women's Clubs, Kiwanis, Rotary, etc. (See Federation of Women's Clubs letter in Press-book). 2. Book windows. 3. M-G-M Record dealer window tie-ups. 4. The Greer Garson recording. 5. How to distribute tabloid newspapers. 6. Library displays. 7. Lobby door panels. 8. Radio commentators. They like to discuss the picture.

HOT TIP! FOR SUBSEQUENT RUNS!

No matter how long "Julius Caesar" ran in its first-run, downtown engagement, there are BIG box-office possibilities left for neighborhood sub-runs. After one year downtown "Julius" did Great business in N. Y. neighborhoods. Ditto other cities. Most of your high-school students are waiting for it in their nearby neighborhood theatre. Go get 'em!

THIS KIT TELLS YOU HOW 800 THEATRES DID IT!

Never have showmen had so complete a campaign based on successful engagements, with proven materials to work with.

CONTENTS

(With actual samples enclosed)

1. PRESS BOOK: The complete record. How to put on your engagement from start to finish. Reproduction of successful campaigns, ads, stories, tie-ups, experience from many cities.
2. SPECIAL SCHOOL MATERIALS: Study Guides, educational 1-sheets; captioned 11 x 14 stills; bulletin board placards; student discount coupons (extremely important).
3. NEWSPAPERS AND PUBLICITY: Ad mats, publicity mats, everything you need. Actual mats in variety of sizes included in kit.
4. LOBBY: Special, exciting, inexpensive display materials.
5. COMPLETE PACKAGE: No guess-work. Tried and proven. It's in the bag when you give it "the Julius Caesar treatment."

SUCCESS!

M-G-M's monumental

CAESAR

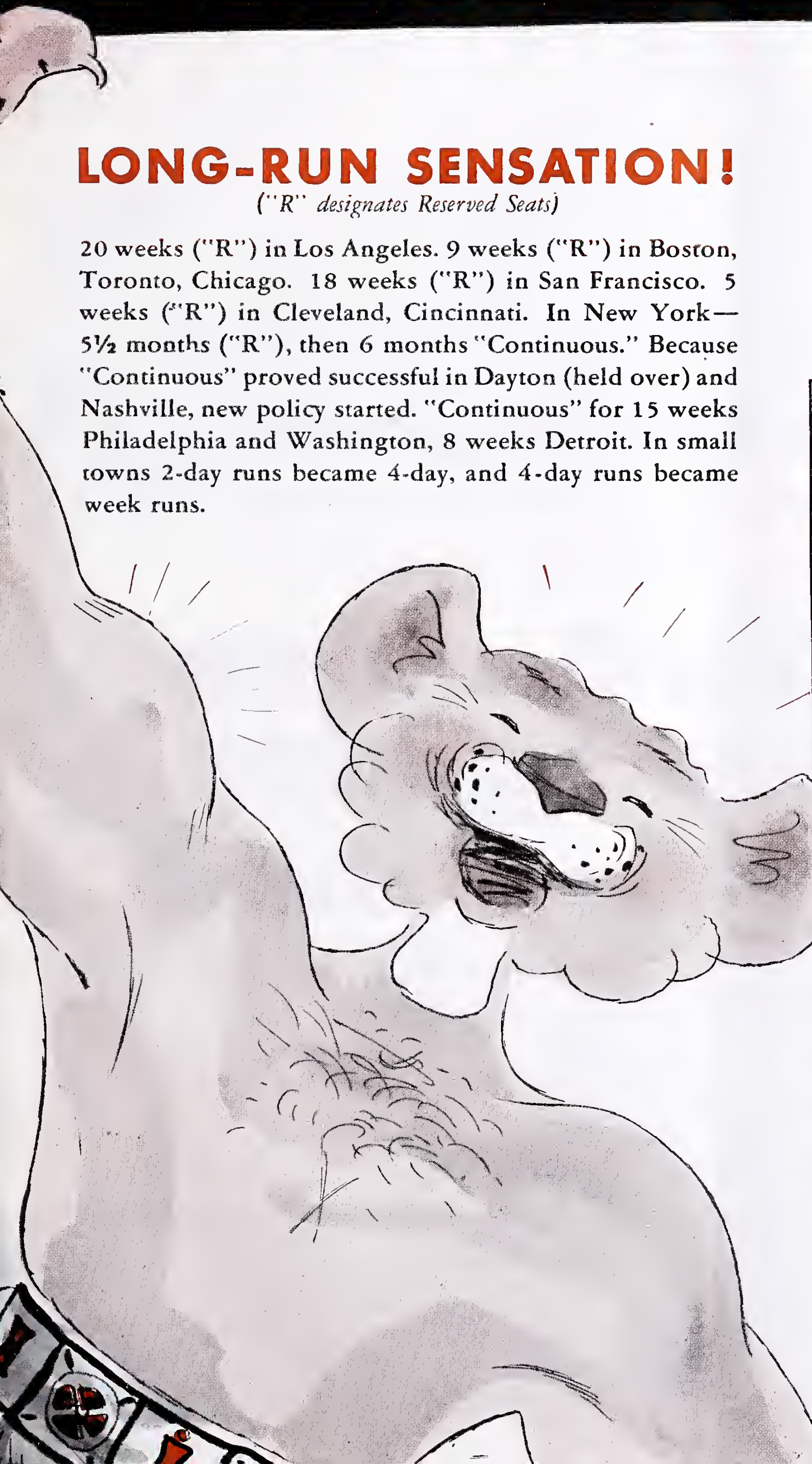
STUDENT APPEAL!

The tried and proven success of school tie-ups makes it possible for us to provide you with sure-fire materials to bring out large student trade!

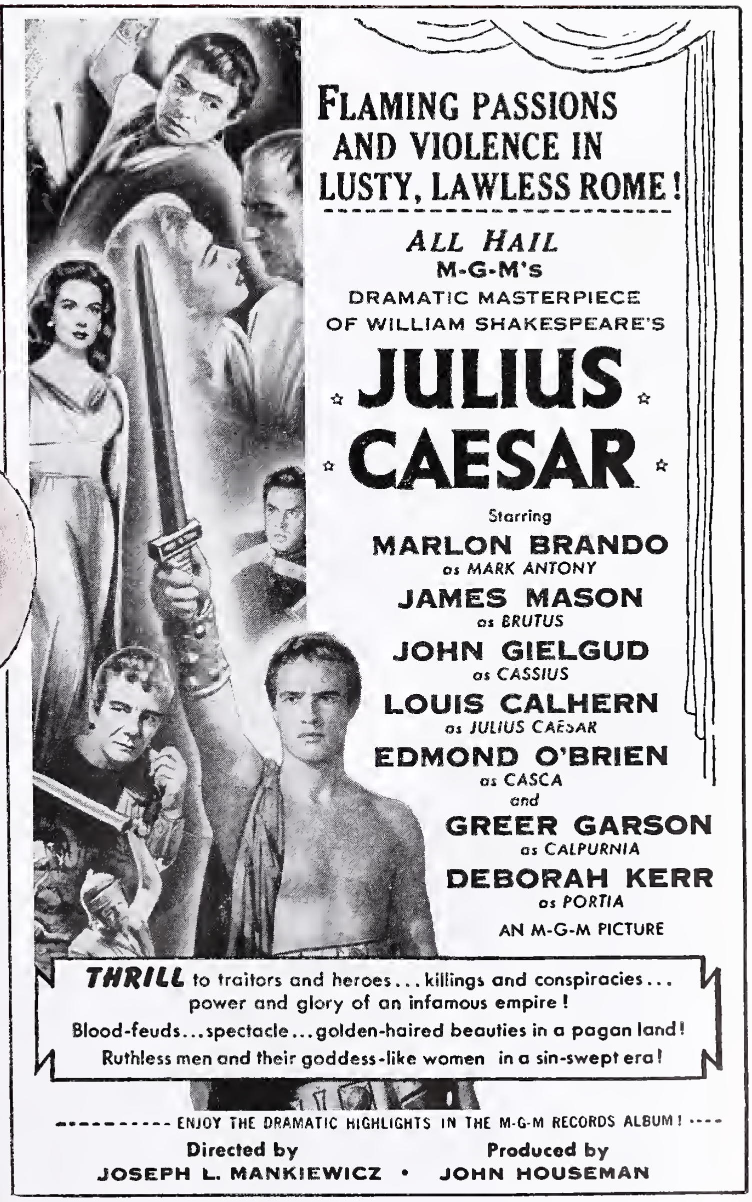
LONG-RUN SENSATION!

("R" designates Reserved Seats)

20 weeks ("R") in Los Angeles. 9 weeks ("R") in Boston, Toronto, Chicago. 18 weeks ("R") in San Francisco. 5 weeks ("R") in Cleveland, Cincinnati. In New York—5½ months ("R"), then 6 months "Continuous." Because "Continuous" proved successful in Dayton (held over) and Nashville, new policy started. "Continuous" for 15 weeks Philadelphia and Washington, 8 weeks Detroit. In small towns 2-day runs became 4-day, and 4-day runs became week runs.



USE THE ACTION ADS! THEY SELL TICKETS (Sample ad below)



FLAMING PASSIONS AND VIOLENCE IN LUSTY, LAWLESS ROME!

ALL HAIL
M-G-M's
DRAMATIC MASTERPIECE
OF WILLIAM SHAKESPEARE'S

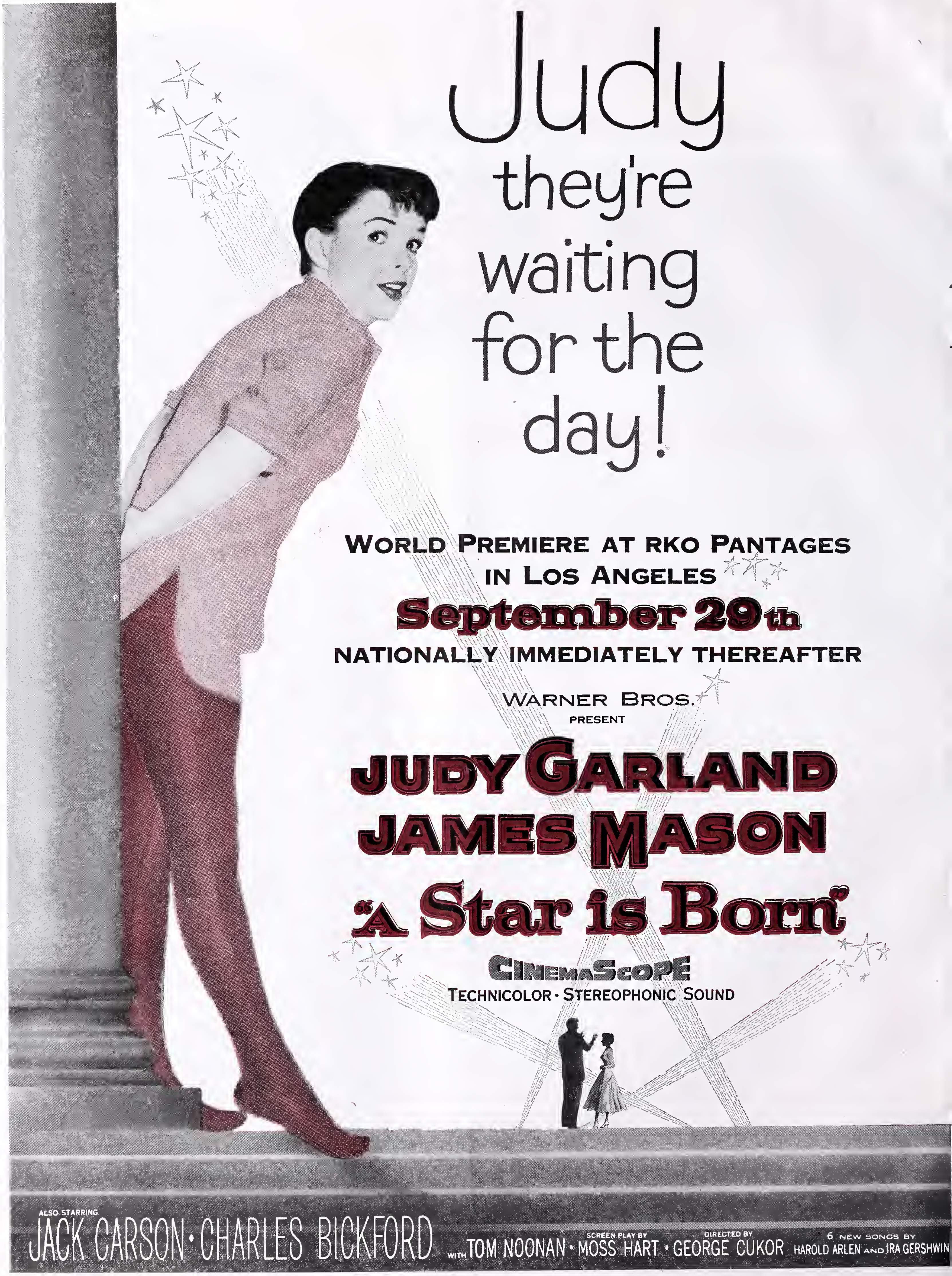
JULIUS CAESAR

Starring
MARLON BRANDO
as MARK ANTONY
JAMES MASON
as BRUTUS
JOHN GIELGUD
as CASSIUS
LOUIS CALHERN
as JULIUS CAESAR
EDMOND O'BRIEN
as CASCA
and
GREER GARSON
as CALPURNIA
DEBORAH KERR
as PORTIA
AN M-G-M PICTURE

THRILL to traitors and heroes... killings and conspiracies... power and glory of an infamous empire! Blood-feuds... spectacle... golden-haired beauties in a pagan land! Ruthless men and their goddess-like women in a sin-swept era!

ENJOY THE DRAMATIC HIGHLIGHTS IN THE M-G-M RECORDS ALBUM!

Directed by
JOSEPH L. MANKIEWICZ • Produced by
JOHN HOUSEMAN



Judy
they're
waiting
for the
day!

WORLD PREMIERE AT RKO PANTAGES
IN LOS ANGELES
September 29th
NATIONALLY IMMEDIATELY THEREAFTER

WARNER BROS.
PRESENT

JUDY GARLAND
JAMES MASON

"A Star is Born"

CINEMASCOPE
TECHNICOLOR · STEREOPHONIC SOUND

ALSO STARRING
JACK CARSON · CHARLES BICKFORD WITH TOM NOONAN · SCREEN PLAY BY MOSS HART · DIRECTED BY GEORGE CUKOR 6 NEW SONGS BY HAROLD ARLEN AND IRA GERSHWIN

LIFE

This Week

Parents'

seventeen

AMERICAN WEEKLY

LOOK

MOVIE STARS PARADE

PHOTOPLAY

TIME

Filmland

Collier's

COSMOPOLITAN

Movieland

Redbook

Song Hits

Movie Life

modern screen

Motion Picture

WOMAN'S HOME COMPANION

Screen stories

Scholastic ROTO

Newsweek

HIT PARADER

Screen stars

THE BIGGEST PICTURE IN THE HISTORY OF WARNER BROS. GETS THE BIGGEST NATIONAL COVERAGE IN THE HISTORY OF WARNER BROS!

Last census: 162,000,000
Total readership of this National Magazine and Sunday Supplement advertising:

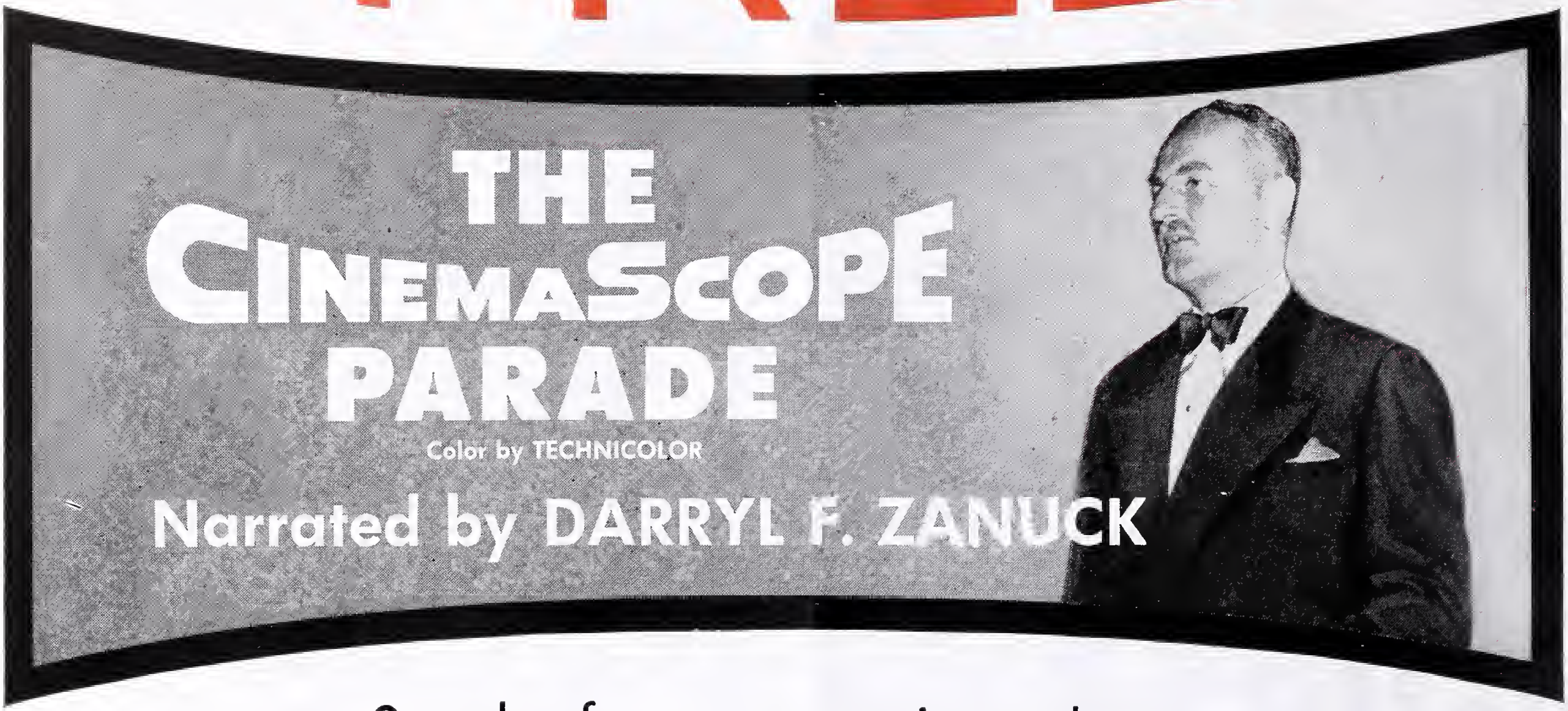
170,000,000!!!

And on top of all this—and on top of the full-year publicity barrage—add the tremendous impact of the giant city-by-city Teaser trailers, Newspaper advertising, TV advertising and Radio advertising!

PRODUCED BY SIDNEY LUFT · A TRANSCONA ENTERPRISES PROD. · PRESENTED BY WARNER BROS. · MUSICAL DIRECTION BY RAY HEINDORF

Available Soon...

FREE!



THE CINEMASCOPE PARADE

Color by TECHNICOLOR

Narrated by DARRYL F. ZANUCK

2 reels of great entertainment!

A real novelty your audiences
will enjoy while it pre-sells
the wonderful 20th **CINEMASCOPE**...
attractions coming to your theatre!

Available in **4-TRACK MAGNETIC STEREOPHONIC SOUND**
and **1-TRACK OPTICAL SOUND**

*Get in touch with your branch manager immediately
and* ***DATE IT NOW!***

***Alert showmen will play it right away...
and keep the boxoffice parade moving!***

"THE EGYPTIAN"
and
THE
CINEMASCOPE
PARADE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 11
September 11, 1954

COMPO's Insurance Project

THE fate of the group life insurance plan proposed to COMPO members will depend entirely on what individual theatre owners think of it. The board of directors of any exhibitor organization or other similar body in the industry might well encourage its establishment for members who wish it. Despite reports, no official stand has been taken against the insurance plan by the National Allied board or by any other board of directors. The merits of the group plan are simply that it would make possible low cost life insurance for many theatre owners, working members of their family and their employees who at present have no such protection. Group life insurance is customarily limited to groups of more than twenty-five persons. Only a minority of the theatres has a staff large enough to qualify as a separate group. Irrelevant and immaterial are the facts that exhibitor organizations and other groupings within the industry could have worked out in the past group life plans and did not do so. COMPO is the only organization that could now be the sponsor of a group life insurance plan that would benefit participating theatre owners everywhere. If enough COMPO members want a group plan, it should be put into operation. COMPO would not benefit financially in any way but it then would serve its members better by providing something otherwise unattainable or attainable only at a higher cost.

■ ■ ■

International Exhibitor Union

THREE months ago on this page the project of the Cinematograph Exhibitors Association of Britain for an international alliance of exhibitor organizations was commended. Since that time a considerable amount of support in this country and in Europe has developed for the idea. American exhibitors who have journeyed to London and the Continent this summer have come back enthusiastic for a greater exchange of theatre operators' views across the seas. It has been found that exhibitor problems are similar no matter what the language or climate.

On the letters page of The HERALD five heads of national exhibitor organizations abroad have endorsed the CEA-sponsored plan. Only one wrote indicating a degree of scepticism. Meanwhile in the United States leaders of the national exhibitor organizations have been well disposed to some kind of international liaison on a regular basis. Naturally no national body is interested in sacrificing sovereignty. However, there are large areas in which international exhibitor cooperation could be constructive without affecting present groups in any way. These include technical matters, projects to increase the supply of quality pictures and schemes to build attendance and to improve industry public relations.

Alfred Starr, former president of the Theatre Owners of America, on his return from Europe recently, said that at the annual convention in November he would report on the possibilities of a global exhibitor organization. Ben Marcus, president of National Allied, also is on record in favor of the international alliance. The matter probably will come up at Allied's convention in Milwaukee in October.

Formation of an international alliance of theatre owners is a logical development. The sooner it is accomplished, the sooner its potential benefits will be available for the entire industry, worldwide.

■ ■ ■

CinemaScope, Anno I

NO single development in the history of the motion picture—not even the introduction of sound—made such a widespread impact in a single year as CinemaScope has accomplished since September 16, 1953 when "The Robe" began its first engagement at the Roxy, New York.

The detailed plans for making CinemaScope a name on every lip within and without the industry were first included in the book "New Screen Techniques," published by Quigley Publishing Company several months before the process' public debut. It is an understatement to note that the plans outlined in that book by Spyros P. Skouras, Darryl F. Zanuck, Earl I. Sponable, Lorin D. Grignon and others in the CinemaScope section were fully brought to fruition. Credit is due to the entire 20th Century-Fox organization and principally to Mr. Skouras who rescued an obscure French optical device from oblivion and with it gave a sound push to his own company and to the entire industry.

What the future will bring in CinemaScope is, of course, unknown. The large number of features made thus far in the process by 20th-Fox and other companies is a bright omen.

In the practice of the U. S. Navy the highest praise is "Well done!" So now sincerely everyone in the industry may say, "Well done, CinemaScope!"

■ ■ ■

¶ A current advertisement of National Screen Service points up an important aspect of building attendance—"Do they know what's playing at your theatre?" Recent studies have shown that a large proportion of potential patrons often do not know the answer to that question. The remedy is a more thorough and effective advertising effort everywhere.

—Martin Quigley, Jr.

Letters to the Herald

How About Small Towns?

To the Editor:

It's the duty of every exhibitor to give their patrons the best—thus helping ourselves to keep open against all our new competition. But one thing, and very vital, it appears to me—most all small town exhibitors are surely apt to find ourselves without this best product (such as "Her Twelve Men") because of CinemaScope—even with the use of standard single track system.

We will have to install wide screen—2.55 to 1—new apertures, anamorphic lenses, etc., which many exhibitors may not be able to afford, since we already do well to live and keep even. In addition a wide screen covering the whole front end of our houses would eliminate several rows of seats.

I am an old time exhibitor here in a town of 1200 for some 25 years. I admit these new installations do pay in all larger situation. But how about us in the probable near future. It looks like all the best will be CinemaScope—Fox already have nothing for us—and remember they used to say we little fellows had a lot to do with keeping producers going. How is it all going to end?—*M. W. HUGHES, Colonial Theatre, Astoria, Ill.*

Stereophonic Sound

To the Editor:

A drive-in theatre manager told me the other day he was not worrying too much about the fact that he had CinemaScope without stereophonic sound, because the public did not know the difference, in his considered opinion.

My answer to that was, of course, to inform him that my theatre was equipped with four-track stereophonic sound, and that I thought any exhibitor who had made the investment in stereophonic sound was rather foolish if he did not advertise the fact to his patrons, and to take every measure possible to be sure that his patrons became thoroughly familiar with the difference between regular sound and stereophonic sound in his theatre.

It is obvious that drive-in theatres cannot present stereophonic directional sound, because the exact setup requires the three speakers in back of the screen. That setup just eliminates a drive-in from that particular type of sound presentation. He is wrong, however, in his belief that a movie patron going to an indoor theatre equipped with stereophonic sound does not know the difference.

I think I had a good illustration of this the other day. One of my good friends told me that his father had come to my theatre to see a CinemaScope attraction, his first trip to the movies in over a year. Upon his return home his main comments centered about the fact that the voice of the performer on the screen came from the right or left or wherever the performer happened to be on the screen. That, of course, was stereophonic sound. I feel reasonably sure that if this effect was so noted by a patron who made his first trip to the movies in a year or so, that other patrons would note the same thing.

Anyone who tries to sell stereophonic sound short, has only to witness a complete program of CinemaScope including an overture played by a full symphony orchestra to know that stereophonic sound is one of the greatest improvements in movie presentations we have ever had. Your patrons might not break their necks to rush up and tell you so, but rest assured that they know the difference. And most certainly any exexhibitor who has made the additional investment in Stereophonic sound with his CinemaScope installation would be rather backward not to let his patrons in on the difference. It's just a matter of protecting your investment; and also letting your patrons know you have the very latest in modern motion picture presentation equipment.—*Georgia Exhibitor.*

Screens and Storms

To the Editor:

I now understand it better when some one says "The Show Must Go On."

On July 7, 1954, the large concrete screen at the Hi-Way Drive-In theatre, Mt. Sterling, Ky., was blown down and since it was in the middle of our summer session I immediately went to work to have a temporary screen erected. This was made of iron pipe and canvas and within 10 days I was back in business and had the usual crowd of patrons back.

Two nights later, after the show was closed, another storm blew the temporary screen down and I was out of business again. We had started on the replacement of our permanent (I hope) screen and a month from the date the first screen blew down we were back in business, this time with a new wide CinemaScope screen 80x60 feet, and which was constructed of steel, wood and concrete.

We had been planning to build wings on our concrete screen ad feel that our misfortune was a blessing in disguise, for we were able in a much shorter time to have an entire new screen and one suitable to the new type CinemaScope pictures. And so the show now goes in a grander manner and while we are all slightly storm conscious we are glad we have the new wide screen.—*NELSON E. WARD, Nelson Theatre Circuit, Lexington, Kentucky.*

WHEN AND WHERE

September 18-19: First national convention of Women of the Motion Picture Industry, Baker Hotel, Dallas, Texas.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 24: Washington Variety Club's annual golf tournament and dinner dance, Woodmont Country Club, Rockville, Md.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

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September 11, 1954

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UNITED ARTISTS planning sales drive which will honor Benjamin Page 16

BALABAN forecasts general upturn in theatre business Page 18

SILVERSTONE reports improvement in film business overseas Page 18

EADY Plan dispute within British industry finally is settled Page 20

WOMEN are fine showmen, and many of them prove their case Page 21

FRENCH specifically define rules for television operation Page 24

ALASKAN hinterland served with films via 16mm itinerant shows Page 25

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On the Horizon

BOOSTING CINEMASCOPE

The second CinemaScope booster—a short subject from 20th-Fox, free to exhibitors—will be ready for them in October, the company announced from New York Monday. It is entitled, "The CinemaScope Parade" and is in two reels. It has clips from pictures 20th-Fox will release the last quarter of this year and the first of 1955. The first booster was "The Miracle of Stereophonic Sound", in one reel, 11 minutes long. This was so impressive, the public has been appreciating it in regular theatre programs, it is reported by the company.

RUNS AND GROSSES

There are smiles of pure profit pleasure over at the Columbia New York home office. Any of the boys will tell you that "On the Waterfront" really has an indefinite run at the Astor Theatre in that city, its first run. The picture is now in the house eight weeks, and each week seems to be better, from the boxoffice viewpoint. Meanwhile, of course, there is a 20th-Fox CinemaScope picture, "The Egyptian", which in its second week drew a phenomenal $105,000, at the Roxy, New York.

PACKAGES

MGM is trying reprints in "packages". The first will be "Father of the Bride" and "Father's Little Dividend" to be tested October 7 in Loew's Theatres in Akron, Reading, Harrisburg, Syracuse and Hartford. The second will be "Battleground" and "The Asphalt Jungle" October 8 at Cleveland, Canton, Memphis, St. Louis, and Evansville. The company then will evaluate returns before further selling.

PRIZES

Columbia's "On the Waterfront" won three prizes last week at the Venice Film Festival. The American picture won a second-place "Silver Lion", a prize from the Italian Motion Picture Journalists Association, and another from the International Catholic Film Office. First place was taken by the Italian-British production, "Romeo and Juliet". This prize is called "The Golden Lion of St. Mark".

TAXES, TAXES

Now a state wants to tax income of businesses out of the state. Indiana this week asked the U. S. Supreme Court to rule it might levy its gross income tax on rentals paid by Indiana exhibitors to film exchanges outside the borders. The appeal came about in the state's attempt to tax money received from northern Indiana by Warner's Chicago exchange.

WOMPI

Now the women of the motion picture industry, organized under that phrase and known as WOMPI, are a large organization, and will hold a national convention. It will be September 17-19, at the Baker Hotel, Dallas with the Dallas chapter as host. Delegates will attend from chapters in Memphis, Atlanta, and New Orleans.

NEW SOUND

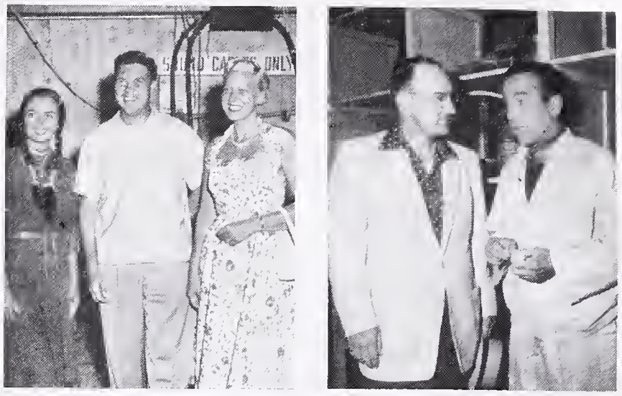
The producer—and the showman—shortly will be offered another sound system. Its developer, Westrex Corporation, will demonstrate it in Hollywood within a few weeks. The new system is optical, with two tracks. It allows stereophony to the extent not only of multiple horns, but of sound source displacement. It uses the normal sound track area of 35mm film.

RANK'S ANAMORPHIC

J. Arthur Rank has his own variable anamorphic lens. It is the Varamorph, which he announced Tuesday, and which comes from his British Optical and Precision Equipment Company. It will allow showmen to project "squeezed" prints in any ratio from 1.3:1 to 2:1. It is being priced at $1,092 per pair, whereas as CinemaScope lenses currently are being offered at $1,540 per pair.

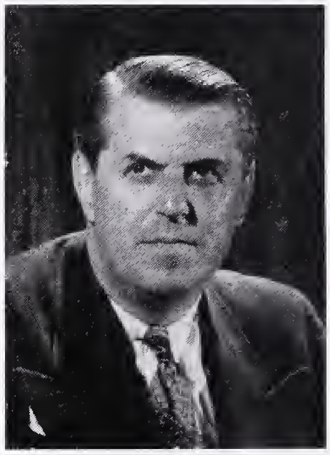
J. A. Otten-Floyd E. Stone-Peter Burnup

This week in pictures



ON THE SET at Paramount, the visitors are welcome. At the left, Chuck Leonard, Hawthorne, Nev., exhibitor, and Mrs. Leonard are greeted by Donna Reed, in Indian costume. Right, Robert Danico, Rock Island, Ill., exhibitor, visits with Humphrey Bogart.

DISCUSSIONS, in New York, about new VistaVision product. The scene last week in the Paramount board room. At the right, standing, Barney Balaban, president; left, standing, Jerry Pickman, advertising-publicity vice-president. Around the table are Sidney G. Deneau, sales assistant; Oscar Morgan, short subject and newsreel manager; Gordon Lightstone, Canadian manager; H. Neal East, assistant western manager; Gordon Bradley, assistant southern manager; John G. Moore, assistant eastern manager; Howard Minsky, Mid-East manager; and Bryant Stoner, Central manager.



FRANK H. FISHER now is director of Odeon Theatres, Ltd., and Odeon Theatres of Canada; and also vice-president of J. Arthur Rank Film Distributors, of Canada.

THE CHECK. Chancellor Raymond B. Allen of the University of California at Los Angeles, accepts $1,000 from Samuel Goldwyn, left. Mr. Goldwyn each year will be giving $1,000 for the best creative writing by a student.

COMPLETING THE REALIGNMENT of executive management, Loew's directors last week elected Jesse Thurston Mills, left, a vice-president; Benjamin Melniker, center, a director; and Irving H. Greenfield, secretary. Mr. Mills is comptroller; Mr. Melniker and Mr. Greenfield are attorneys.

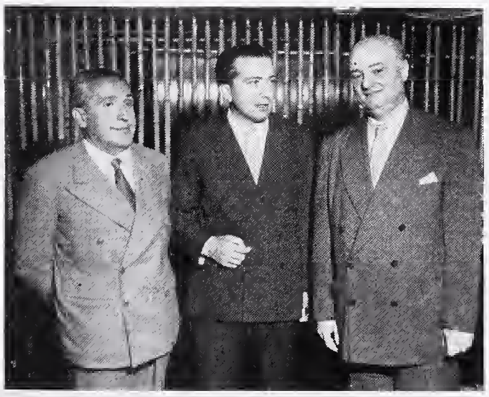
IT WAS A FINE DAY for Walter Hyland. The Universal head booker in Chicago was reminded of 40 years service by an office party. Mr. Hyland is behind the cake. With him are branch manager Lou Berman; his secretary, Elizabeth Wetter, a veteran of no less than 48 years; district manager Manie Gottlieb; and sales manager Dick Graff.

JAMES STEWART · JUNE ALLYSON
The GLENN MILLER STORY

NOW SHOWING
JACK WEBB
DRAGNET
JACK WEBB
DRAGNET

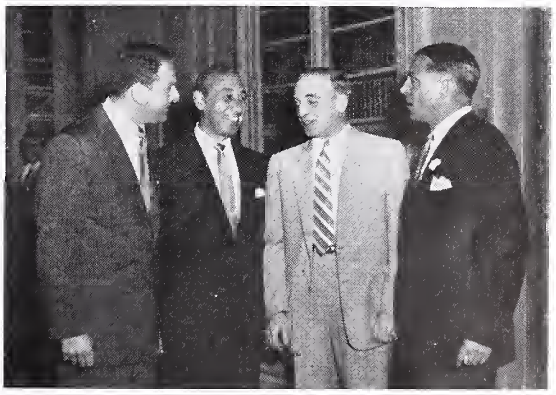
AT THE OPENING of Warners' "Dragnet" in the Palms Theatre, Detroit; posing in front, with a life-size cutout of Jack Webb, producer, are Joe Barringhaus, Warner branch manager; Harold H. Brown, United Detroit Theatres president; and C. E. O'Brien, theatre manager.

WELCOME. IFE executive vice-president E. R. Zorgniotti, right, welcomes to New York Italian visitors Comm. Italo Gemini, left, of the Italian Association of Show Business; and Dr. Giulio Andreotti, former Italian Government director of the film industry.



ARRIVAL. Joseph L. Mankiewicz, writer and director for United Artists' "The Barefoot Contessa," returns from Europe to New York for the September 29 premiere. With him are his wife and two sons.

PLANS. Over cocktails and at a trade conference, Filmakers last week in New York bared broad ambitions. Below, flanking Paramount Theatre manager Robert Shapiro and AB-Paramount Theatres vice-president Sidney Markley, are Irving H. Levin, left, Filmakers Releasing president, and Collier Young, right, Filmakers Producing president. The firms plan to make and distribute another seven features before 1956. They currently are responsible for "Private Hell 36," "Mad at the World," and "Crashout."



GROUP BACKING ALLIED STAND

Southern California Unit Supports Proposal for Trade Practice Laws

Unofficial but strong support, together with a word of advice, has been given to Allied States Association's proposal for Government intervention in industry trade practices by the Southern California Theatre Owners Association.

Harry C. Arthur Jr., chairman of the board of the California unit, which is not affiliated with Allied, this week wrote Abram F. Myers, chairman of national Allied, that "Government regulation by an agency such as the Federal Trade Commission would be far superior to the regulation that we are now suffering from by the film companies."

The board of directors of national Allied at their mid-summer meeting three weeks ago adopted a resolution declaring a "State of Emergency" and recommending that the organization's national convention, meeting in Milwaukee October 12, consider a proposal for Congressional legislation to regulate the film industry.

The proposal would authorize the chairman, Mr. Myers, to draft a bill "suitable for introduction at the next session of Congress" which would declare the motion picture industry essential to the welfare and defense of the nation and provide for regulation of trade practices aimed at keeping "thousands of small theatres" in operation.

Mr. Arthur's letter, released by national Allied Tuesday to all regional Allied units, said:

"I have noted with great interest the contemplated action on the part of Allied for Government intervention. The Southern California Theatre Owners of America have been toying with an idea of asking Government assistance for some time. However, our thoughts ran to Government regulation.

Debated Matter Before

"We debated this quite thoroughly in our various meetings and have come to the conclusion that Government regulation by an agency such as the Federal Trade Commission would be far superior to the regulation that we are now suffering from by the film companies.

"For many years the railroads operated in as high-handed fashion as the film companies do; they were warned repeatedly, finally legislation was introduced making them subject to the regulation of the Interstate Commerce Commission. Much protest is being registered by the presidents of the various railroads who feel that they would like to operate unhampered by any such regulation. I have noticed some advertisements, particularly in an issue of *Time Magazine* three weeks ago, where the presidents of the various railroads complained of this regulation.

"The packers were in a similar situation. They operated in a very high-handed manner. Finally after repeated warnings they were put under the regulation of the Federal Trade Commission.

"It seems to me that the motion picture distributors are ignoring the storm signals and will probably continue to operate in such a high-handed manner that they will eventually have regulation. The purpose of this letter is to suggest to you that that might be the form that would do the industry the most good. Not that you need any suggestions from us but I thought I would acquaint you with the trend of our thinking.

"It is certain that we wouldn't be any worse off if we did have regulation by the Federal Trade Commission. One thing it would do would be to prevent the unconscionable admission prices for pictures which do nothing except increase the rentals of the distributors.

"The gimmick which they have now of 70-30-10 sounds well on paper because it appears as though the exhibitors are guaranteed a profit. But when they put that 50 per cent floor under it for the second and subsequent weeks they are guaranteeing the distributor against loss. When the exhibitor raises his admission prices he is giving the distributor at least 70 per cent, and in some cases more of what his price increase is. He is also draining his patrons of their amusement dollar causing them to skip the pictures that do not happen to be outstanding. Soon the exhibitor finds himself running outstanding pictures limited to a 10 per cent profit and losing on all the rest."

A report of the committee of Allied leaders who interviewed sales managers prior to the National Allied board meeting August 23 was released to the press this week. It repeats the charge made in the board's "Declaration of Emergency" that only Charles Reagan for Loew's, Charles Boasberg for RKO, and Al Lichtman for 20th-Fox, made even tentative promises of relief for small exhibitors, and that the response from other companies ranged from "arrogant" to "indifferent." The report also stressed the point made in the "Declaration" that most of the small exhibitors' troubles stemmed from what Allied alleges to be "the artificial film shortage."

LICHTMAN REFUTES ALLIED ON GOVERNMENT CONTROL

The lines of strong debate were being drawn this week on the issue presented to the industry by that militant organization of independent exhibitors, National Allied. As anticipated, those who oppose the very thought of Government "meddling" in the industry are marshalling their speakers; and of these, one of the most vocal and vigorous, Al Lichtman, 20th-Fox's distribution director, had this to say:

"I don't believe any Government or agency of the Government could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have."

Mr. Lichtman added he believes the court victories obtained by exhibitors against the major distributors and circuits "have possibly done as much harm as good for those who were the instigators of legislation that resulted in divorcement and the elimination of block booking."

He also wrote out his precepts of business procedure. Firstly, he said, a condition is mutuality. Both parties must be successful in business.

Mr. Lichtman believes in:

The sliding scale, except in very small situations, and also, in helping exhibitors remain in business.

He also pointed out in his remarks, which are in a letter to Abram F. Myers, Allied general counsel, that 20th-Fox, recognizing the needs of the small exhibitor during the changeover to new techniques, contracted with outside producers for conventional product—and that:

"Most of those pictures we find very difficult to sell, and it looks as if we may lose money on most of them. So, this subject of numbers should be carefully looked into, because I don't believe that just numbers of pictures is going to solve the problem of our business."

Mr. Lichtman declared his company reduced the number of pictures only partly because of conversion to CinemaScope. Mainly, "because we found the public is no longer interested in just motion pictures in quantity."

He also denied CinemaScope pictures are barred from flat rentals in very small situations. The facts of the matter, he said are that:

"We are perfectly willing to sell such theatres flat rental. We prefer it because playing percentage in these small possibilities entails preferred playing time, and this is always a source of great argument with such exhibitors. And, it also entails checking, which is done at prohibitive cost in such small situations."

BROADWAY PLAYS OVER THEATRE TV IN OFFING

Box Office Television and Equity in Deal Opening Way to Producer Talks

An agreement paving the way for bringing legitimate Broadway stage attractions to the nation via closed circuit television has been reached between Actors' Equity and Box Office Television, Inc.

As a consequence of the agreement it is possible for Box Office Television, Inc., to proceed immediately with its plans to bring a series of at least three Broadway shows to theatres throughout the nation via closed circuit television.

Negotiations between Box Office Television and the producers of current and coming Broadway plays have been under way for several weeks. The new agreement will speed these negotiations by providing a firm base on which to establish the actual costs of the telecasts. Present plans call for the closed circuit telecast of "Seven Year Itch" in the near future.

The agreement, reached following a full year of negotiations, establishes payment schedules and working conditions for closed circuit telecasts of Broadway shows.

The present agreement covers a three-show series and will serve as a basis for renegotiation when the results of the series have been determined. It is the first such agreement ever to be concluded by Actors' Equity Association.

Claims Interest Has Been Rapidly on the Increase

Interest in the closed circuit telecasts has been growing rapidly, according to William P. Rosensohn, executive vice-president of Box Office Television, and preliminary discussions are being held with theatre men throughout the country, he said. At present some 100 theatres are equipped for presenting closed circuit telecasts. In the past Box Office Television has provided these theatres with telecasts of sports attractions and business meetings with great success.

According to Mr. Rosensohn, the series of telecasts to be presented should create a nationwide revival of interest in legitimate theatre. At present, he pointed out, few producers dare risk a road tour because of the uncertainty of business except in major cities. Mr. Rosensohn noted that it is possible that a whole new field is opening to the legitimate theatre.

Mr. Rosensohn declared that the shows to be presented would be shown "as they appear" in New York theatres. Special lighting will be required, he noted, but dialogue, settings and stagings will be the same as viewed in person by New York audiences. A special audience will be invited to view the telecasts on the night of the actual performance, he said.

Under terms of the agreement, minimum payment to each actor shall be $342.50 or the contractual weekly salary involved, whichever is higher, for a telecast to 40 or fewer theatres. The maximum number of hours of rehearsal for actors shall be 20 within a span of 10 consecutive days, including the day of the telecast, with a payment of $5.60 per hour for each hour or fraction thereof of rehearsal in excess of 20 hours.

The agreement also set a minimum payment to each extra of $83.50 for a telecast to 40 or fewer theatres.

Payment shall be made to each member of the company for each theatre in excess of 40 in which the telecast is shown at a pro rata of the original fee in an amount to be negotiated at a later date.

Fabian, Stanley Warner Divest Troy, Albany Units

The Fabian circuit's Grand, Albany, and the Stanley Warner Linoln, at Troy, also in New York state, are in new hands. Paul Wallen took the first, on a ten year lease, and Joseph Stowell took the latter, on a lease said to be as long. Both men were managers. The Department of Justice approved the leases. The men are reported to have paid cash and have agreed to pay a percentage of the weekly gross. The houses are first runs.

Academy Names Committees For Forthcoming Year

HOLLYWOOD: Two committees for the forthcoming year have been appointed by the Academy of Motion Picture Arts and Sciences, Charles Brackett, president, announced here last week. The 27th awards planning committee, under the chairmanship of Johnny Green, will include John Aalberg, John Boyle, Daniel Cathcart, Teet Carle, Hal Elias, Samuel Engel, William Holden, Y. Frank Freeman, Francis D. Lyon, George Seaton, Sol C. Siegel, and Mr. Brackett, ex-officio. Serving on the forum and screening committee, under chairman Hal Mohr, will be Buddy Adler, Maxwell Arnow, Arthur Freed, Field Gray, William Lyon, Sol C. Siegel, Harry Tytle and Mr. Brackett, ex-officio.

Moore's Suit Against Schines, Majors Settled Out of Court

Carl B. Moore's $450,000 anti-trust suit against five corporations of the Schine chain and seven of the eight major distributors, in Buffalo Federal Court, was settled out of court last week for a reported $35,000. Mr. Moore operates a house in Van Wert, O.

CinemaScope Anniversary Plans Set

Next Thursday is the first anniversary of CinemaScope, and 20th-Fox, its originator, will celebrate far and loudly. There will be theatre ceremonies, and others on radio and television, and the press will mark the occasion. The occasion will be international, and for two weeks. Some highlights:

A tribute on Ed Sullivan's TV "Toast of the Town"; others on TV's "Today," "The Home Show," "The Morning Show," Tex and Jinx's show, Maggie McNellis' show, "Nancy Graig," Frank Farrell, Bill Leonard.

Newspaper editorials, features and news stories. These will note boxoffice revitalization, and CinemaScope events of the past year.

Presentation of awards to theatres which first presented the medium.

Presentation of Professor Henri Chretien's first anamorphic lens to a museum.

A display of Bausch and Lomb lenses, and stereophonic sound equipment, at the Roxy Theatre, New York City.

Similar tributes abroad, with some governmental proclamations expected.

Boston Exhibitors Hail Free Parking Plan

BOSTON: The announcement that the Metropolitan Transit Authority will throw open to the public four of its largest parking spaces, on the north and south sides of the city and accommodating 2,150 cars, for free parking on three nights a week has caused much favorable comment from downtown theatre managers. The managers believe that the new service could produce a 15 per cent gain in theatre attendance on those three nights and that the service might be extended for six nights a week.

Universal Dividend

The board of directors of Universal Pictures Company, Inc., at a meeting Tuesday declared a quarterly dividend of 25 cents per share on the common stock, payable September 28, 1954, to stockholders of record at the close of business September 17.

Ohio Safety Film

Ohio's Department of Safety has produced a one-minute, 35mm film, available to theatres there. National Screen Service is handling the film and there is no charge.

"Professionals and Trade Paper Reporters Were Unstinting in Their Admiration"...

—NEW YORK TIMES

AT PARAMOUNT'S
PREVIEW OF

VISTAVISION

AND THE FIRST FABULOUS ATTRACTION IT GLORIFIES

IRVING BERLIN'S

White Christmas

STARRING

BING CROSBY · DANNY KAYE
ROSEMARY CLOONEY · VERA-ELLEN

Color by TECHNICOLOR

WITH DEAN JAGGER · Lyrics and Music by IRVING BERLIN · Produced by Robert Emmett Dolan
Directed by Michael Curtiz · Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank

"Paramount delivers everything it promised for VISTAVISION. Shown to 300 members of the press, viewers' reaction was obviously excellent. Sharpness, clarity and definition were evident and Technicolor attained new beauty.

"WHITE CHRISTMAS is super entertainment, replete with everything for the exhibitor to sell and the audience to applaud. A sure boxoffice winner." —*Film Daily*

"VISTAVISION will add to the public's enjoyment and the exhibitor's profit.

"WHITE CHRISTMAS will be a green one also—the green of overflowing folding money in the cash drawer." —*Boxoffice*

WORLD PREMIERE —

" VISTAVISION is destined to be a magnetic word on theatre marquees henceforth. It proved itself brilliantly.

" WHITE CHRISTMAS is a failure-proof picture. It has everything any tip-top-grossing musical has plus one thing no other attraction ever had, VISTAVISION. This picture is likely to play right thru the winter and into the spring at Radio City Music Hall."

—Motion Picture Daily

……

"Added to the photographic excellence of VISTAVISION is the 'big stage' effect in the 1.85 -1 ratio. For many theatres this will mean filling the entire proscenium arch, giving the audience the scope and realism of a full stage." *—Daily Variety*

"VISTAVISION, Crosby, Kaye and an Irving Berlin score are a hot combination to parlay WHITE CHRISTMAS into big business at the boxoffice." *—Variety*

……

" VISTAVISION enhances dramatic values, embellishes the entertainment qualities and generally increases the emotional impact. Technicolor takes on a new beauty.

"We were knocked off our pins by WHITE CHRISTMAS. A sugar-plum of a movie."

—Hollywood Reporter

……

"VISTAVISION should benefit any size and shape of picture that any exhibitor might choose for his theatre.

"The public is sure to pronounce WHITE CHRISTMAS Paramount's best. It has 12 Berlin songs including 'Count Your Blessings,' sure to lead the Hit Parade."

—Motion Picture Herald

……

" VISTAVISION has superior quality in clarity, depth and definition.

" WHITE CHRISTMAS is a smash that should break boxoffice records everywhere!"

—Showmen's Trade Review

……

"VISTAVISION will carry a big wallop!

"WHITE CHRISTMAS with its powerful barrage of top names, the debut of VISTAVISION, the Technicolor and the songs, should wrack up big grosses."

—The Exhibitor

……

" VISTAVISION is extremely impressive—will play an important role in the future of the industry.

" WHITE CHRISTMAS should become one of the big money-makers of the year!"

—The Independent

……

"WHITE CHRISTMAS on VISTAVISION is better than its pre-publicity plugs! Vera-Ellen dances like a dream. Danny Kaye is a surprise both as a dancer and actor. There's only one Bing Crosby. And Rosemary Clooney sings like a bird. The Irving Berlin music is super." *—Louella O. Parsons*

RADIO CITY MUSIC HALL

NEW YORK TAX FIGHT PUSHED

More Theatres Seek to Join Case Against City in Collection of Levy

Measures against the New York City admission tax moved forward last week. Another stumbling block in the city's attempts to dispose of the current temporary injunction against the collection of the five per cent tax was put up by exhibitors operating 54 circuit and independent theatres.

They filed intervention papers in Queens County General Court at the weekend asking permission to become participants in the current suit.

Represent 50 Theatres

The papers were filed on behalf of some 50 theatre operators throughout the city who are members of the Independent Theatre Owners Association and the Metropolitan Motion Picture Theatres Association. The papers are returnable Monday, September 13.

Assistant Corporation Counsel Stanley Buchsbaum was reported as "very much annoyed" at the exhibitor move on the eve of the Labor Day holiday weekend and was expected to oppose the move for joining Century Circuit's Community and Queen theatres, RKO's Flushing Theatres, Loew's Willard Theatre and Brandt's Strand theatre, all Queens houses.

Mr. Buchsbaum and exhibitor attorneys at midweek were awaiting a decision from State Supreme Court Justice Percy D. Stoddart on motions for summary judgment which were heard last week. Judge Stoddart reserved decision on the five per cent admission levy's legality pending further examination of affidavits.

Court Decision Awaited

Justice Stoddart's decision in one way or another can determine whether the New York City amusement tax is legal under the State Enabling Act of 1947. Under the law an admission levy has a limitation of five per cent. Breakage on the present tax exceeds that percentage.

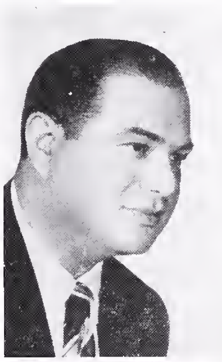
The temporary injunction which was issued in July by Supreme Court Justice Nicholas M. Pette curbs the collection of the tax breakage by the city.

Justice Stoddart last week, in announcing that his decision would be withheld, allowed exhibitor attorneys until Wednesday to enter additional briefs supporting their arguments for consideration.

Mr. Buchsbaum and plaintiff attorneys were in accord as to the disposal of the suit without trial. In the motion papers for summary judgment, Mr. Buchsbaum claimed that "only questions of law and no question of fact is involved in the suit." The exhibitor counsel agreed with the stand, attorney Thomas Bress of Loew's stated, and in their cross-motion papers, asked that the temporary injunction issued in July by Justice Pette be upheld.

U.A. Opens Sales Drive

United Artists is backing its new array of pictures with a $50,000 sales drive. This began September 5 and runs six months, and it honors Robert S. Benjamin, chairman of the board. Co-captains are William J. Heineman, vice-president in charge of distribution, and B. G. Kranze, general sales manager. The drive supports the "blockbuster a month" releasing program which president Arthur B. Krim recently announced. Among these are: "The Barefoot Contessa," Joseph L. Mankiewicz's Technicolor drama starring Humphrey Bogart and Ava Gardner; "Vera Cruz," the Hecht-Lancaster Technicolor epic starring Gary Cooper and Burt Lancaster; "Sitting Bull," first United Artists release in CinemaScope, starring Dale Robertson, Mary Murphy and J. Carrol Naish; "The Purple Plain," Technicolor adventure drama starring Gregory Peck; "Suddenly," suspense thriller starring Frank Sinatra in his first dramatic role since winning the Academy Award, and "Romeo and Juliet," the Technicolor version of Shakespeare's classic love story.



Robert Benjamin

The salute to Mr. Benjamin, emphasizing billings and collections, is divided into four laps; the first from September 5 to October 16; the second from October 17 to November 27; the third from November 28 to January 1, and the "home stretch" from January 2 to March 5.

The 32 UA branches in the United States and Canada will compete in three groups of equal grossing potential. Cash prizes will be awarded to winning exchanges in each group at the end of each lap and again at completion.

Brenner Gets "Affairs"

Joseph Brenner Associates, New York, has obtained from Moulin Productions, distribution of "The Affairs of Dr. Holl." The picture stars Maria Schell, and is in German and dubbed English.

Rogers and Autry Go to High Court

WASHINGTON: Roy Rogers and Gene Autry have asked the Supreme Court to bar Republic Pictures from licensing their old cowboy films to television against their wishes.

In separate appeals, Rogers and Autry asked the high Court to reverse a ruling of the Ninth Circuit Court of Appeals which gave Republic the right to license these films as it saw fit. Separate appeals were filed since the issues differed slightly in the two cases. The District Court had found for Rogers but against Autry, while the Circuit Court found against both stars. Involved are some 80 Roy Rogers films and some 57 Gene Autry features.

The high Court will probably indicate whether or not it will take the cases soon after it resumes sitting early next month. The Court is presently in recess for the summer.

In his appeal, Rogers contended that his contract with Republic specifically reserved to him all rights for commercial exploitation of his films. The Circuit Court had ruled that these rights were limited to his name, picture and voice outside of the films but did not include his name, picture and voice in the films, and that therefore Republic could freely license the films.

The case is of "vital importance to the entire motion picture and television world," the Rogers' appeal stated. "There must be any number of contracts between motion picture stars and producers containing the same or similar reservations to the artist that are contained in the Rogers contract. If the present decision of the Court of Appeals is to stand, those reserved rights are meaningless and of no value to the artist."

Majors Answer Appeal On Bryn Mawr Suit

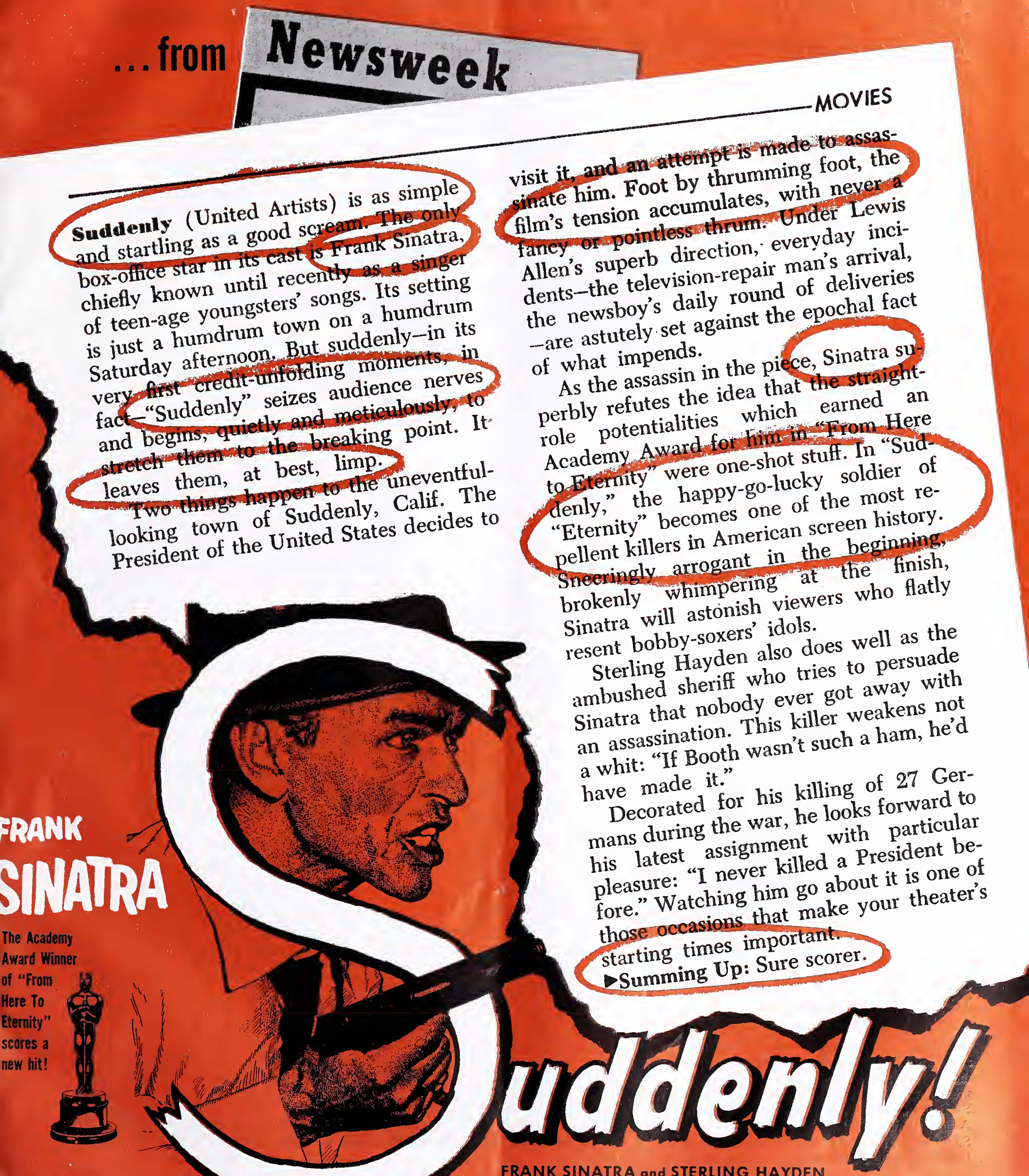
WASHINGTON: The major distributors told the Supreme Court today that lower courts were correct in throwing out an anti-trust case against them by the owner of the Bryn Mawr theatre in suburban Philadelphia.

F. E. Harrison, owner of the theatre, sued all eight major distributors, Warner Brothers Circuit Management Corp. and Stanley Co. of America, charging a conspiracy to make the Bryn Mawr theatre play films behind the Warner theatre in the area. The District Court threw out the suit and the Third Circuit Court of Appeals sustained the decision.

Miss Harrison appealed to the high Court, arguing that the lower courts were in error in refusing to allow the Paramount suit consent decrees as prima facie evidence of the unlawful motives of the distributors and in refusing to direct a verdict for her on the basis of the Paramount decree and other evidence.

One of the Greatest Money-Reviews Ever!

...from **Newsweek**



MOVIES

Suddenly (United Artists) is as simple and startling as a good scream. The only box-office star in its cast is Frank Sinatra, chiefly known until recently as a singer of teen-age youngsters' songs. Its setting is just a humdrum town on a humdrum Saturday afternoon. But suddenly—in its very first credit-unfolding moments, in fact—"Suddenly" seizes audience nerves and begins, quietly and meticulously, to stretch them to the breaking point. It leaves them, at best, limp.

Two things happen to the uneventful-looking town of Suddenly, Calif. The President of the United States decides to visit it, and an attempt is made to assassinate him. Foot by thrumming foot, the film's tension accumulates, with never a fancy or pointless thrum. Under Lewis Allen's superb direction, everyday incidents—the television-repair man's arrival, the newsboy's daily round of deliveries—are astutely set against the epochal fact of what impends.

As the assassin in the piece, Sinatra superbly refutes the idea that the straight-role potentialities which earned an Academy Award for him in "From Here to Eternity" were one-shot stuff. In "Suddenly," the happy-go-lucky soldier of "Eternity" becomes one of the most repellent killers in American screen history. Sneeringly arrogant in the beginning, brokenly whimpering at the finish, Sinatra will astonish viewers who flatly resent bobby-soxers' idols.

Sterling Hayden also does well as the ambushed sheriff who tries to persuade Sinatra that nobody ever got away with an assassination. This killer weakens not a whit: "If Booth wasn't such a ham, he'd have made it."

Decorated for his killing of 27 Germans during the war, he looks forward to his latest assignment with particular pleasure: "I never killed a President before." Watching him go about it is one of those occasions that make your theater's starting times important.

▶**Summing Up:** Sure scorer.

FRANK SINATRA

The Academy Award Winner of "From Here To Eternity" scores a new hit!

Suddenly!

FRANK SINATRA and STERLING HAYDEN

in "Suddenly!" with JAMES GLEASON · NANCY GATES · KIM CHARNEY
PAUL FREES · Original Screenplay by RICHARD SALE · Produced by ROBERT BASSLER
Directed by LEWIS ALLEN · A Robert Bassler Production

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

New Upturn Due, Says Balaban

Film business "is on the threshold of a new upturn," Barney Balaban, president of Paramount Pictures, said last Wednesday in an address at the opening of a three-day company sales conference at the home office. On the following day Adolph Zukor, board chairman, declared that thinking and planning have changed so sharply in the last few years that concepts in vogue as recently as five years ago are completely outdated today.

Mr. Balaban told the assembled home office executives, division managers and assistant division managers that the present high industry prosperity, and the even more auspicious days he sees ahead are wedded to Hollywood's new attitude that "everything will be added to a picture that will help make it a good picture." He said that among the factors that will keep Paramount's star rising are VistaVision, continued careful planning to make certain that each picture gets top consideration, the spending of money properly and wisely, and continued close coordination between the sales and advertising-publicity departments. "But most important to our good reputation," he added, is the fact that we have good product. A good reputation and good product are inseparable in this industry."

Mr. Zukor said that as far as Paramount is concerned, the "streamlined" thinking and planning the company is doing rests on the fact that it alone this year "will turn out more big pictures than the entire industry did only a few years back."

Paramount's merchandising of pictures, he explained, now is in step with the studio's sweeping technological advances and dedication to production of quality pictures exclusively. "Each picture can be equated with the Hope Diamond," he said. "VistaVision, Paramount's outstanding technological contribution of recent years, is a medium that gives every picture in which it is made an opportunity to be a better picture, whether in closeups or in panoramic scenes," he said.

The sales meeting was called by A. W. Schwalberg, president of Paramount Film Distributing Corp., principally to discuss VistaVision and Irving Berlin's "White Christmas."

SAMUEL D. BERNS NAMED Q-P HOLLYWOOD MANAGER

Samuel D. Berns, above, has been appointed manager of the Hollywood Bureau of Quigley Publications, effective September 7.

Mr. Berns joins the Quigley organization for general representation in Hollywood of *Motion Picture Herald, Motion Picture Daily, Motion Picture and Television Almanac* and *Fame* after a wide experience in motion picture journalism, exhibition and production.

Following a series of home office conferences with department heads of Quigley Publications, Mr. Berns returned to Hollywood prepared to institute plans to amplify and extend the services of the publications to readers and advertisers.

In the furtherance of the new plans, Mr. Berns will be associated with William R. Weaver, Hollywood editor.

Stars Join B'nai B'rith Tribute to Balaban

Stars of Hollywood and the amusement world are joining leaders of the film and allied industries in making arrangements for the "$1,000,000 tribute" to Barney Balaban, president of Paramount Pictures, to be held Sunday, September 26 at the Waldorf-Astoria Hotel, it has been announced by Samuel Markle, chairman of the Barney Balaban Tribute Committee. The tribute, sponsored by the Metropolitan Council of B'nai B'rith, will salute Balaban for his "thirty-five years of dedicated service to B'nai B'rith and his fellow man." Reservations for the Balaban testimonial will be by purchase of $1,000 in State of Israel Development Bonds.

Color Discussion Topic At Next SMPTE Meet

Color in motion pictures as well as television will be a major topic of the convention of the Society of Motion Picture and Television Engineers when it meets in its 76th semi-annual session, October 18-22 at the Los Angeles Ambassador Hotel. An SMPTE spokesman, explaining the resurgence of interest in color as contrasted to that in new screen techniques, stated that CinemaScope now is pretty well stabilized while VistaVision presents no new technical problem. On the other hand, it was pointed out, there are many current technical color problems, both in motion pictures and in television.

Grosses Are Up Abroad: Silverstone

Twentieth Century-Fox's foreign gross receipts will be $2,000,000 higher this year than last. Murray Silverstone, 20th-Fox International president, predicted in New York last week on returning from Europe. He had been away since June.

The increase, he said, would be the more remarkable because the English market sustained a recession. This was because not enough houses were equipped for CinemaScope, he explained.

He added that currently, 575 British theatres are so equipped. This includes the houses of the J. Arthur Rank interests. CinemaScope equipment is being delivered, slowly, he said, by Western Electric, whose basic equipment is in use in England; and, he predicted, when all orders are filled, the income then will be the biggest since 1947 He also remarked that his company is taking over some British houses to assure better distribution.

Mr. Silverstone had some comments also about British showmen. He feels they don't give pictures sufficient opportunity to take hold. This is one of the reasons the company went into exhibition. Theatres have been acquired in Manchester, Sheffield, London, and Edinburgh.

The company, in exhibition elsewhere, will build 10 theatres in the Middle East, he said.

He also said newsreels are popular abroad. He estimated 400,000,000 see them weekly in the Far East. Fox Movietone makes money overseas, he noted.

$500,000 Ad Budget Set For U.A.'s "Contessa"

A starting budget of $500,000 for advertising, publicity and exploitation has been set for "The Barefoot Contessa," Technicolor production starring Humphrey Bogart and Ava Gardner, it has been announced by Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, following meetings with Joseph L. Mankiewicz, who wrote and directed the Figaro, Inc., presentation. Robert W. Dowling, president of City Investing Co., chairman of the American National Theatre and Academy, will be chairman of the premiere committee for the benefit opening of the picture at the Capitol theatre, New York, September 29. The premiere is sponsored by CARE.

Zimmerman Joins Goldman

William Zimmerman, formerly vice-president and general counsel for RKO Radio Pictures, last week was elected vice-president of Gregory-Goldman Enterprises, Philadelphia. The firm expects to produce motion pictures and stage attractions.

Born to be re-born
. . . again and again

Consider the star. The color negative captures her at her brilliant loveliest. Here, time for processing the film is a minor consideration. But in release prints she must be "re-born" in all her original beauty, again and again, at *money-making speed.*

To do this—faster—calls for meticulous attention to printing and processing . . . for color printing control systems, for example, that not only provide exposures at rates up to 200 fpm, but take care of scene-to-scene variations in negative density and in color balance.

Problems such as this are being solved by the industry. As a means of co-operating in all areas—especially in film selection, film processing and projection—Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue, New York 17, N. Y.
West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.
Midwest Division
137 North Wabash Avenue, Chicago 2, Illinois

RESOLVE EADY PLAN DISPUTE

Compromise Provides for Rise in Levies on Seat Prices by New Scale

by PETER BURNUP

LONDON: The long dispute over proposed increases in the Eady plan tax was finally settled September 1 at a meeting of the British industry's four associations. The compromise settlement was ratified immediately by the Producers Association and was approved also this week by the Cinematograph Exhibitors Association general council at its meeting.

The new agreement provides for an increase of one farthing in the levy on two shilling seven pence seats and an increase of a halfpenny on all seats from two shillings eight pence upwards. The increased levy, which goes into effect October 24, is payable for the next three years.

New Scale Detailed

The new scale, including the increases agreed upon is as follows:

Seat Prices	Levy
9d. to 1s. 0d. inclusive	¼d.
1s. 1d. to 2s. 2d. inclusive	½d.
2s. 3d to 2s. 6d. inclusive	¾d.
2s. 7d.	1d.
2s. 8d. and upwards	1¼d.

At the present turn of business the levy is estimated to yield slightly in excess of £3 million annually instead of the £2.75 arising in the present rates.

At the four associations' meeting, the producers had tendered revised figures showing that unaided production resulted in a loss last year of £2,200,000. They claimed additionally that they were entitled to £1 million as a "nominal" profit on their capital investment at 10 per cent. Moreover, it was urged that costs were rising on account of wages and the greater number of pictures being made in Technicolor.

See Future Deficit

In all, producers estimated that on past figures their future deficit was likely to run in the neighborhood of £4 million. They agreed, however, that their share of increased rentals arising in the recent remission of tax would amount approximately to £400,000.

They were prepared also to have regard to the recent improvement of business as a whole. (A number of British pictures in the last few months, as reported elsewhere, have been making record grosses). The compromise figure of a total levy yield of £3 million was thus arrived at.

Eighty per cent of theatre admissions throughout the country are related to seats at prices less than 2s. 7d. Major circuits, therefore, will be called upon to bear most of the increased levies.

The two major circuits—ABC and J. Arthur Rank's combined Odeon and Gaumont-British—announce that the price of certain seats will go up by one penny from September 5. The lowest prices (1s. 6d.) and highest (4s. 0d.) are unaffected, but prices of the 2s. 3d., 2s. 8d. and 3s. 1d. will go up by one penny each.

See Policy Spreading

The new scale of prices will be operated also by Granada, most of whose theatres are in the London area, in which lies the principal strength of the two major groups. It is anticipated that the policy will be adopted by first-run houses throughout the country.

It is stated that the increase has become necessary by reason of rising costs, not only in employees' wages and transport charges but in the cost of re-equipping for new techniques. By virtue of the incidence of the entertainment tax scale the increased prices will result in an increase of ¾d. on the net receipts of each of the seats concerned. The tax on a 2s. 3d. seat, for example, is 10¼d. Whereas that on a 2s. 4d. seat is 10½d.

The tax scale on middle-bracket prices was deliberately designed last April by the Customs and Excise to provide for any future adjustment in the Eady levy rates. At the present rate a levy of ¾d. is payable on all the seats affected by the latest price increases. Apart from the admitted necessity to meet rising running costs, it is thought that circuit authorities deliberately cost these middle-bracket prices for increases as a provision against any increased levy payable upon them.

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Twentieth Century-Fox set a dual West End run for "The Egyptian" at the Marble Arch Odeon and the Haymarket Carlton, both of which theatres are now controlled by the company. The film will be given a gala opening at the Marble Arch house October 14, which will be followed immediately by the dual run for an indefinite period.

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CEA's offer to NATKE's officers to increase wage rates for theatre employees has been rejected by the union's branches. Hopes are still high, however, that agreement will be reached between the parties without reference to the Industrial Disputes Tribunal. A further meeting was to be held this week.

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British Lion announces that "Martin Luther" will be given a West End run at the 600-seat Leicester Square Rialto beginning October 15. British Lion holds the distribution rights to the film.

Wolfberg Joins Makelim; Disposes Theatre Interests

HOLLYWOOD: John M. Wolfberg, veteran exhibitor and member of the board of Allied States, has disposed of his local theatre interests to join Hal R. Makelim in his organization on Makelim plan. He takes over full time executive duties immediately, and will appoint additional salesmen at once. Mr. Wolfberg, who was one of the members of the original committee appointed by Allied States directors to study the Makelim plan, said, in connection with assuming new post: "Never before in the history of the motion picture industry has one man or group of men put forth the energy, financial investment and unceasing efforts to bring to motion picture exhibitors of America a plan so fundamentally sound and beneficial to exhibitor and producer alike as the Makelim plan and I am happy to become part of it."

Kingsley Colton, in addition to activities as assistant to Mr. Makelim, is taking over duties of distributor correspondence on "Man of Conflict," "Stolen Identity" and other pictures being distributed by Makelim's Atlas Pictures Co., formerly handled by Sam Nathanson, who recently resigned. In joining Makelim, Mr. Wolfberg disposed of leases on the Marcal and Newsview, both Hollywood Boulevard houses, and the Imperial Theatre, Inglewood. Murray Gould took over the Marcal, and Fanchon and Marco got the Imperial. An exhibitor syndicate now forming took the Newsview.

Cinex Takes 17 Mexican Films from Columbia

MEXICO CITY: Cinex, the Mexican Government's company for distribution of films abroad, has acquired 17 pictures that Columbia Pictures International undertook to distribute throughout the world for Mexican producers. The deal was made for Columbia by Joseph A. McConville and Lacy W. Kastner. Representing Cinex, which paid Columbia $250,000 for the rights, were Eduardo Garduno and Alfonso Pulido Islas. The Mexican Government already has paid $100,000, with the remainder to be paid within two years.

Screen Directors Nominate For Best Motion Pictures

Six nominations for the best motion picture during the second quarter of 1954 were announced last week by George Sidney, president of the Screen Directors Guild. They are "Dial M For Murder," "Executive Suite," "High and the Mighty," "Knock on Wood," "Three Coins in the Fountain" and "The Glenn Miller Story."

CinemaScope at 450-Seater

The Jefferson theatre, Monticello, Florida, announces that it has completed installation of CinemaScope with optical sound, part of an over-all remodeling program now under way at the 450-seat house. R. H. Suez manages the house.

WOMEN ARE FINE SHOWMEN AND THEY'RE WORKING AT IT

[*Anna Bell Ward, pioneer woman exhibitor and an extremely vocal adherent of the slogan that "woman's place is in the theatre," recently wrote The HERALD a letter, published August 14, extolling that point of view and detailing some of her showman's experiences with her theatres at Lexington and Somerset, Kentucky. After that we asked her to supply us some details on her reminiscences of other women exhibitors. Miss Ward warns that her data on some of the people she mentions may be outdated and The HERALD invites any of them to send us later facts.*]

MRS. GEORGIA O. RASLEY has been in the theatre 37 years, 34 of them in O'Neill, Neb., where she owns and operates the Royal theatre, which she bought in 1920. She has kept the house in up-to-date condition, adding sound when it came in and remodelling the theatre several times. She completely rebuilt it in 1939 and last April she added CinemaScope equipment including four-track stereophonic sound. She bought her first theatre, the Lyric in Norfolk, Neb., on borrowed money and after making a success of that sold it and moved to O'Neill. Besides operating a successful business, Mrs. Rasley has always maintained and managed a home, doing all her own housework and her neighbors concede she is a first-rate homemaker. In 1936 she built a house in O'Neill and that and her garden are her hobbies and source of relaxation when she is not working at the Royal.

MRS. F. L. LIGGETT of Mt. Vernon, Ga., is a veteran showman of many years standing. She opened her first theatre, the National in McRae, Ga., in 1918. Six years later she acquired the Eastman theatre in the Georgia town of that name, the Community at Hawkinsville, and the Prince at Cochran. In 1936 she started the Metro in Mt. Vernon, the theatre she operated today. Mrs. Liggett has been active in the war activities of her community. She is a widow with three sons and seven grandchildren. Hobbies: her dog Asta and raising chickens.

MISS A. VIOLA BERLIN is the manager of the Exeter Street theatre, Boston, which is controlled by the directors of the First Spiritual Church. She was placed in complete charge in 1935 on the death of her father, and previously had worked with him for many years in the theatre. Miss Berlin makes her home in Brookline. She is a member of Radcliff College Alumni Association and her recreational interests include the theatre, music and travel.

MRS. G. L. EMMONS of Morrisville, Vt., started in business in 1908. She and her late husband operated a nickelodeon in a small back room of a local hotel. For a long time they operated in this establishment, which had folding chairs for seats. Finally they bought a 200-seat theatre which they ran until 1937 when the present 433-seat Bijou was built. Since her husband's death Mrs. Emmons has continued to manage the theatre with the help of her son. She has four children and 11 grandchildren. Her hobby is knitting for the Red Cross.

Mrs. Georgia O. Rasley

MRS. CAROLINE PERRIELLO entered the industry in Attica, N. Y., in 1918, when she took over the management of her father's house. She managed the Family theatre in Mt. Morris until 1928, when she bought the Naples in Naples, where she resides. She acquired the Playhouse in Clyde and now operates both theatres, in addition to being part owner of the Martina circuit. Mrs. Perriello is active in church organizations, and since 1941 has served as chairman of the American Red Cross. She is fond of bridge and enjoys golf in her spare time.

MRS. SARAH TANTILLO of Mt. Morris, N. Y., started her film exhibition career in Attica in 1918. In 1920 she went into partnership with James Martina at the Star theatre in Dansville. She is a part owner of the Martina circuit in western New York and now operates the Nunda theatre in Nunda. Mrs. Tantillo has two children, Rosalie Mary, 21, and Rose, 18, who is studying at Notre Dame. Although most of her time is divided between the commercial world and her family life, Mrs. Tantillo finds time to devote to church affairs.

MRS. A. L. HAMLINE took over active management of the Associated theatre circuit after the death of her husband in 1942. She now manages seven theatres in Illinois. Mrs. Hamline is a member of the Fortnightly Club and the DAR. She has much interest in the welfare of the orphans of Mcdonough County.

MARY SEMELROTH CANDERA of Dayton, Ohio, has devoted her entire career to the motion picture industry. In 1925 she bought her first theatre, the Wayne. In the years that followed she has become a familiar figure on Cincinnati's Film Row. Today she has a circuit of six houses in Dayton and Franklin. This group is known as the Semelroth circuit and consists of the People's Federation, Wayne, Sigma and Park theatres in Dayton and the Ohio theatre in Franklin. She is a member of ITO of Ohio. Mrs. Candera considers pictures her hobby.

MRS. G. NELSON FOXWORTHY of Flemingsburg, Ky., has been an exhibitor since 1922. Before that time she worked in a local theatre as a ticket seller while she was still in high school. At one time she played the piano for silent pictures. Her many years of theatre experience have proved a great help to her in managing the Princess theatre. Mrs. Foxworthy, known to her friends as Doug, is a member of the Woman's Club and is recording secretary of the Fleming County Garden Club. Her hobbies are her garden and civic activities.

MRS. E. L. SHAKESPEARE of Cincinnati started in 1913 as cashier at a Cincinnati theatre. In 1920 she became manager of the Queen Anne theatre and of the Freeman in 1924 until 1938. Today she manages the National, the house wherein she was once cashier. In spite of the fact that she operates a 417-seat theatre, Mrs. Shakespeare has remained very much a home-loving woman. She lives at 316 Joselyn St.

MRS. P. M. THOMAS in 1922 started as assistant to her husband. After he went into sales work, she assumed operation of the theatre, and today manages the Parker and Palace theatres in Parkersburg, W. Va. For the last 10 years Mrs. Thomas has been vice-president of the West Virginia Managers Association. The film industry has always fascinated Mrs. Thomas, but no less than the building of a complete and happy home. Her club life includes active participation in the Parkersburg Woman's Club and De Sales Heights Alumnae Association.

MRS. ESTHER L. CLARK of Cadiz, Ohio, has been about the theatre all her

(*Continued on following page*)

WOMEN ARE SHOWMEN

(Continued from preceding page)

life. Her grandfather built the Community theatre in 1925 and she assisted her father in running it many years. In 1935 she took over the active management of the house. She is a member of the ITO of Ohio. She has two children, a boy and a girl, yet finds time from her home and business duties for community interests. She is on the library board and is Harrison County chairman for the camp and hospital council of Fletcher General Hospital. She is fond of traveling and camping trips.

MRS. MAGGIE RIHACEK began her career as a showman when she took over the 500-seat Tivoli theatre, Toledo, Ohio, in the middle 1920s. She has operated the house ever since and runs it well, to judge by its steady flow of patrons. She is a member of the Independent Theatre Owners of Ohio. A widow, Mrs. Rihacek has four sons, two of them married; three daughters, one of whom is married, and eight grandchildren. Cooking is her hobby.

MRS. N. ZEGIOB of Lorain, Ohio, has been indeed an enterprising showman. When her husband died in 1926, she took over the sole management of their theatre, the Cozy. After that she acquired the Dreamland and Elvira theatres. Then in 1938 she purchased two others, the Pearl in Lorain and the Liberty in Vermilion. In 1940 the Cozy was disposed of, leaving her in charge of four houses. She is a member of the Royal Neighbors Club. She has two sons and two daughters, the latter both at college. One son, Charles, is a doctor in Akron.

MRS. THOMAS DUNNELL decided to carry on at the Majestic and Palace, Stephenville, Tex., after her husband died in 1938. He had been in the business for 20 years and Mrs. Donnell had taken an active interest. When she is not attending a session of the Century Club or the Current Readers Club, or playing bridge, she is giving her undivided attention to the needs of her houses.

MRS. HOMER MULKEY is the widow of one of the oldest exhibitors in Texas. She and her husband opened the Pastime in 1910 at Clarendon, Tex. Their second house, the Cozy, was built in 1935. They managed the theatres jointly until the death of Mr. Mulkey in 1941. Mrs. Mulkey is carrying on with Lee Bell as executor of the estate and manager. She has been selling tickets continuously since 1910, which is something of a record. Mrs. Mulkey is a member of Allied Theatres of Texas, Order of the Eastern Star and the First Christian Church.

MRS. MAGGIE E. SCOTT of the Rio in Odessa, Tex., and her husband, now deceased, entered show business in 1908. They traveled Arkansas and Missouri with a machine that used a carbon lamp to illuminate slides. It was a hand affair with the used film caught in a sack. Off and on until 1924 they kept returning to show business, and finally could not leave it. They have four children, two daughters and two sons.

MRS. LEE MOTE of Riverton, Wyo., went to Kokomo, Ind., for Christmas in 1911. That was the beginning of her interest in films. A friend there was operating a "theatre" in a storeroom. The business seemed so interesting that when Mrs. Mote returned to Riverton she bought some equipment and started her first theatre, operating on a twice-weekly basis. Since then her business has grown so she has had to enlarge her theatre twice until today the Acme has a seating capacity of 600. She is a charter member of the Rocky Mountain Screen Club.

MRS. J. PANKNEN GIBBS of Marengo, Iowa, entered the motion picture industry 28 years ago—apparently as a babe-in-arms, judging by her youthful appearance. Her film career was started in Marengo and she has remained there ever since. She operates the Strand, which seats 303. Mrs. Gibbs belongs to no exhibitor associations, and she is not affiliated with any service club or fraternal organization. Her interest in civic affairs is confined to purveying good screen fare to her townspeople. Her favorite diversions are golf, dancing and good dramas.

MRS. E. G. HOLBEN of Lenox, Iowa, started in the motion picture business in partnership with her father. In 1917 she bought from him the Olympic, now the Lenox, and since his death has operated the house. Until recently she was aided by her son, who has been in New Caledonia more than a year. For 15 years Mrs. Holben played the piano in a local orchestra and her church for seven years. She is still interested in music. A charter member of the G.V.C. club, she also belongs to the Nancy McKay Chapter of the D.A.R. as Creston.

MRS. EVA B. FRANCIS, St. Clair Shores, Mich., built the Lakeview theatre in 1923, and has operated the same 570-seat house since. A resident of St. Clair Shores since 1919, where her husband has operated a real estate business, local hardware and other enterprises, the Francis family goes south each winter. She looks forward to traveling in a de luxe trailer throughout the states. She is a member of the Chamber of Commerce, the Kiwanis Club, and is the mother of a son, George, the village attorney, and a married daughter, Marie.

MRS. ROLLA J. BOOTH of Rich Hill, Mo., the widow of W. M. Booth, who died in 1935, has many years of experience in the picture business. In 1910 the Booths built the Happy theatre, later took over two other houses and in 1920 rebuilt the Booth, which she operates today. At one time interested in harness racing, she was the owner of the famous trotter, Concilio. Mrs. Booth has three children and is active in politics. She was a delegate to the national Democratic convention and also is a member of the organization, the Royal Neighbors of America.

MRS. GLEN MOSKAU and her husband have been in show business 20 years. They run the Regal theatre in St. Joseph. There is nothing they enjoy more than to get out their tackle and go off on a fishing trip. They are affiliated with the Kansas-Missouri Theatre Association.

MRS. JOHN CARNAKIS of Bakersfield, Calif., has been closely connected with the industry since she and her husband opened the Star in Taft, Cal., in 1912. In 1915 the Carnakis family moved to Bakersfield to open the C. & S. theatre. Four years later the Virginia was built, her present enterprise. A member of the board of directors of the Greek Community of Bakersfield, she is affiliated with the Women's Club. A widow, she has a married daughter, Virginia, and a son, Emanuel, a member of the City Council.

MRS. FOSTER JACKSON of Elsinore, Calif., entered pictures with her husband back in 1911, and has been in the industry since. Operating the old Lyric theatre in Santa Monica, she and her husband made the town their residence until Mr. Jackson's death in 1932. It was then Mrs. Jackson moved to Elsinore, building the 500-seat Elsinore theatre, which, save for the projectionist, is completely staffed by women. A member of the Chamber of Commerce, she also is a member of the Elsinore Woman's Club and Eastern Star. Her daughter helps her in the operation of the theatre.

MRS. MINNIE MINOR entered exhibition with her husband in Kentucky in 1915. After his death, Mrs. Minor carried on alone, and in 1922 opened the Loma theatre in Burbank, Calif. Between 1937 and 1940 she built the Major theatre, 815 seats; the Burbank, 750 seats, and the 800-seat Magnolia. Herman, one of her three children, is chief projectionist for all theatres. Charles is with the army medical corps, and her daughter, Augusta, is married. Mrs. Minor, a member of the ITO of Southern California, devotes most of her time to her houses.

MRS. T. M. JOURDAN and her husband began with their Majestic theatre, Iuka, Miss. Built in 1910, the house was bought by Mr. Jourdan in 1914, turned over to his wife in 1920. They built a new theatre in 1922, and, except for an interval when the house was dark during a changeover to sound, have operated it continuously ever since. Jourdan affiliations include MPTO, local aldermanic board, Masons, is chairman of both War Loan and Red Cross drives, charter member of Rotary and Iuka Guaranty Bank director.

Plan Fourth Cinerama Production

The fourth Cinerama production will be "Seven Wonders of the World." Lowell Thomas will make it. He and S. H. Fabian, Stanley Warner president, signed the contract in New York last week. Mr. Thomas now will supervise a globe-girdling expedition of some 50 persons, headed by director Ted Tetzlaff. They will come back, an announcement said, "with a series of dramas involving the peoples of the earth."

Merian C. Cooper, former head of Cinerama production, had planned such a picture before Stanley Warner acquired the company. Mr. Thomas plans to use some of his footage, it was reported in New York.

The first Cinerama is "This Is Cinerama" and the second is "Cinerama Holiday," completed but not released. The third will be "Lewis and Clark," which Warners will make.

Plan Cinerama Openings In Europe and Japan

There will be Cinerama all over the world. The first step to establish the medium outside the United States was taken last week when S. H. Fabian, Stanley Warner Corp. president, and Nicholas Reisini, Robin International president, signed an agreement to open such theatres. Mr. Reisini's associate is Matthew Fox, film industry financier. There will be showings of "This Is Cinerama" in London and Paris in the fall, and then in Rome, and Tokyo, and a city in western Germany. Later, Stanley Warner and Robin International will expand to other countries. Robin International is in foreign trade of various types, and has offices and representatives located in most parts of the world, available for the handling of Cinerama operations.

New Toledo Theatre

TOLEDO: The Theatre Operating Co. of Toledo has announced the ground breaking for a new theatre which in addition to accommodating 1,500 cars will have an 800-seat indoor theatre. It will be known as the Glass Mile Drive-in and will be located close to Toledo's new glass mile shopping center. The theatre will cost $410,000, it is reported.

Show Greek Religious Film

"The Divine Liturgy of St. John Chrysostom," a 45-minute educational religious film produced in sound and color by the Hellenic Orthodox Youth of Los Angeles, will be shown throughout the United States under the auspices of the Greek Orthodox Youth of America. The film opened last week at the Los Angeles Carthay Circle, donated for the occasion by Charles P. Skouras, president of Fox West Coast Theatres.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending September 4 were:

Albany: Dragnet (W.B.) 2nd week, On the Waterfront (Col.), The Egyptian (20th-Fox).

Atlanta: The Egyptian (20th-Fox), Duel in the Sun (SRO), Seven Brides for Seven Brothers (MGM), Susan Slept Here (RKO).

Baltimore: About Mrs. Leslie (Par.), 2nd week, Dragnet (W.B.), The Egyptian (20th-Fox) 2nd week, Seven Brides for Seven Brothers (MGM).

Boston: The Malta Story (U.A.), Rear Window (Par.).

Buffalo: Betrayed (MGM), The Caine Mutiny (Col.) 3rd week, Dragnet (W.B.), On the Waterfront (Col.) 3rd week, Rear Window (Par.) 2nd week, Seven Brides for Seven Brothers (MGM) 5th week.

Cincinnati: Rear Window (Par.), Seven Brides for Seven Brothers (MGM) 2nd week.

Cleveland: On the Waterfront (Col.), Seven Brides for Seven Brothers (MGM) 3rd week.

Columbus: Broken Lance (20th-Fox), Seven Brides for Seven Brothers (MGM).

Denver: Broken Lance (20th-Fox), Rear Window (Par.), Susan Slept Here (RKO), Vanishing Prairie (Buena Vista).

Des Moines: Magnificent Obsession (U-I) 2nd week.

Detroit: Broken Lance (20th-Fox), The Caine Mutiny (Col.) 9th week, Gone With the Wind (MGM reissue) 7th week, Magnificent Obsession (U-I).

Hartford: The Caine Mutiny (Col.) 3rd week, Dragnet (W.B.), The Egyptian (20th-Fox), Rear Window (Par.).

Indianapolis: Betrayed (MGM), Duel in the Jungle (W.B.), Rear Window (Par.).

Jacksonville: Betrayed (MGM), Broken Lance (20th-Fox), The Caine Mutiny (Col.) 3rd week, Dragnet (W.B.).

Kansas City: Broken Lance (20th-Fox) 3rd week holdover, Duel in the Sun (SRO), Magnificent Obsession (U-I) 6th week, Susan Slept Here (RKO) 2nd week.

Memphis: Dawn at Socorro (U-I), Magnificent Obsession (U-I), Seven Brides for Seven Brothers (MGM) 3rd week, Susan Slept Here (RKO) 2nd week.

Miami: Broken Lance (20th-Fox), Dragnet (W.B.), The Egyptian (20th-Fox), Living It Up (Par.).

Milwaukee: Dragnet (W.B.) holdover, Living It Up (Par.) holdover, Seven Brides for Seven Brothers (MGM) holdover.

Minneapolis: Black Shield of Falworth (U-I), Seven Brides for Seven Brothers (MGM) 3rd week.

New Orleans: Duel in the Sun (SRO) 2nd week, Drums Across the River (U-I), Garden of Evil (20th-Fox) 2nd week, On the Waterfront (Col.) holdover, Ring of Fear (W.B.).

Oklahoma City: The Caine Mutiny (Col.) 2nd week, Dragnet (W.B.), Duel in the Sun (SRO) 2nd week, Garden of Evil (20th-Fox) 2nd week, Knock on Wood (Par.) 4th week.

Omaha: The Caine Mutiny (Col.), Duel in the Jungle (W.B.).

Philadelphia: The Egyptian (20th-Fox), King Richard and the Crusaders (W.B.), On the Waterfront (Col.) 4th week, Rear Window (Par.) 2nd week.

Pittsburgh: Broken Lance (20th-Fox), Magnificent Obsession (U-I), Seven Brides for Seven Brothers (MGM).

Portland: Apache (U.A.) 2nd week, Broken Lance (20th-Fox) 3rd week, Gone With the Wind (MGM reissue) 2nd week, Seven Brides for Seven Brothers (MGM) 4th week.

Toronto: About Mrs. Leslie (Par.), Doctor in the House (Jaro), Magnificent Obsession (U-I), Sabrina (Para.), Seven Brides for Seven Brothers (MGM).

Vancouver: Garden of Evil (20th-Fox) 3rd week, Gone With the Wind (MGM) 2nd week, Knock on Wood (Par.) 4th week, Man With a Million (Jaro) 5th week, Rainbow Jacket (Jaro), Student Prince (MGM) 3rd week.

Washington: The Caine Mutiny (Col.) 8th week, Magnificent Obsession (U-I) 3rd week, Man With a Million (U.A.) 7th week, Seven Brides for Seven Brothers (MGM) 2nd week, Susan Slept Here (RKO) 2nd week, Valley of Kings (MGM) 2nd week, Vanishing Prairie (Buena Vista).

Extend TV Service to 17 Additional Cities

Network television service is scheduled to be extended this month to 17 additional cities and into the states of North Dakota, New Hampshire and New Mexico for the first time, according to the Long Lines Department of American Telephone and Telegraph Company. Plans call for 28 TV stations to be connected to the Bell Telephone System's nationwide facilities during the month. Long Lines, which provides the nationwide network of television pathways, said this represents the largest number of stations to be interconnected for any one month this year. At present some 309 stations in 198 cities in the United States are linked for network television through the facilities provided by AT & T.

FRENCH DEFINE TV FILM RULES

by HENRI KAHN

In Paris

A new committee known as the Interfederation Committee of Television and the Cinema Industry has drawn up a new set of conditions governing the exhibition of theatrical films on TV.

The most interesting aspect of the new rules, contained in the committee's initial report, is the scrapping of the old rule which forbade the showing of any theatrical film over TV if that film was less than five years old. The committee called the rule "inadequate and insufficient," since the value of many "classic" films increases, rather than decreases, with time, while many "B" pictures, which lose most of their commercial value after their second run, might well be shown on TV long before the five-year deadline.

Must Advise Committee

The committee proposes, therefore, that when TV wishes to use a film it advise the committee and the committee will consider each individual film's application on an individual basis. Before permission is forthcoming, the committee will consult with the producer, the Exhibitors Syndicat and the Belgian Exhibitors Syndicat, since it is possible for Belgian receivers to pick up telecasts originating in France. The opinions of these three groups will decide whether a film may or may not be shown.

In the event of a difference of opinion, authorization will not be given unless the dissenting party or organization subsequently changes its mind.

The question of price also is discussed in the committee's report. The committee says this is primarily an affair for the television people, the distributor and the producer. It suggests, however, that an average price for a feature length picture might be between 250,000 and 300,000 francs.

Documentary films and short subjects do not come under the committee's jurisdiction, but it is reported currently that the matter is under consideration. The committee's control extends to Morocco, which now is serviced by television, and eventually will extend to Tunisia where television transmission is expected to start by the end of this year.

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There is a growing campaign here against indecent cinema advertising. M. Baylot, the Prefect of Police, reported recently that he has been receiving hundreds of letters from private individuals as well as various associations complaining about film advertising.

According to M. Baylot, he is powerless to curb most of the offending advertising since, in the strict sense of the law, it is not "indecent." He said he was in absolute agreement with his correspondents and regretted the marked increase in the number of "very daring" ads as well as those that stressed violence.

The Paris morning newspaper, "Figaro," recently compained about an exhibitor who distributed handbills stating, in part, "Hedy Lamarr, completely naked in 'Ecstasy.' Reduced prices for students." The paper added: "One of the reasons fewer people go to the cinema is that many find the films quite immoral."

France has signed another co-production deal, this time with Yugoslavia. The deal will not go into effect until it has been approved by the governments of the two countries, but that seems to be a foregone conclusion. Among the other countries with which France has similar arrangements are Italy, Germany, Spain, Mexico and Sweden. Under consideration, too, is a co-production deal with Egypt for the production of Arabic language films for markets in North Africa, Syria and Lebanon.

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It is reported that the little principality of Monaco, famous principally for its gambling casino and postage stamps, will hold a film festival between November 1 and 15. It will be different from other festivals, however, in that it will feature films of a religious nature.

ITALY

by DR. ARGEO SANTUCCI

in Rome

Box office receipts for the first run films in 10 key Italian cities during the month of May, 1954, reached a total of $2,180,000, an increase of $580,000 over the total for the corresponding month last year.

The biggest grosses for May, 1954 were scored by American films, which accounted for approximately 66.5 per cent of the total, compared to 64 per cent in May, 1953. Sharp gains also were recorded by British pictures which in May, 1953, accounted for only one per cent of the total, compared with eight per cent this year. Gross receipts for Italian pictures declined from 27 per cent last year to 14 per cent this year, due to the fact that no outstanding Italian product was released in May this year.

Top box office earnings in May this year were recorded by the American pictures, "King of The Khyber Rifles," "City Lights" and "Streetcar Named Desire"; the British-made "Million Pound Note," and the Italian productions, "Gran Varieta" and "Prima Del Diluvio."

SWITZERLAND

by ARTHUR GOEPFERT

in Zurich

The 8th International Film Festival at Locarno closed July 11 after 10 days of activities during which motion picture people participated in UNESCO talks, looked at films and let themselves be looked at by others.

Although the weather was generally bad, attendance was high and the quality of the films shown ranged from poor to very good. There was not, however, one particularly exceptional picture. No Americans attended and only one American company was represented—Warner Brothers with "So Big." However, eight films from behind the Iron Curtain were shown, including two from East Germany, two from Hungary, two from Czechoslovakia and one each from Poland and Russia.

There was a general feeling at Locarno that Hollywood was not being very wise in letting itself be so poorly represented at the festival. One observer commented that the "not interested" attitude had cost Hollywood a lot of good will throughout the continent and might eventually cost money as well.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

The tax revenue on theatre grosses, collected by the Mexico City administration as well as the Federal administration, declined in 1953 to $2,092,766 from $2,135,079 in 1952, the Mexico City Treasury Department has reported. The admission price ceilings of 46 and 35 cents, imposed in December, 1952, was a factor in last year's lower tax yield, the department admitted. The peso, which was worth 11.6 cents in both these years, was devalued to eight cents last April.

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The trade's own bank, the semi-official Banco Nacional Cinematographico, S. A., has invested $40,000 in machinery to speed compilation of statistics on the Mexican motion picture industry. These statistics will be the most complete ever gathered together on the local industry and are expected to be ready for release in the fall, a spokesman for the bank said. In its June 30 balance sheet, the bank also announces loans, credits and discounts of $1,535,650, and $728,000 worth of funds in circulation.

Five Festival Awards To U.S. Documentaries

WASHINGTON: Five documentary films entered by the U. S. in the International Film Festival at Venice have received awards, it was announced recently by Andrew W. Smith, Jr., chief of the U. S. Information Agency's Motion Picture Service and official U. S. representative to the exhibition.

Furthermore, Mr. Smith added, the Library of Congress-Academy of Motion Picture Arts and Sciences presentation, "Early American Motion Pictures," converted from the Library's paper print collection by Primrose Productions in Hollywood, although not officially entered, was shown and received so favorably that it was thereupon presented during the entertainment feature section of the exhibition.

British-U.S. Labor Heads In Agreement

Two labor leaders said last week they had settled in New York conferences outstanding problems affecting their constituents in Great Britain and the United States. The men are Richard Walsh, president of the IATSE, and Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, of Great Britain.

Mr. O'Brien returned to England after a month visiting here. Mr. Walsh, he said, would visit England later this month. An agreement on paper will be reached, he predicted. American pictures will be enabled to appear on British television; and British films will continue, without opposition, on American television.

The British labor leader said he and Mr. Walsh agreed there should be formed a British-American labor council to handle future problems. Both were aware, he said, of the possibility of government intervention, and were agreed on their opposition to it.

TNT to Show Distiller's Plans at 27 Theatres

TNT (Theatre Network Television, Inc.) will carry Frankfort Distillers Company's Television Festival via closed-circuit TV to 20,000 of the distillery industry's members September 23 at 2 P.M. The large-screen showing will be the first presentation of its kind in the distilled spirits industry, it was announced by Nathan Halpern, president of TNT. It will be telecast simultaneously by TNT to 27 theatres located in 20 cities across the country. It will reveal Frankfort's retail trade program.

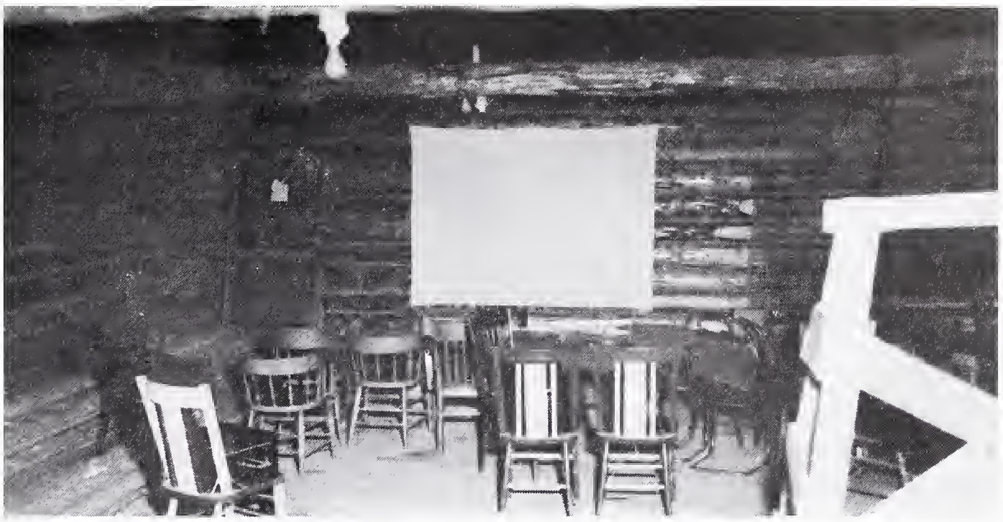
Dallas Variety's 15th Annual Turtle Derby Held Saturday

The Ice Arena, Dallas, Saturday afternoon and evening was to house the Dallas Variety Club's 15th Annual Turtle Derby. Large crowds were expected, both for the large number of races in the afternoon and for the finales during the evening. They were also to be entertained by the Dallas Figure Skating Club, and the Variety Boys' Ranch Tumbling Team. On the club committee were C. A. Dolsen, its head; Walter Baroff, James O. Cherry, Charles E. Darden, Ben Fly, Harry Fisher, Ed Gall, Torrence Hudgins, William O'Donnell, John H. Rowley, Julius Schepps, Ray Wild, and R. N. Wilkinson.

Complete Installations

ALBANY: Albany Theatre Supply Company has completed the installation of CinemaScope in Smalley Theatres, with the equipping of Smalley's Johnstown, Norwich and Stamford, N. Y., with single track optical sound systems.

SERVING ALASKA HINTERLAND WITH FILM SHOWS IN 16mm



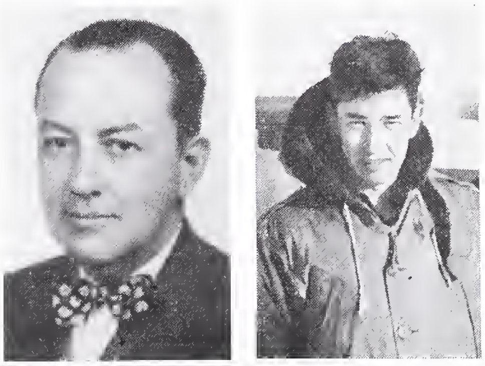
A typical "theatre" 250 miles from nowhere. Here at Copper Center, Alaska, the customers sit on hard chairs.

PORTLAND, ORE.: Merriman Holtz, Sr., operates one of the most unique and interesting film exchanges in the world. After the last war, he opened Pictures, Inc., in Anchorage, Alaska. It was set up to rent via airplane 16mm film to the remote hinterlands of the vast country, where it was heretofore impossible to show films.

Transportation, remoteness and power were three big obstacles in the way of showing 35mm stuff to spots outside of the four major markets. These have been brushed aside now, with whites and natives (Indians and Eskimos) living in outlying locations enjoying one to three pictures a week. Mr. Holtz' firm rents film to any village or situation that is not near a major city showing regular 35mm product. There are a combined total of 23 regular theatres located in Anchorage, Fairbanks, Juneau and Ketchikan. Motion picture business in these cities is booming. Many have outgrossed first run houses in Seattle.

The Alaska Native Service Teachers have 16mm projection equipment and run the movies on a non-profit basis in stores, schools or what have you. Audiences vary with the location from six customers to 100. About 25-40 is average. The natives are very poor and admissions are whatever the traffic will bear. Some spots just pass the hat.

Transportation costs for 35mm are prohibitive as compared to small 16mm air freight rates. Nearly all remote areas use gas generators to produce electricity. These units could not run 35mm equipment even if available. Even with 16mm, everyone in the vicinity turns off the electricity while movie is on, to get brighter pictures. Prints are from one to three years old and are mostly used armed forces film. During the spring ice break, a print will be out for three months as no plane can land to return the film to Anchorage.



Merriman Holtz, Sr., left, owner of Pictures, Inc. Gust Griechen, Jr., right, Alaskan exhibitor in plane clothes.

There are two complete 16mm film exchanges in Anchorage. In addition to Pictures, Inc., Fred G. Kohli operates one. Between the two, nearly every major film company is represented. These two exchanges also service mining outfits, canneries and CAA installations.

Columbia $15,000,000 Loan on 5-Year Term

Columbia Pictures has announced the completion of a new five-year loan of $15,000,000 at 3¼ percent, negotiated with Serge Semenenko, senior vice-president of the First National Bank of Boston. The proceeds will be used to pay off the existing 3½ per cent loan of $9,000,000. The balance will be used by Columbia to take care of its expanded production and distribution requirements and for additional working capital. The banks involved in the deal are the First National Bank of Boston, Bank of America, National Trust and Savings Association, Bank of the Manhattan Company and Bankers Trust Company.

Hollywood Scene

Hollywood Bureau

IN THE past few years, the number of motion pictures based on plays, old and new, has been on the skimpy side. However, this past season has seen a resurgence of play-buying by both the major Hollywood studios and the independents. Perhaps the need for important properties in this era of new techniques with emphasis on top pictures is the reason.

Perhaps the theatre has been producing more plays with an eye toward the fancy figures that Hollywood is willing to pay. Whatever the reason, it's almost certain to redound favorably, financially and critically, to the industry.

Big Musicals Are Acquired for Screen

A prime example of this is the acquisition of two musicals by Broadway's most famous words-and-music men, Richard Rodgers and Oscar Hammerstein. Their first collaboration, "Oklahoma" is being made independently as the first film produced in the Todd-AO 65mm process (and also CinemaScope). The other is the enchanting "The King and I" which 20th Century-Fox acquired for shooting in the near future.

Perhaps the most expensive purchase in Hollywood's long history of play-buying is Samuel Goldwyn's recent coup, "Guys and Dolls." The cost, reported upward of $1,000,000, has been considerably augmented by the recent announcements that Joseph Mankiewicz has been signed to direct; Michael Kidd, one of Broadway's fair-haired choreographers, is to do the dances; and Marlon Brando is the first of four top stars.

And lest folks fear Hollywood is strictly on a frivolous binge, they can cease worrying for there are several topflight dramas also headed for the theatre. Among them is "The Shrike," wherein Jose Ferrer repeats his acting and directing duties from the stage and June Allyson essays her first role as a villainess. Another offbeat drama is "Tea and Sympathy" from Metro, adapted from the current success which deals with a touchy subject unfamiliar to the screen.

Older Successes Also Are on the Agenda

Not only are the recent Broadway shows to be filmed, but also some of the older standards which are to be dressed up in modern accoutrements. Included are "My Sister Eileen" to which Columbia is adding song and dance; the famed operetta "The Vagabond King"; one of Rodgers and Hart's most memorable successes, "Pal Joey"; the hit musical of more than a generation ago, "Hit the Deck," and Paramount's latest addition, "Anything Goes," in which Bing Crosby will star just as he did more than 18 years ago.

Among the more memorable legitimate attractions that are to face the cameras soon or have recently completed production are "Can Can," "The Seven Year Itch" (Marilyn Monroe) and "Carmen Jones" from 20th-Fox; "The Country Girl" (Crosby-Holden-Grace Kelly), "We're No Angels" based on "My Three Angels" and "The Rose Tattoo" via Paramount; this year's award winner, "The Teahouse of the August Moon," MGM; the Pulitzer Prize play, "Picnic" from Columbia; "Summertime" adapted from "The Time of the Cuckoo," United Artists, and "Song of Norway" featuring the melodies of Grieg, U-I.

Incidentally, three of the four new pictures starting production this past week fall into the genre under discussion.

◆

THE NAME of Ernest Hemingway, a literary giant in another medium, came up twice this past week. The famed author signed an agreement with William Lowe, former editor of *Look Magazine,* and Frank McCarthy, 20th-Fox executive, to lead a safari into Africa in 1955 which will be used as a basis for a film which Hemingway will appear in and also write. And his recent short novel, "The Old Man and the Sea" is to be filmed by Leland Hayward in conjunction with Warner Brothers. Spencer Tracy is to have the starring role.

◆

ANOTHER item revealing the upbeat in Hollywood is the release of the average weekly earnings of studio employes engaged in the production of films for theatres and television. It reached a record high of $132.20 for July, an increase of $15.29 over the weekly average for the corresponding month in 1953, according to the latest labor-statistics bulletin released by the California Department of Industrial Relations.

◆

WITH eight pictures completed and four others begun, last week there was a total of 31 in work, a substantial figure.

Perhaps the most important to start was "Mister Roberts," certainly one of the biggest play-into-picture efforts of the year. Henry Fonda repeats his stage role and he's surrounded by a more-than-capable cast including James Cagney, William Powell and Jack Lemmon. It goes in CinemaScope and WarnerColor. Leland Hayward produces, John Ford directs.

Another stage favorite, "Hit the Deck," got the starting signal at MGM. Some of the talent includes Jane Powell, Debbie Reynolds, Walter Pidgeon, Vic Damone, Ann Miller and Tony Martin. The producer is Joe Pasternak and the director is Roy Rowland. It too goes in CinemaScope, and Eastman Color.

The third stage adaptation is "Dead Pigeon" from Columbia. Phil Karlson is directing Ginger Rogers, Edward G. Robinson and Brian Keith in the thriller. Lewis Rachmil is listed as producer.

Associate producer-director Joe Kane began shooting "Timberjack" in Trucolor for Republic. It features Vera Ralston, Sterling Hayden, David Brian, Adolphe Menjou and Hoagy Carmichael.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Dead Pigeon

MGM
Hit the Deck (CinemaScope; Eastman)

REPUBLIC
Timberjack (Trucolor)

WARNER BROS.
Mister Roberts (CinemaScope; WarnerColor)

COMPLETED (8)

ALLIED ARTISTS
Danger Point (formerly "Ketchikan")

COLUMBIA
End of the Affair (David Rose)

RKO RADIO
Tarzan's Hidden Jungle (Sol Lesser)

20TH-FOX
There's No Business Like Show Business (CinemaScope; Technicolor)

U-I
Foxfire (Technicolor)

WARNER BROS.
Silver Chalice (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; Technicolor)
Land of the Pharoahs (CinemaScope; WarnerColor)

SHOOTING (27)

ALLIED ARTISTS
The Big Combo (Theodora-Security Prods.)
Annapolis Story (Technicolor)
Black Prince (CinemaScope; Technicolor)
Shotgun (John Champion Prods.; Technicolor)

COLUMBIA
Prize of Gold (Warwick; Technicolor)

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Outsiders (Hammer)

MGM
Boulevard in Paris (CinemaScope; Technicolor)
Prodigal (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

REPUBLIC
Carolina Cannonball

20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panoramic; CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Kentuckian (formerly "The Gabriel Horn") (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

U-I
Lady Godiva of Coventry (Technicolor)
The Looters

WARNER BROS.
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

Schwartz to Operate New Film Unit

HOLLYWOOD: Fred J. Schwartz, head of Century Theatres of New York and president of the recently formed Distributors Corp. of America, which is being financed as a production-distribution organization by the country's exhibitors, said here last weekend that he would devote 80 per cent of his time in the future to D.C.A. while his brother Leslie, would take over active operation of the theatre chain.

Soon to join D.C.A. as a distribution executive, along with Charles Boasberg, who resigned from RKO Radio, is another top film sales figure, according to Mr. Schwartz, who declared the announcement will be made shortly.

Mr. Schwartz, here seting details of the initial 10-picture program which will cost from $8,000,000 to $10,000,000 also disclosed that the first release of the new organization would be at Christmas time and would be either Joseph Kaufman's "Long John Silver," starring Robert Newton, or "Hunters of the Deep," a documentary produced by Allan Dowling.

Mr. Schwartz said that his exhibitor-financed organization would call for bids in competitive situations, but would not force them, reiterating, however, that none of the backers of the company would receive any favored position insofar as the acquisition of product is concerned.

At least two of the pictures to be made under the present schedule, said Mr. Schwartz, will be produced in Hollywood. These will be Philip Waxman's "Pistolero" and "Finian's Rainbow." The others will be made abroad in locales required by their story content.

In the meantime Walter Reade, Jr., president of Theatre Owners of America, in a letter to Mr. Schwartz, declared:

"It is wonderful to seize this opportunity to congratulate you, Charles Boasberg and the rest of your associates on your recent announcement of D.C.A.

"This is the most important plus in helping the industry, and, exhibitors in particular, with the problem of shortage of motion picture films. I am convinced that your leadership in undertaking an enterprise as important as this will be well rewarded.

"I wish to assure you personally every bit of cooperation and to advise you that the general membership of the TOA are anxious to be helpful and to encourage you in the kind of productions you have announced."

Connecticut Tax Up

HARTFORD: Connecticut amusement taxes during the fiscal year 1954 increased slightly over the preceding period, Tax Commissioner William F. Connelly reports. The tax increased from $108,547.98 in 1953 to $108,683.43 in 1954.

People in The News

Eric Johnston, president of the Motion Picture Association of America, was due to return to New York Friday, September 10, from Europe where he attended the Venice Film Festival.

J. Miller Walker, vice-president of RKO Pictures Corp., has accepted the chairmanship of the Motion Pictures Committee of the Travelers Aid Society of New York. Motion Picture executives throughout the city will be active in the Society's fund raising campaign which seeks to raise $360,000.

Leonard Mintz, industry veteran, has been appointed to the sales staff of Buena Vista, the Walt Disney distribution subsidiary.

Clyde Vaughn, RKO salesman in the Atlanta Exchange, has resigned to become manager of the War Eagle theatre, Auburn, Ga.

Irving Stern has been appointed branch manager in Toronto for J. Arthur Rank Film Distributors, Ltd., succeeding Joe McPherson, resigned.

Frank Fisher has been appointed a director of Odeon Theatres (Canada) Ltd., and Odeon Theatres, Ltd. He also was made vice-president of J. Arthur Rank Film Distributors (Canada) Ltd.

Dave Coplan has been appointed managing director of Canadian Film Industries, Ltd., Toronto.

Munio Podhorzer has been named an associate of George Roth, president of Atlantic Pictures Corp., foreign film importer and distributor.

Sam Nathanson, veteran industry figure, resigned last weekend as sales manager for Hal R. Makelim and will open his own distribution offices in Hollywood.

U.A. Makes Six-Picture Deal With Schenck-Koch Firm

A program of six pictures from Schenck-Koch Productions for distribution by United Artists by the end of 1955 was announced jointly this week by Aubrey Schenck, president of the producing company, and Arthur B. Krim, president of United Artists. Mr. Schenck and his partner, Howard W. Koch, will start filming September 15 of the first picture under the contract, "Big House, U.S.A." The other pictures are "The Swamp Fox," a story of the American Revolution; "Desert Battalion," about the Foreign Legion; as well as two westerns and a melodrama. Mr. Schenck and Mr. Koch already have produced four films for U.A. They are "Beachhead," "The Yellow Tomahawk," "War Paint" and the recently completed but still unreleased "Shield for Murder," starring Edmond O'Brien.

5 Walter Reade Managers Win Awards in Drive

Managers of five Walter Reade Theatres in New Jersey and New York won cash prizes in the second week of the circuit's five-week "President's Drive" honoring Walter Reade, Jr., it was announced last week by Edwin Gage, circuit vice-president. George Kemble, manager of the Strand, Perth Amboy, N. J., won top honors and the main cash prize, while Joseph Sommers, city manager in Kingston, N. Y., took second cash prize, and Harry Burke, city manager in Saratoga Springs, N. Y., third. Savings bonds were awarded to John Balmer, city manager in Plainfield, N. J., and Frank Dean, manager of the Woodbridge drive-in, Woodbridge, N. J.

Legion Reviews Nine; Rates Two as "B"

Nine new films have been reviewed by the National Legion of Decency, with two classified as "B," morally objectionable in part for all. In Class A-I, morally unobjectionable for general patronage are "Hansel and Gretel," "High and Dry," "Jungle Gents" and "Killer Leopard." In Class A-II, morally unobjectionable for adults, were "The Steel Cage" and "Suddenly." In Class B were "Bread, Love and Dreams," "Rogue Cop" and "The Earrings of Madame De."

WOMPI of Atlanta Hold Second Annual Banquet

The Atlanta chapter of the Women of the Motion Picture held their second annual banquet at the Atlanta Variety Club August 26 with Nat Williams, veteran Georgia showman, as master of ceremonies and overseeing the installation of new officers. Guest of honor at banquet was Mrs. Ann Aiken Patterson, former publisher of the South's first film journal, the "Weekly Film Review." New officers are headed by Mrs. Nell Allen, president; Mrs. Betty Rary, first vice-president, and Mrs. Nell Middleton, second vice-president.

Set Plans on "Jamboree"

Midwest area distributors for Exploitation Productions, Inc., met in Chicago Wednesday and Thursday this week with Jack Harris, EPI sales manager, to set distribution and exploitation plans for "Jamboree," in color and the first EPI release. "Jamboree" was made in cooperation with the Boy Scouts of America.

Drive-ins Suffer in Hurricane

Last week's Hurricane Carol in the New York-New England area caused theatre and drive-in damage and closures. Drive-ins especially suffered. Their screens were blown down, and fences, signs, speaker posts, ramps, and concession buildings were battered and shattered. Some were closed "for the season."

Some of the houses which suffered were: Loew's Albee and the Comerford's Majestic, Providence, which received too much water and then no electricity; the Capitol there, which had its front ripped off; RKO houses there, Boston and Far Rockaway, N. Y., were also stopped because of no electricity; four Century circuit houses on Long Island; all 21 Prudential theatres in the same area; American Theatres' Weymouth Drive-In, Weymouth, Mass., damaged so badly it closed for the season; E. M. Loew's Kingston Drive-In, Plymouth, Mass., also damaged badly.

Dedicate "Black Maria" Replica September 22

A full-scale replica of Thomas Alva Edison's "Black Maria," the world's first motion picture studio, will be dedicated September 22 at the Edison Museum, West Orange, N. J. As part of the ceremonies, the premiere of Jules Levy's "The Story of Thomas Alva Edison" will be held in the "Black Maria" for invited guests. Mr. Edison's 1899 strip-kinetograph, the first motion picture camera, also will be on display in the museum of the Thomas Alva Edison Foundation.

Joseph C. Priore Dies; Trade Press Journalist

Joseph C. Priore, 40, of the editorial staff of *Film Daily,* died September 5 at the Lennox Hill Hospital, New York City, following an abdominal operation. Mr. Priore had been in film trade journalism for many years, having been employed previously on *Motion Picture Daily* and *Boxoffice.* He served in World War II with the 82nd airborne division. Funeral services were held Wednesday at St. Elizabeth of Hungary Church. Burial was in Farmingdale, L. I. Surviving are his parents, Antonio and Catherine Priore, a brother Anthoney, and three sisters, Mrs. Josephine Lehmann, Mrs. Virginia Matthews and Mrs. Theresa Tracey.

Eugene Pallette

Eugene Pallette, 65, portly character actor, died at his home in Hollywood September 3, after a long illness, of cancer. The veteran actor had been retired for eight years. He is survived by his widow, Marjorie.

Film Attendance Up, Ohio Writer Says

A long two-column story, printed in the *Columbus Dispatch* August 29 under the byline of Mardo Williams, business writer, cites the fact that "business is looking up for the hard-pressed theatre operators." The story was the result of an interview with Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio. Mr. Williams cited the removal of the 20 per cent Federal tax and the new methods of projection and photography as two of the causes for the upswing. The writer went into detail about the new screen techniques. He also pointed out that "one group of Ohio theatre owners have been particularly hit. The neighborhood theatres have been battling all the other problems plus a limited parking area factor. Most of those which closed in the last few years blame parking limitations in various degrees."

Foresees 40 From Italy

Forty films from Italy, 10 of unusual merit, for the American market over a 12-month period were foreseen by Italo Gemini, a director of Italian Films Export, who arrived here last week.

Asked about the future of IFE, he expressed hope that the organization would continue to grow, with the American people becoming more appreciative of Italian films. The IFE board member, who is one of Rome's leading exhibitors in addition to heading a film distributing company, arrived in this country with Dr. Giulio Andreotti, former Italian undersecretary of state, and Dr. Vinicio Delleani, general manager of Rome's Cinecitta Film Studios.

With reference to new techniques, Mr. Gemini forecast 1,000 CinemaScope-equipped theatres in Italy by the end of the year by comparison with the 100 now so equipped. He spoke enthusiastically about new media, including CinemaScope and VistaVision, but added that the last word on new techniques has not yet been had. He added that in his opinion the story rather than the system is what makes a good picture.

Heads Lodge Drive

Max E. Youngstein, vice-president of United Artists and a vice-president of New York's Cinema Lodge of B'nai B'rith, has been appointed chairman of the lodge's principal 1954 fund raising project—the sale of 500 contribution share certificates at $25 per share with one of the purchasers to be awarded a 1954 four-door Cadillac Sedan, it is announced by Burton E. Robbins, president of Cinema Lodge.

"Jazz Dance" at the Paris

"Jazz Dance," a featurette produced in New York by Roger Tilton, will open September 20 at the Paris theatre there, along with its feature. The short feature is about a modern jam session.

Revived UFA In Germany Is Watched

Members of the American and various European film industries, including many independent German producers, are waiting and watching with concern the growing indications that UFA may return in the not too distant future to dominate the German and European film industries, according to an article by Mitchell Gordon in the August 31 issue of the "Wall Street Journal."

UFA is the popular name given to Germany's Universum Film A.G., which in the 1920s was the world's largest integrated film production and exhibition company. Under Hitler, the combine became a wholly-owned government monopoly and Nazi film propaganda instrument which, at the end of the war, was taken over by the Allies, who closed down all operations except those of the theatre chain.

Today UFA still remains intact, although the Allies had originally intended to split it up into many small companies. An attempt was made to do this in 1950 without success and the following year the affair was handed over to West German government officials. Their announced intentions are to split the company three ways: two individual producing companies and a theatre company. Independent West German producers feel, however, that the Government has no intention of getting out and thus, with the company's powerful and far flung physical resources, stands in the position of taking over the entire industry. UFA has 15 production stages, two more than the rest of the industry combined and controls 44 theatres. It is said that 50 of Germany's 100 first-run theatres in key cities can control the success or failure of any producer's product.

Even if the company is sold as three separate entities, according to the "Wall Street Journal" report, each one of the three segments could go a long way in putting the German independents out of business. German attendance and gross receipts are way above pre-war years, but there also are many more pictures competing so that producers fell 30 per cent short of meeting costs last year. UFA's return to film-making, reportedly approved by the Government, will render the independent position more precarious than ever and may even result in a statutory quota limiting imports from the U.S., it is said.

Advisers to COMPO

Ernest Emerling, Loew's Theatres, and Gil Golden, Warner Brothers, will advise the Council of Motion Picture Orgnizations on press relations. They were elected by Harry Mandel, chairman of the press relations section, to handle copy for the new series of advertisements in "Editor and Publisher."

The National Spotlight

ALBANY

Uncomfortably cool and rainy weather in August darkened somewhat the brighter business pictures for drive-ins which had been painted by clear June-July skies, moderately strong product and retention of the 10 percent federal admission tax cut. Most of the outdoor theatres, nevertheless, were ahead of 1953. Paul V. Wallen, former Grand manager and new lessee, is the son of Clarence Wallen, Mt. Vernon resident and for many years vice-president of F. F. Proctor Theatres. In show business for 35 years, originally in New York City and Newark, N. J., he had been a Fabian manager here 15 years. . . . Joseph Stowell, who leased the 33-year-old, 975-seat Lincoln in Troy from Stanley Warner Corporation, has a record of 27 years' experience, nine as Lincoln manager.

ATLANTA

The outing of the Atlanta film salesmen with their families was held at the Lake Boat Club on Altoona Lake. About 50 persons were there. . . . In town for a visit were: Mack Jackson, Alexander City, Ala.; Otis Hudgins, Starlite drive-in, Thomaston, Ga.; R. L. Johnson, Comer, Comer, Ga.; E. Wulfekuhler. Dixie drive-in, Deland, Fla., and R. E. Ziebell. Swan, Norcross, Ga. . . . H. J. Knight, of the Palm drive-in, Largo, Fla., is now doing his own buying and booking. . . . Robert Craft, owner of the Woodside drive-in at Greensville, Tenn., has turned over the buying and booking of his theatre to Al Rook Booking Service. . . . ABC Booking Service, Jacksonville, Fla., has taken over the buying and booking for Suburia drive-in, Gainesville, Fla., and the Magnolia, Titusville, Fla. . . . Friends of Earle Hendren, owner of the Capital Amusement Co., Erwin, Tenn., gave a dinner in his honor at the Farragut hotel, Knoxville, Tenn., in celebration of his 40 years in show business. During the past 40 years Hendren has operated theatres in Coal Creek, Daisy, Bull Gap and Greensville, Tenn. He now owns the theatre in Erwin, Tenn. He also owns the Rabbit Foot Minstrel show, a traveling tent show, which operates during the summer months.

BALTIMORE

Mr. & Mrs. I. M. Rappaport are vacationing in Bermuda. . . . Ted Kirwan, New theatre, has returned from vacation. . . . Mr. & Mrs. Milton Schwaber in Atlantic City. . . . Jack Whittle, Avenue theatre, has returned from Ocean City, Md. . . . Owen Schnepf, Century assistant, vacationing in Ocean City, Md. . . . Capt. Fred L. Schanberger flew in from the Azores to visit with his father, J. Lawrence Schanberger, Keith's theatre. . . . Mr. and Mrs. Bill Brizendine, Schwaber Circuit, vacationing in Florida. . . . Leon Back, Rome Theatres executive, and president of the Allied Motion Picture Theatre Owners of Maryland has been appointed chairman of the theatre committee for the Emergency Polio Drive. . . . Stanley theatre and State theatre will show the fight telecast next week on a reserved seat basis.

BOSTON

Because of the hurricane of August 31 which made transportation into the city an impossibility, Independent Exhibitors, Inc., postponed its regular fall luncheon meeting until September 14 at the Hotel Bradford. The agenda includes discussions on the forthcoming one-day convention to be held in Boston, December 7, the report of Allied's Film Committee from meetings in New York and White Sulphur Springs, film rentals, availabilities, clearances and prints. . . . Ernest Colarullo, booker at Affiliated Theatres Corp., has resigned, effective September 25 to take over the operation and management of Barba's Market in Hingham, where he and his family will reside. Arthur Rowe, a former district manager and booker for Graphic Theatres, replaces him.

BUFFALO

Bausch & Lomb lens experts and company executives who played an important role in the development of the CinemaScope photographic and projection lenses were guests the other night in Kodak Town of Jay Golden, RKO Theatres district manager, and Frank Lindkamp, Palace manager, at the opening of "Broken Lance" in that Rochester RKO house. In the group of Bausch & Lomb folks were John D. Hayes, head of the lens department; Joseph F. Taylor, president and Carl S. Hallauer, executive vice-president. . . . Marvin Jacobs, chairman of the Variety Club Heart Fund committee, has been putting in some valiant work in raising funds this summer for the fund which goes to the Cerebral Palsy Clinic, sponsored by Tent 7 in the Children's Hospital. . . . Mr. Jacobs reports over $3,500 raised in the drive-ins in the Buffalo area. He recently successfully tapped a new source, the summer stock theatres. . . . Sherwin Grossman, president of WBUF-TV will marry Mrs. Janice D. Marcus September 12.

CINCINNATI

The local Mid-Cin. Inc., operating subsequent run theatres, has filed suit in U. S. District Court against Universal-International asking $20,000 damages for allegedly selling product away from the Colonial theatre, in Middletown, Ohio, and other houses. The plaintiff also seeks a permanent injunction to compel the distributors to disinjunction to compel the distributors to discontinue the practice and maintain the same availability as prevails in other situations in similar zones. . . . A class of 29 trainees from the Cincinnati Police Academy attended the opening of "Dragnet" at the RKO Albee at the instance of Police Chief Stanley Schortel, who had seen the film at a private screening earlier in the week. . . . Elstun Dodge, operating the Elstun theatre and Mrs. M. M. Weinig, who has the Western Plaza, both suburbans, donated the proceeds of one performance to the local polio fund. . . . Two bandits held up the cashier of the Ohio Valley Drive-in theatre, at Follensbee, W. Va., at gunpoint, and escaped with approximately $175. The picture showing at the time was "She Couldn't Say No." . . . The M and M Theatre Co. has a new drive-in under construction at Cold Springs, Ky. It will be equipped with CinemaScope. . . . According to reports, several area theatres are reviving Bank Nights, which state authorities ruled a few years ago were in violation of the anti-gambling law. It is understood that law-enforcement officers are watching.

CLEVELAND

Jack Silverthorne, manager of the Hippodrome gave "The Egyptian" special handling for its midwest premiere. He closed the house after the final matinee performance of the 4th week of "Broken Lance" and did not reopen until 7 P.M. when a long line awaited the opening. . . . Lloyd Salsbury has taken over and reopened the Port Theatre, Freeport. . . . Also reopened for Labor Day were the Hope theatre, Hopedale and the Pauling theatre, Pauling. . . . Milton A. Mooney's Co-operative Theatres of Ohio have contracted to buy and book for the American and State theatres, East Liverpool, both Dipson circuit houses. . . . Frank Manenti, Stillman theatre manager, has returned from vacation. . . . Horace Adams, president of Independent Theatre Owners of Ohio, has scheduled a series of regional exhibitor meetings to present to them results of National Allied's committee meetings with major producers' sales managers. Meetings are set up for Cleveland, September 13; Columbus, September 14; Dayton, September 15; Cincinnati, Sept. 16, and Toledo, September 17. Meetings in western Pennsylvania will follow. . . . Richard Kirkland, Community theatre, Cadiz, was married last week to Alma McCoy.

COLUMBUS

Loew's Ohio will have Esther Williams and her husband, Ben Gage, in an hour-long stage show for three days starting September 21. . . . Charles Ottelin of Columbus admitted to police that he robbed the Markham theatre. . . . Lee Yassenoff, manager of the West Fifth Avenue drive-in was robbed of $830 by a masked bandit who pulled a gun on him. . . . An unarmed bandit pushed Mrs. Wilma Mitchell, manager of the concession stand at the Stardust drive-in at Springfield, Ohio, to the ground and escaped with $300. . . . Local downtown theatre men are keeping their fingers crossed about the latest proposed parking garage idea here. Service Director Floyd C. Redick

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is conferring with contractors who erected the underground Michigan Blvd. garage in Chicago about the feasibility of a similar garage under Broad Street here. Mr. Redick estimated such a garage would accommodate 1,500 cars in four levels. Location is near all downtown first runs. . . . Business continues strong with three weeks for "Broken Lance," and two weeks for "Seven Brides for Seven Brothers." . . . Mardo Williams, "Dispatch" business writer, said in a story headlined "Movie Attendance Up, TV No Longer a Threat," that business is "looking up for hard-pressed theatre operators. Attendance climbed in July and August and is expected to continue high through the fall and winter."

DENVER

Joseph Russell LeVee, 65, Warner Bros. salesman, died in a Denver hospital following an operation. Father of Paulette Goddard, christened Marion Paulette LeVee, LeVee has been with Warner Bros. for 25 years, but always thwarted any attempts to gather publicity because of his illustrious daughter. He is also survived by his wife, Hildred F., and a brother. . . . V. J. Dugan, 20th-Fox branch manager, home following operation at Methodist hospital, Rochester, Minn. . . . John Allen, Dallas, western sales manager for Metro, was in. . . . R. H. Daniels is opening Hollywood, N. M., to films by way of a new 250-car drive-in to be opened soon, probably a year-round operation. . . . Schumor Theatres are building a 250-car drive-in, the Sunset, at Craig, Colo., where they already operate a regular theatre. Someone stayed in the Santa Fe after hours and looted the place.

DES MOINES

Iowa theatres did nearly $4,000,000 worth of business in the first quarter of this year, but the volume was off more than $250,000 from the same period of the year before. Other amusements, including athletic events, took in almost $3,000,000 during the same period in 1954 but that was more than $700,000 lower than for the same time in in 1953. The figures were released last week by the State Tax Commission. The Town theatre, first and oldest in Cedar Rapids, has closed. J. D. Siegl, who has leased the building during recent years, has turned the lease back to the Merchants National Bank which has not stated its plans for the house. . . . Members of Iowa Allied struck out against any city amusement taxes in their recent one-day regional meeting in Des Moines. They vowed to act against an Iowa enabling act in this connection. The group also pledged to back E.D.C. Leo Wolcott of Eldora presided; about 50 persons attended. Later regionals are to be held in Mason City, Omaha and Parkston, S. D.

CHARM COURSE FOR DENVER USHERS PAYS DIVIDENDS

POSTURE AND CARRIAGE training, as it is practiced to good results in the training of usherettes of the Fox Intermountain Denver theatres. It is readily apparent that there is plenty of good material with which to work.

Poise and posture are now the mark of the usherettes of the Denver theatres of Fox Inter-Mountain Amusement Corp. A new charm school course has been inaugurated for the girls, and the results have been glamorously successful. Indeed, the program instituted by Denver's Fox theatres is now being watched by the nation's theatre owners with intense interest.

The program consists of a nine-week course for all of the 60 Fox ushers at the Morganti Charm and Modeling School. The brainchild of Paul Lyday, the circuit's advertising and publicity director, he explains the venture with these words:

"With CinemaScope promising to make the film business bigger, brighter and more glamorous than it has ever been, it seemed like a good idea to try to extend this new glamour to the feminine members of our staffs. Under the supervision of Cesare Morganti, owner of the Morganti Modeling and Charm School in Denver, we set up a nine-week course of instruction for our girls. This course included training on posture, carriage and personal grooming and was designed to make our young ladies more personable, attractive individuals." Mr. Lyday declared that the completion of the first nine weeks of the venture was a success "beyond our most optimistic expectations."

Continuing, Mr. Lyday said: "Our managers are, without exception, sold on the idea and it is in our planning to make this a continuing program."

According to Ray Davis, Denver district manager for Fox, there will be a one-month lapse between the beginning of each nine-week course, which would mean four courses a year. New employees will be allowed to join the class during the first three weeks of each course only, and any girl hired after that time would have to wait until a new class starts.

It was the thinking of the circuit that by glamorizing the usherette's job, a better personnel would be attracted. This already seems borne out. According to Mr. Lyday, the girls have gained poise, "and they render patron service much more graciously than before."

DETROIT

United, Detroit is promoting "The Naked Alibi" with a $100 prize for the girl looking most like Gloria Grahame. Stand-in Peggy Burke, who's been in town all week, will do the deciding. . . . Affiliated Theatres Bernard Brooks is convalescing from recent hospitalization. . . . Another long-closed theatre, the Park, will reopen under operation of Harry Balk. . . . The Reading at Reading will reopen on a Friday, Saturday, Sunday schedule with Earl Cook and Vernier Gage running things. . . . Jack Moran, MGM sales, has been having trouble with his eyes. . . . The Pontiac drive-in is showing "Gone With the Wind" for the first outdoor showing. . . . Jack Zide and Allied Film exchange have moved to larger quarters, sharing space with Central Shipping Bureau.

HARTFORD

Lou Cohen, manager, Loew's Poli, and Mrs. Cohen have returned from a vacation trip to California. They were accompanied by Tom Carey of Carey Theatrical Enterprises. . . . Mr. Cohen will be honored at a testimonial dinner October 4 at the new Statler. General chairman is Jim McCarthy, Connecticut district manager, Stanley Warner

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Theatres, who worked with Mr. Cohen in the old Poli circuit days in Connecticut. The dinner will mark Mr. Cohen's 35th wedding anniversary and his 35th year in show business. . . . Allen M. Widem, Hartford *Times* motion picture editor, has returned from a New Hampshire vacation. . . . Sam Cornish, manager-partner, Niantic Theatre Corp., Niantic, and Mrs. Cornish are observing their 35th wedding anniversary. . . . William B. Zoellner, short subjects sales manager for MGM, conferred with Phil Gravitz, Connecticut branch manager, for several days.

INDIANAPOLIS

A representative turnout of state exhibitors and distributors is expected for the Variety Club's annual golf tournament at the Broadmoor Country Club September 13. . . . The board of directors of the Allied Theatre Owners of Indiana will resume their monthly meetings September 14 in the Hotel Lincoln. . . . Leander Browning, president of the Meridian drive-in here, died of a heart ailment at his summer home in Michigan August 21. . . . Doc Sandorf, owner of the Twin Drive-In, is exchange area chairman for the Will Rogers fund summer drive. . . . Al Hendricks, manager of the Indiana, had appearances for 20th Century's "Egyptian" mobile unit September 8.

JACKSONVILLE

While Carroll Ogburn, Warner branch manager, was hospitalized for possible surgery, his duties were taken over by Ollie Williamson, district manager from Atlanta. . . . Successful fresh-water fishing trips were reported by Ed Chumley, Paramount branch manager, the Bill Becks, Five Points theatre, and the Harvey Garlands, Florida State Theatres. . . . Out-of-towners here were John Harrell, Martin Theatres, Atlanta; Les Sipe, Gainesville; Mrs. Carlos Gutschlag, High Springs, and J. L. Camp, Ocala. . . . The Fairfax at Popular Point was being dismantled of all theatre equipment under the direction of Maurice Shaaber, Wil-Kin Theatre Supply.

KANSAS CITY

Senn Lawler, director of public relations for Fox Midwest, has been appointed a member of the Mayor's Commission on Human Relations, by Mayor Kemp of Kansas City, Mo. . . . Fox Midwest Theatres will celebrate its silver anniversary with an outing at Excelsior Springs, Mo., September 16. . . . The four drive-in theatres of Jackson County, Mo., took audience collections in behalf of the current March of Dimes emergency campaign; and added thereby more than $1,300 to the fund. Three took collections two nights, August 28 and 29. . . . Each of the four theatres ran the regular trailer, at the intermission, in advance of the collection. A special local record-appeal was prepared and provided by Martin Stone, producer of advertising and sales-promotion records for theatres, which gave a localized tone to the appeal. . . . The Starlight, open air, theatre in Swope Park, had its largest attendance of the season with "Oklahoma!", the last two weeks; adding an extra midnight show September 4 to accommodate those who couldn't get tickets during that last week.

LOS ANGELES

Roy Fehner is the new branch manager of Favorite Films here, suceeding Ralph Carmichael, who resigned to start his own buying and booking service. . . . Irving Levin, co-franchise holder of the Realart office here, became a father for the third time, a girl this time. . . . The buying and booking of the Victory theatre in Henderson and the Boulder theatre, Boulder, will be handled by the new booking and buying office just formed by Ralph Carmichael. Houses are owned by Ray Olmstead, who is now touring the European Continent. . . . In town on business were Ben Bronstein of Palm Springs and Joe Markowitz of Encinitas. . . . Off to Las Vegas on a vacation was Harry Lloyd, Warner Bros. shipper. . . . Off to San Diego on company business was Jack Sherriff, Realart salesman. . . . Milton Lefton, who recently took over the operation of the Congress theatre here is installing a wide screen and CinemaScope equipment.

MEMPHIS

"Magnificent Obsession," took Memphis by storm. First week of the U-I film brought three and one half times average business to Loew's Palace. It was held over. . . . Joy theatre, Hayti, Mo., has been reopened by J. C. Mohrstadt, owner. . . . Todd Haney has bought Star theatre at Herminage, Ark. . . . L. G. Renfro, Jr., owner, has reopened the Grove theatre, Holly Grove, Ark., after extensive repairs and remodeling. . . . S. M. Berry, formerly with National Theatre Supply Co. in Memphis, now connected with the company in Dallas, was in Memphis with his family vacationing. . . . Ed Smith, owner, has reopened Dixie Theatre at Marmaduke, Ark. . . . R. J. Osborne, owner, sold his Crescent theatre, Belzoni, Miss., to C. J. Collier and B. F. Jackson, Mississippi exhibitors.

MIAMI

The convention of Shriners recently certainly did not harm attendance at openings of "The Egyptian" and "Dragnet," both doing above average. . . . James Barnett, manager of the Olympic decided there was safety in numbers recently, when he invited the 24 finalists for the title of "Miss Bikini, U.S.A." to appear on stage as an added treat for patrons. . . . Don Tilzer, exploitation and advertising exec at Claughton's, reported over 2,000 entries in the "About Mrs. Leslie" jingle contest, with the overall entries so good, it was necessary to award additional prizes. . . . Tickets for the theatre TV championship bout are selling rapidly.

MILWAUKEE

Chet Posey is general manager for Adler Theatres, which consists of two in Marshfield, a drive-in and a theatre in Merrill, Neillsville, and two in Waupaca. Mr. Posey was formerly associated with the H. J. Griffin theatres in the middle and southwest. . . . Jim Kavalary has taken over the Highway theatre in Hustisford from Fred Fast as of September 1. Kavalary at one time had the Mars and Liberty theatres in Milwaukee. . . . Bob Karatz has taken over the Lyric theatre in Stevenspoint from Fox. . . . The Mikadow theatre in Manitowoc has reopened after being closed for three weeks to give the employees a vacation, it was announced by the manager, Francis Kadow. . . . A very good turnout was on hand at Wisconsin Allied's regional meeting August B-1 at Wausau.

MINNEAPOLIS

Chris Jessen is reopening the Jordan at Jordan, Minn., which has been closed for some time, September 12. . . . Frank Campo announces the birth of a daughter, Lisa, his second child. . . . Ivan Fuldauer, MGM midwest press representative, is vacationing in Europe, while Mary Max, MGM clerk, is leaving soon on a European jaunt. . . . The Edina, suburban house, celebrated its 20th anniversary August 3 with three free showings of "Mr. Deeds Goes to Town." . . . The Westgate, suburban art house, will play "The Pickwick Papers" first run. . . . Harry A. Rolbiecki has sold the Vogue at Arcadia, Wis., which he operated for 13 years, to John W. Leland of Arcadia. Sale included the building, equipment and adjoining residence. New owners will take possession September 15. . . . Al Stern, office manager at RKO, has moved into his new home in suburban Oxboro.

NEW ORLEANS

F&R Enterprises, Abbeville, La., which recently purchased the opposition Dixie, rechristened it Frank's theatre. Now both owners of F & R, the DeGraau Bros. have a theatre named for them. The other is Bob's theatre, named for the younger of the two, Robert. They also operate the LaFitte drive-in there. . . . L. P. Head, manager Co-Pia drive-in, Hazelhurst, Miss., advised of its closing August 28. . . . James Nicholson and Roger Corman, executives of American Releasing Corp., New York met here with southern independent franchise holders John Mangham, Atlanta; Herman Beiersdorf, Dallas, and Harold Cohen, New Orleans, to discuss plans and seek cooperation on the company's proposed producing activities.

OKLAHOMA CITY

"Gone With the Wind" is now playing at four suburban theatres in Oklahoma City, with good attendance at all. . . . Plans for a new ultra-modern drive-in theatre in Tulsa, were announced by Eddie Jones, partner of the Line Amusement Co., and manager of the Sand Springs Drive-in. . . . In addition to space for 800 to 900 automobiles, the theatre will feature an indoor air conditioned theatre, seating between 400 and 550 persons, Mr. Jones said. . . . Board members of the newly organized Women's auxiliary of the Variety Club, Tent 22, met September 1 in the home of Mrs. Morris Lowenstein. The organizational meeting of the group was held August 26 at the Skirvin hotel. Board members are Mrs. C. A. Gibbs, president; Mrs. Lowenstein, vice-president; Mrs. Milton Kamber, treasurer; Mrs. Mike

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(Continued from preceding page)

Comer, secretary; Mrs. George LeBlanc, Mrs. Claude F. Motley, Mrs. Charles Hudgens, Mrs. George Fisher, Mrs. Dave Hunt, Mrs. Sam Brunk, and Mrs. Ralph Drewry, Tulsa.

OMAHA

The industry was represented in Omaha's Pioneer Parade—a highlight of the Nebraska Centennial celebration—by the Ralph D. Goldberg Corp., the city's pioneer theatre circuit. . . . Marvin Jones, owner of the State theatre at Red Cloud, installed CinemaScope and new lenses for the showing of "The Robe" last week. . . . A new shopping center has opened in South Omaha in place of the old Roseland theatre. . . . No trace has been found of the person who fired a shotgun blast into the Falls City, Neb., Rivoli theatre from a passing car. A man standing in front of the building was peppered on the back of the neck but the shot did not penetrate the skin. . . . Gilbert West opened the Peru, Neb., theatre last week after redecorating and adding new wide screen and projection equipment.

PHILADELPHIA

Jack Beresin, former international chief barker of the Variety Clubs, will head the clubs and entertainment division for the forthcoming United Fund drive. . . . "This Is Cinerama" in its 12th month to round out a record year's run at the Boyd. . . . E. M. Orowitz resigned as a top executive of the Savar Theatre Corporation in Camden, N. J., to return to Hollywood September 12. He will announce his coast affiliation later. . . . Harold Hirshberg, who managed the Palace, Bethlehem, Pa., for 20 years, opened an 1,000-car Bethlehem Drive-In, featuring a 105-foot screen, at Bitztown, Pa. . . . The new United Artists exchange building at Juniper and Vine Streets will be opened next week, replacing present quarters in the Film Center Building. It will serve as the headquarters for John Turner, eastern district manager; Mort Magill, local branch manager, and Max Miller, mid-eastern exploitation-promotion representative. . . . Irving Martin, who had been relief summer manager for the Loew's houses in Wilmington, Del., returned to his regualr post as manager of the circuit's Columbia, Washington, D. C.

PITTSBURGH

The Stanley theatre was the scene of a big "Hollywood Celebrity Night" Thursday with a local prevue showing of Paramount's "Rear Window." Present for the showing were the film's director, Alfred Hitchcock, Dean Martin, Jack Dempsey, Julius LaRosa, Sammy Kaye, ventriloquist Paul Winchell, Groucho Marx, Jack Carson, William Gargan, Johnny Weissmuller, Bob Steele, the Great Gildersleeve, and recording and TV personality, Jill Corey. Also present were golf stars Ben Hogan, Sam Snead, Lou Worsham, Johnny Dawson, Ed Furgol and Al Besselink. The premiere, and a two day golf tournament at Baldoc Hills Country Club Friday and Saturday, was sponsored by the Dapper Dans, with all proceeds from the three-day event going to Dapper Dan charities. "Rear Window" opens regular engagement following run of "Dragnet." . . . Downtown business booming resulting in holdovers in three of the four first runs.

PORTLAND

First run business continues in high gear. Hot weather after a cool summer and transient attractions don't even dent strong product grosses. . . . Arnold Marks, *Journal* drama editor, back after a two-week vacation at Seaview, Wash. . . . Louise Todd, Oregon Evergreen secretary also back to work after vacation at Cottage Grove, Ore. . . . Paramount theatre manager Dick Newton reports that "Gone With the Wind" doing fabulous business. . . . Century theatre manager Frank Breall off to Harrison Hot Springs in the Canadian Rockies for a week. . . . Harold Lawrence has moved over to the Broadway theatre since the United Artists closed.

PROVIDENCE

Once again the Metropolitan will open its doors to entertainment seekers. Jim Randall, manager, has booked the roadshow version of "South Pacific" for a solid week starting September 20. . . . Willard Matthews, Majestic manager, is plotting a record-breaking exploitation campaign for "The Egyptian." . . . Pawtucket houses, particularly the Leroy, are making a drive for Providence patronage via unusually large advertising in Providence papers. . . . Surrounding drive-ins are pulling out all the stops in their campaign for business during the weeks of their waning season. Such attractions as "Gone With the Wind," and "Duel in the Sun" are being offered at regular prices to encourage attendance.

SAN FRANCISCO

Coming events include the closed circuit TV rematch championship show between Marciano and Charles, Sept. 15, at the Paramount and Telenews. In Oakland, the Municipal Auditorium is putting in portable equipment for the bout. The Paramount has signed for the closed circuit TV show of the New York Philharmonic-Symphony's 113th opening night, October 7. The Golden Gate announced an all-reserved-seat show (two shows) Sept. 18 of the Stan Kenton Jazz Festival. . . . The Pix, a Market Street house, has been taken over by Manual Levin from Affiliated Theatres. . . . The Warfield has a new manager, William Elder, manager of Loew's Penn at Pittsburgh, for the past eight years. He replaced Boyd Sparrow. Other changes at the theatre included two new assistant managers to replace Harry Morgan and George Uribie. They are Ernest Bourgeouis and Joseph Pitruzello, promoted from chief of service. Norman Copple was promoted from usher to chief of service. Charles Kurtzman was here for the changeover and will continue to supervise the Warfield from his Boston, Mass., post.

ST. LOUIS

Tom Stewart has been appointed manager of the Lory theatre at Highland, Ill., and has moved to that city with his family. . . . Joe Propps, manager of the Strand and Ark-Air Theatres at Clarksville, Ark., has announced CinemaScope installation at the Strand. . . . September 15 has been set as the date for beginning to show CinemaScope productions at the Palace and Strand theatres in Tipsonville, Tenn., it has been announced by A. W. Laird, manager. . . . Efforts have been made by merchants of Washington, Ill., to reopen the Tazewell theatre in that city and Mr. Runon, who formerly operated the Luxe theatre in East Peoria, Ill., was said to be interested in taking it over. . . . The Sikeston drive-in theatre at Sikeston, Mo., has been offering double-headers and the result has been a considerable increase in attendance.

TORONTO

Vaudeville is to be presented one night a week at the B & F Radio City here. . . . Mrs. Day Bloom, wife of Sam Bloom, a partner in Bloom and Fine Theatres, died in Toronto General Hospital after a long illness. Besides her husband she is survived by a daughter and a granddaughter. . . . Joe McPherson has resigned as manager of the Toronto office of the J. Arthur Rank Film Distributors (Canada) Ltd. . . . John J. Fitzgibbons, Famous Players' president, has come out in favor of a national theatre in Canada, provided it is divorced from any Government direction. . . . Fred J. Campbell has purchased the Plaza, Tilbury, Ont. . . . After a three-week shutdown, the International Cinema here has been reopened following a complete renovation job. . . . The Century, Ottawa, has been renamed the Towne Cinema and will continue art films.

VANCOUVER

Jack Ellis, formerly with Odean circuit in Vancouver and now manager of the Royal and Studio theatres in Moose Jaw, Sask., is spending his vacation on the Pacific. . . . Fred Robson, service manager for Perkins Electric, is the father of a baby boy—third for the Robson family. . . . Jim Fitz-Henry is back as manager of the Odeon-Haney in the Fraser Valley after spending a year in California for health reasons. He replaces Steve Allen, who returns to the Odeon in Victoria as assistant manager. . . . Dave Griesdorf's son Norman was in town on his way back from a four-month stay in Hollywood. His father is the Canadian general manager of Odeon Theatres. . . . Robert Hayter, brother of Earl Hayter, Odeon supervisor, has joined International Film Distributors as branch manager of the 16mm division.

WASHINGTON

Loew's Capitol theatre has the following reserved seat policy for the Rocky Marciano-Ezzard Charles fight: $3.50 for orchestra and balcony; $4.00 for mezzanine. . . . Thirty-six companies and individuals have donated prizes to date for the September 24 Variety Club Golf Tournament and Dinner Dance at the Woodmont Country Club. . . . Hirsh de La Viez, chairman of the Variety Club House and entertainment committee, called a meeting September 1 to outline plans for the fall social season. . . . The Variety Club board of governors will meet September 13. That evening, there will be a general membership meeting in the club rooms, and on Friday, September 17, Jack Fruchtman, chief barker, has called a luncheon-meeting of the film exchange branch managers and district managers, to enlist their support in the welfare awards drive. . . . Ed Linder, former manager of K-B's Ontario theatre here, is now manager of the Minneapolis Gopher theatre. . . . "Sabrina" has been booked for an early release at K-B's Ontario.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Film Selling Must Match Studio Progress-Or Else!

ADOLPH ZUKOR, addressing a conference of Paramount's sales executives in New York last week, said: "Merchandising of pictures today must be in step with the sweeping technological changes in the studios"—and we add the ominous note which should be addressed to theatre managers and showmen, as an additional warning. Mr. Zukor said further: "Thinking and planning in the industry have changed so sharply in the last few years that concepts but recently in vogue are completely outdated.

"Paramount's merchandising of motion pictures," he explained, "is in step with the advances made at the studios—which are now dedicated to the production of top-quality pictures exclusively. Selling, exploiting and publicizing new pictures can no longer be separate operations in the light of the industry's progress. They must now be rolled into one—so that each salesman becomes, in truth, a showman."

Speaking to the company's home office executive staff, division managers, sales and advertising heads, he laid on the line the facts of streamlining, as it effects production and distribution, to the point of sale at the box office window. And he has no more than reversed a statement of policy that has long been featured in these Round Table meetings. Every showman must always be a salesman, since showmanship and salesmanship are kindred arts, irrevocably related.

Mr. Zukor told his salesmen-showmen that they owe it to their business to work hand-in-hand with exhibitors, and vice versa, in a mutual understanding of their problems that will lead to intelligent solution. We have always applauded the film salesman in the field who could offer exploitation aids and constructive help in merchandising the picture. Metro's exhibitor relations activity, inaugurated by Henderson Richey, is dedicated to the policy of helping to merchandise the picture. Currently, we marvel at the merchandising help that is being given by the major companies, and we hope that managers are matching these opportunities to obtain the benefits of salesmanship.

ANNUAL MOVIE ISSUE

On September 12th, the *American Weekly*, Hearst magazine supplement in twenty-five metropolitan newspapers across the country, will put out their third Annual Movie Issue, devoted to upcoming new films and motion picture promotion for the coming season. We credit this fine salute to our industry to the fact that Ernest V. Heyn, the editor, has long been one of our best friends in the publishing field. He proves again that the new films are newsworthy—and praiseworthy.

"Hollywood Roams the World," by James Hilton; the life story of Jack "Dragnet" Webb, by Maurice Zolotow; "Everything Happens to Audrey Hepburn," by Anita Loos; "What's at the Drive-In," by Corey Ford, are examples of the quality of the feature articles, and "You'll Be Seeing—," with seven pages of previews illustrated in color, are part of the table of contents. It's a marvelous gesture in our favor, and deserves our best industry applause and appreciation.

In the past, such enterprising circuits as Fox Midwest Theatres, and others, have bought hundreds of thousands of copies for theatre distribution, using a press overrun in addition to the big newspaper circulation. The issue is one of the very best examples of institutional advertising on an industry basis. In many localities, theatre managers obtain excellent cooperative newspaper deals, and this also counts at the local level in building new business at the box office.

Every salesman should be a showman—and every *showman* must be a salesman, in the present market. We have outmoded the idea that pictures grow in bunches like bananas, and can be sold in bulk. The potential patron doesn't buy that way anymore, for he can always get the old time "B" pictures—on television. In thirty million homes, they have "B" pictures four times a day, or oftener. That's our cue—to offer new dimensions.

¶ OSCAR MORGAN's fortieth anniversary is coming next month, and we intend to salute Paramount's short subject sales manager on the day and date in some proper fashion. He's been a good friend of ours, now 38 years since we first knew him in the Philadelphia exchange. But we can't resist two items in the current mail that are too good to hold back for an occasion.

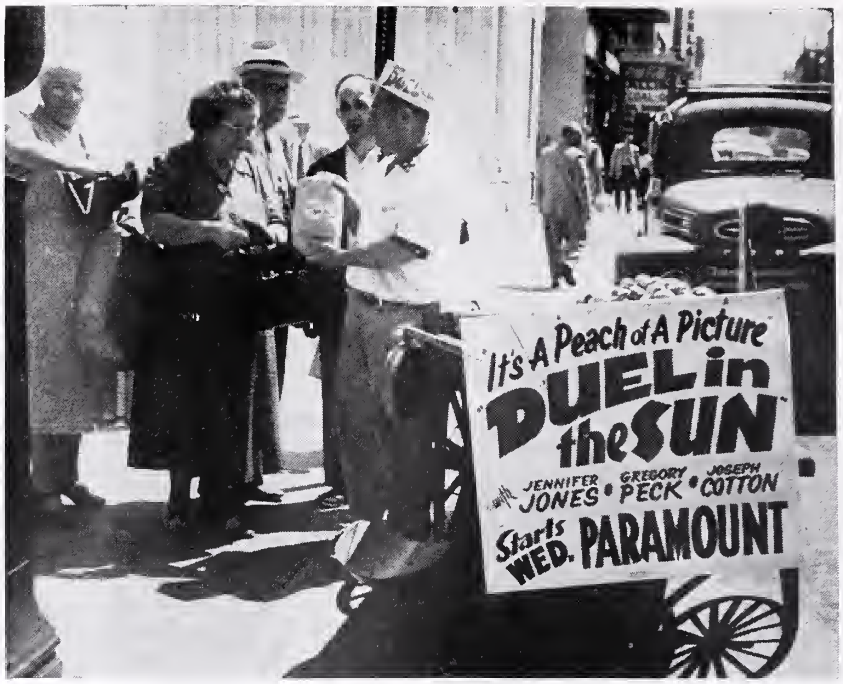
One is the special handling of the Paramount Sportlight subject, "100 Unusual Boys"—which Monty Salmon has on the bill with "Rear Window" for a long run at the Rivoli theatre, on Broadway. Every boy in the world, and his parents, should see this short film. We have a letter in hand, written by Harry Buxbaum, at the Cleveland branch, to Martin G. Smith, of the Smith & Beidler Theatres, in Toledo, which confirms our belief. The other item is about a little boy in Norfolk, Virginia, age seven, who has adopted "Casper, the Ghost," Paramount's cartoon character, as his friend—and he's already had a letter from Casper, at the studio!

* * *

¶ ESTELLE STEINBACH has been a manager with Fox Wisconsin Theatres for thirty-five years, and she rates the front-page story she had recently in the Milwaukee Journal's "Green Sheet"—devoted to local personalities. She is currently managing the Downer theatre in Milwaukee, a "sureseater"—in other words, an art film theatre—for the circuit. She is an outstanding civic leader and has served on the boards of many organizations, to receive wide recognition for her capabilities. Helen Brunner, advertising manager for Fox Wisconsin Theatres, nominates her for "Woman's Place in the Theatre" which is a frequent subject in Round Table meetings.

The Downer Theatre has had a career, also, according to the byline story in the Journal. Thirty years ago it was a new, elegant movie house, managed by a brisk young fellow from Racine, Nate Blumberg, who has gone on to become head of the vast Universal-International studios in Hollywood. —*Walter Brooks*

Shirley Jester, WKRC-TV personality, and Jimmie Stewart, had one thing in common, a broken left leg—so Carl J. Ferranza, manager of Keith's Walnut theatre, Cincinnati, invited her to a special showing of "Rear Window"—with both newspaper and TV publicity.

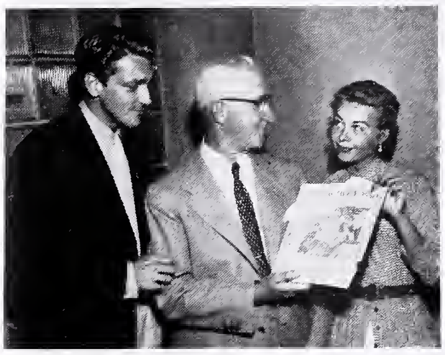

It's A Peach of A Picture
DUEL in the SUN
with JENNIFER JONES • GREGORY PECK • JOSEPH COTTON
Starts WED. PARAMOUNT

Very practical, and convincing, street ballyhoo, at small cost, for the return of "Duel in the Sun" at the Paramount theatre, New Haven, Conn.

It's All Good Ballyhoo

Ruta Lee, one of the "Seven Brides for Seven Brothers," visits with Ray Hendry, head of Intermountain Theatres in Salt Lake City.

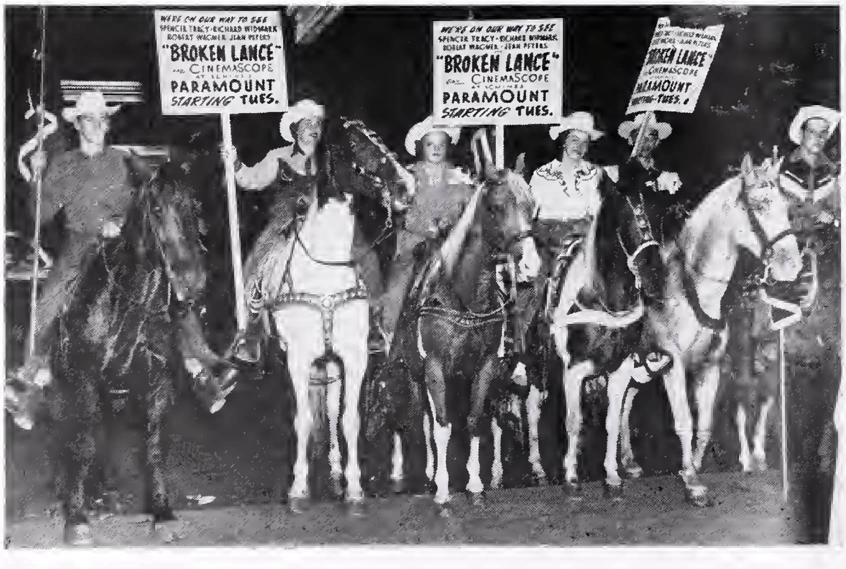
Abe Blank, president of Tri-State Theatres in Des Moines, greeting Betty Carr, another of the "Seven Brides" — who are surely getting around.



Vera-Ellen, of MGM's "Hit the Deck," and Carlos Thompson, in "Valley of the Kings," are welcomed on tour by Harry B. French, president of Minneapolis Amusement Company.

Texas showmen, Marvin Goodwin, of Superior Booking Offices, and Heywood Simmons, manager of the Scott theatre, Odessa, dress up in Scotch costumes to plug "Brigadoon" on a visit to Louis J. Weber, at MGM's branch in Dallas.

Harry Unterfort's cowboys and cowgirls, riding trick horses turned the trick for "Broken Lance" at Schine's Paramount theatre, Syracuse, N. Y.


WE'RE ON OUR WAY TO SEE
SPENCER TRACY · RICHARD WIDMARK
ROBERT WAGNER · JEAN PETERS
"BROKEN LANCE"
IN CINEMASCOPE
PARAMOUNT
STARTING TUES.

Newark Zone Gives Names Of Winners

At a general meeting held on August 31st with the North Jersey managers of Stanley Warner Theatres, Frank J. Damis, zone manager, announced that Frank Costa, manager of the Warner Theatre, Ridgewood, was selected as the first prize winner for the month of July in the "Fabian's Fabulous Forty" national manager's contest. Among Costa's special promotional activities was included home air-conditioners awarded to patrons, country store nights, free ice cream for the kiddies each week and a local art exhibit in the lobby.

Second and third prizes were awarded to Al Barilla and Adolph Finkelstein, respectively. Equal awards for fourth, fifth and sixth places were shared by Managers Fred Dressel, Capitol, Newark; Andy Garofalo, Royal, Bloomfield; and Bernie Silverman, Branford, Newark.

In his talk with the managers Mr. Damis discussed the excellent variety of motion pictures that each studio has scheduled for release for the coming fall and winter season. He further emphasized the importance of the manager's role in selling his attractions and participating in community activities.

Others participating in the talks included John J. McKenna, zone film buyer, who outlined each of the studio's individual product to be released in the 1954-55 season. He also pointed out that at no time in Hollywood history has so much effort been put forth by each studio in launching a new season. Bob Deitch, zone advertising-publicity director, spoke of the continuance of the special promotional activities which the zone participated in during July and August.

Also participating in the meeting were Louis E. Dennis, contact manager; District Managers Tony Williams, Harold Widenhorn, Jack Springer; Edgar Goth, promotion-Exploitation; George Izenberg, real estate; John Damis, maintenance annd repairs; Charles Piltz, sound engineer; and Bookers Arnold Michaelson and Bill Clark.

Managers William May of the Lincoln, Union City; Diane Gordon, Central, Jersey City; and Manny Shaw, Roosevelt, Union City, who were attending their first zone meeting, were introduced.

▼

Bob Hynes, city manager for Walter Reade Theatres in Asbury Park, provided the "French Line" set-piece, listing some of the hit songs from the musical, for a music shop window display in the business area of the town.

▼

Arthur Groom's front of the house display for "Gone With the Wind" in its fifth time around was one of the most attractive and conspicuous ever contrived for Loew's State theatre, Memphis.

Showmen in Action

George Peters writes to acknowledge the good support he gets from Russ Grant, of Ernie Emerling's staff in New York—who is the editor of "Movie Memo"—and whose good efforts are that much appreciated at Loew's theatre, in Richmond, Virginia.

▼

Jim Cameron, Lakehead supervisor for Famous Players-Canadian theatres at Fort William, Ontario, is one who gets a lot from his appreciation of the growing audience—with his beautiful baby contest and many other family ideas. The baby pictures surely attract the attention of the whole community.

▼

Herbert Royster, manager of the Broadway theatre, in Portland, Ore., aided and abetted by Jack Matlack, Universal's exploitation man in the field, developed a unique jousting stunt with members of the Portland Police Department helping to advertise "The Black Shield of Falworth"—for 14,000 onlookers at the Portland Home Builders Show.

▼

Bill Hastings, manager of the RKO Orpheum theatre, Denver, had a series of signs posted the length of the lobby for "Seven Brides for Seven Brothers"—each quoting a national magazine with respect to its opinion of the picture.

▼

J. P. Harrison sent us an invitation to his "Old Maids' Day" at the Campus theatre, Denton, Texas, with "Gone With the Wind" as the feature attraction, and we're sorry we'll have to send our regrets. It's the fifth anniversary of this affair, with the Chamber of Commerce pouring tea at the Southern Hotel.

▼

Ben Domingo, manager of the Keith's Memorial theatre, Boston, arranged a tieup with Nash-Healy cars, to provide transportation through downtown streets for pretty girls advertising "Susan Slept Here."

▼

Lester Pollock, manager of Loew's theatre in Rochester, had four attractive downtown department store window displays tied in with "Brigadoon," with Scottish background pictures, bagpipes and theatre credits.

▼

Manager Murray Lenekoff of New York's State theatre gave roses to the first 100 women patrons the first day he played "Magnificent Obsession." The second day, the first 100 women received perfume, and the third day, the first 100 women received pocketbook editions of "Magnificent Obsession."

▼

Harold James, manager of the Lyric theatre, Portsmouth, Ohio, sends photo of his theatre front with huge cut-outs of the stars of "O.K. Nero" atop the marquee. He mounted 24 sheet on pressed paper and cut out the figures.

Charles Gaudino, manager of the Poli theatre, Springfield, Mass., had a German band, with dancing by two of the group in front of his theatre when "The Student Prince" opened, which he says completely stopped traffic.

▼

Jack Silverthorne, manager of the Hippodrome theatre in Cleveland, and a new Round Table member, sends photo of a special 6'x10' lobby art panel which he developed for advance exploitation of "Tanganyika."

▼

Frank Henson, manager of Loew's State theatre, St. Louis, arranged huge cut-out displays of singing stars in "The Student Prince" near fountains in downtown drug stores.

▼

Sol Sorkin's "Ring of Fear" lobby display in Keith's theatre, Syracuse, plays up the circus theme of the picture, with strings of circus banners and a large main display.

▼

An usher, dressed in western garb and carrying a guitar, heralded the coming of "Johnny Guitar" at the Harbor theatre in Oklahoma City, as part of the campaign put on by Eddie Thorne, city manager of Cooper Foundation Theatres there.

▼

Ben Domingo, manager of the Memorial theatre, Boston, tied up with the local Kaiser dealer to have an appropriately bannered sports car used for several days in advance of the opening of "Johnny Dark."

▼

George Kemble, manager of the Strand theatre, Perth Amboy, tied in with local fire companies to have old hand-drawn fire fighting equipment parade the streets in exploitation of "Fireman, Save my Child."

▼

Harry Unterfort, manager of the Paramount theatre in Syracuse, dressed one of his ushers in ancient armor and had him tour the streets on horseback several days in advance of showing "The Black Shield of Falworth."

▼

Alvin Hendricks, manager of the Indiana theatre, Indianapolis, held a special news carrier party at the opening of "Ring of Fear," with a circus clown to entertain the boys.

▼

Bob Skaggs, manager of the Florida theatre, Jacksonville, converted candy girls and ushers into belles and beaux of the Old South and sent them on strolls downtown to call attention to "Gone With the Wind."

▼

Ed McGlone, who manages the Palace theatre in Cincinnati, had a professional clown in the lobby giving out free candy to children during the run of "Ring of Fear."

Selling Approach

KING RICHARD AND THE CRUSADERS —Warner Brothers. CinemaScope, in WarnerColor. From Sir Walter Scott's "The Talisman"—cut of the adventure pages of the ages, the tumultuous epic of the Quest for the Holy Sepulchre. The Lion-Hearted King, and the Leopard of the Far East, meet in mortal combat. The mighty story of Richard the Lion-Hearted's valiant crusade. 24-sheet is pictorial material for marquee or lobby display, and where could you get so much for so little money? All posters and advertising ad mats are in key with the atmosphere of the story. You can build a lobby set-piece from the 6-sheet. Popular new color prints in addition to a set of action stills, to help you sell color while it is ours alone. Put the twelve 8x10s in a special lobby frame and shout color, for it will be a l-o-n-g time before there's enough color on television to fill the eye, as it does on your big, BIG screen. Dell Comic Books have a special issue on "King Richard" which will appeal to the small fry. There's also one special mat that enables you to print membership certificates and badges for a juvenile "Royal Order of Knights of King Richard"—and mats for a coloring contest. Accessories include special snipes to sell CinemaScope or StereoPhonic Sound, additionally, or these advertising lines may be omitted. The special composite mat for small situations gives you everything you want for 35c.

THE BLACK SHIELD OF FALWORTH—Universal International. Storming from the pages of Howard Pyle's great novel. The thundering saga of England's Outlaw Knight. The epic story of Myles Falworth who pledged his life to save a throne, and his love to win a fabulous beauty. 24-sheet and all posters have the style and pictorial material to make lobby and marquee display, in the atmosphere of the picture. Herald keys the campaign for a majority of showmen. A set of Color-Glo stills will enable you to sell color with color. Newspaper ad mats in wide variety and two kinds—either for CinemaScope or conventional presentation. Some very large newspaper ads, including a full page, but sufficient in usable sizes for ordinary theatres that have to buy their space. We doubt if Universal can show one example of the paid use of the full-page ad mat unless the company took care of the advertising bill. There are plenty of small sizes, including a set of black teasers, and the complete campaign mat at 35c is the biggest bargain on Film Row, with six ad mats and two publicity mats, enough for choice in any small situation. An advertising supplement, which followed the pressbook, gives more emphasis to the romantic appeal of Tony Curtis and Janet Leigh, who proved to be potent ticket sellers in the early runs of the picture.

RING OF FEAR—Warner Brothers. CinemaScope—in color by WarnerColor. The one and only Clyde Beatty, greatest wild animal trainer of all time, and his gigantic 3-ring circus, in a Mickey Spillane thriller. It's hard to tell whether this is a circus or a movie, but we suspect it's both. Posters and newspaper ad mats carry out the circus theme so well your folks will believe there is a circus in town. 6-sheet is the largest poster, with not much material for cut-outs. No herald, but there is a clown mask, to print locally, from mat No. 387-502X. Also, a "Ring of Fear" game, to print from mat No. 387-501X. The best bet is a flash accessory—two complete sets of 40 pennants, and the whole package, enough to trim your lobby, for only $5.64. They supply circus atmosphere. A set of 12 color prints for special lobby display. Newspaper ad mats look like circus, and the composite mat is a bargain at 35c. Special slugs are available in the pressbook to sell CinemaScope and Stereophonic sound.

ON THE WATERFRONT—Columbia Pictures. One of the truly great motion pictures. An Elia Kazan Production, starring Marlon Brando, with Karl Malden, Lee J. Cobb, and introducing Eva Marie Saint. A story as warm and moving as "Going My Way"—but with brass knuckles! For love and terror as memorable as the screen has ever known, mark well "On the Waterfront." A man who lived by jungle law, in the heart of the city's ships and piers. 24-sheet and all posters have a good likeness of Marlon Brando as the central figure—particularly good is a backward glance that can be the trademark pose for this production. It will give you an advertising theme. The four-page herald keys the campaign with this idea, including the longshoreman's iron hook, which may not be recognized by inlanders, but it's a deadly weapon. Newspaper ad mats are excellent and varied between several styles, many shapes, from very large to the smaller sizes. The complete campaign mat, selling for 35c at National Screen, has seven one and two-column ad mats, and two publicity mats, sufficient to give a choice in small situations, all for the price of a single mat. Marlon Brando gives a wonderful performance in this picture, which will win him awards, and will also win you favor with your discriminating patrons. The girl, Eva Marie Saint, is new, and perfect in her part. Put "On the Waterfront" in your TV ads, for this audience will know how famous the picture already is, in the key cities. It's brutal realism, and not for those who prefer charades. For 1954, this Columbia picture will be one of Academy Award winners; and for several years to come, it will surpass anything that thirty million television viewers can get on their receiving sets at home.

Drive-In Has 'Christmas In August'

William Wallor, manager of the Mid-City Outdoor theatre, Kenosha, Wisc., sends a unique campaign as his entry for the Quigley Awards. Operating a drive-in theatre in Wisconsin, he doesn't quite expect to be open next December 25th, so he celebrated his Christmas party for patrons on the 25th of August, with Santa Claus in person (slightly perspiring in his red suit and whiskers), but just as free with gifts for the kiddies. And they sang Christmas carols, and had Santa's reindeer parked outside where they would be cool.

The cooperative newspaper ad was headed, "Since we can't be with you on Christmas, and it's a holiday we wouldn't forget . . ." patrons were invited in the name of the theatre and the sponsors, to come and bring the entire family. Other ads, headed "Merry Christmas" surely attracted attention in the Racine and Kenosha newspapers in the last weeks of summer. The reporters picked up the story and gave it free space, which was justified because of the originality of the idea, and the novel presentation of something out of season. Part of the program consisted of cartoons, including special Christmas features, and containing plenty of scenes of snow and ice.

Changing Signs Of the Times

The office floors of the International Business Machines building in New York are covered with signs reading "THINK"—and they have just caught the culprit who was going around with a black pencil, adding the words "OR THWIM" to Mr. Watson's inspirational message.

Two youngsters at the corner of Sixth Avenue tied their dog to one of the Police Department's numerous signs in this neighborhood, and altered one letter so it read "NO BARKING—8 a.m. to 6 p.m.," getting a lot of attention from passers-by.

"Doc" Twedt Sends Home Town Paper

Very nice of "Doc" Twedt to send us a copy of the Morgenavisen Haugesunds Dagblad from Norway, with a big picture and front-page story, all in Norwegian, because he probably thought we couldn't read it. And that's just where we fooled him, for we read every word (of the translation!) They asked him where he got his accent and he blamed it all on his grandparents. His grandfather came from Bergen and they called him "Big John." He told them about his town in Iowa, which is about 75 per cent Norwegian, and his theatre, but his first interest is to look up family and friends in Veslandet and Sunnhordland. "Doc" will fly all over Europe before he returns here late in September.

Irving Mack Speaks For Drive-Ins

Irving Mack, who travels the conventions, was down in San Antonio, Texas, as a speaker, at the Drive-In Convention recently, and we have his notes, abstracted from his pocket when he wasn't looking, after he had delivered his pithy and pungent remarks. He told 'em—with gestures and demonstrations—his ideas of exploitation, promotion, publicity and the practical art of making money. Irving is a real Inspiration to showmen.

He says, once you had to train drive-in patrons on how to use the facilities, now you merely remind 'em of the refreshment counter at the proper (intermission) time. He likes the "Jalopy" give-away as the best bet in exploitation and has trailers to fit the occasion. Just get a second-hand car on display outside, and watch the teen-agers break their little necks to win it. In fact, the dealer will donate the car for the advertising, if you're a smart showman. His trailer copy sells the idea in a showman's language. All "jalopys" are guaranteed to run 'till they stop, and are equipped with five wheels, including the steering wheel—it's part of the gag.

Another gimmick in his book is "Buck Night"—which admits all the people who can ride in any one car for the flat sum of $1.00—and that can be unbelievable! But the more they crowd in, the more crowded will be your refreshment stand. There's a catch in it that pays off in cash. There are lots of tieups possible with automobile dealers, enough to go around and give every dealer a special night for his advertising. Intermission advertising films, which incidentally were an innovation by Filmack, are on the screen during that refershment break, and they earn as much as $10,000 a season for good managers. Irving said he wasn't down there to sell trailers and it's just by accident that we found the notes for his speech.

"Living It Up" In Des Moines

Manager Don Knight of the Des Moines theatre, Des Moines, tied up with a local agency for the use of a new sports car for an entire week during his run of "Living It Up," thus enjoying free transportation while getting in some good plugs for the picture.

FILMACK
ALWAYS GOOD!
ALWAYS ON TIME!
FOR BETTER SPECIAL TRAILERS
630 Ninth Ave. New York, N.Y.
1327 S Wabash Chicago 5, Ill.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Automatic Vendor Display Show Slated

The latest developments in automatic vending equipment, including the products to be sold in them, will be displayed at the 1954 convention and trade show of the National Automatic Merchandising Association, according to Mel Rapp, general convention chairman and executive vice-president of Apco, Inc., manufacturers of "Soda-Shoppe" drink dispensers. The event is set for October 10th through 13th at the National Guard Armory in Washington, D. C.

MEL RAPP

This year's trade show "will be the largest yet," Mr. Rapp said, "since many exhibitors who formerly took 2, 3 or 4 booths have contracted for 6, 8 and even 12 this time."

One of the highlights of the convention will be a dramatic presentation to be sponsored by the Coca-Cola Company, which will present in "swift revue style" some current problems in automatic merchandising. Taking part in the cast of this show will be professional actors and actresses, with Harold Sharp, Coca-Cola vice-president, delivering the prologue.

A special program of entertainment for the ladies to be sponsored by the Pepsi-Cola Company is also scheduled for the convention. It will include four days of sightseeing. In addition Apco has arranged a special ladies' luncheon at the Mayflower Hotel.

FLORIDA CANDY BROKER

A candy brokerage business in Florida and Georgia, with headquarters in St. Petersburg, Fla., has been established by Frank Bartsch, formerly of M. J. Holloway & Company, Chicago. The new firm is called the Frank Bartsch Company, and its Georgia representative is Dick Born, who was with Rockwood & Company of Brooklyn, N. Y., in Georgia for five years.

Joining the retail sales force of Holloway in 1939, Mr. Bartsch was shortly thereafter given a small territory calling on wholesalers. After that he was assigned to the company's Iowa-Kansas-Nebraska territory, which he covered until entering military service. He returned to the company in December 1945 and a year later was appointed general sales manager.

FRANK BARTSCH

Wauchula, Fla., Managers Win in Popcorn Contest

FOR the second year in a row Marceline Melendreras, manager of the Hardee theatre in Wauchula, Fla., has won first prize in the Floyd Theatres' circuit contest to increase popcorn sales. The prize for the drive-in division was won this year by Charles Butler, manager of the Starlite drive-in, Wauchula.

In telling of the schemes he devised for the drive to boost sales, Mr. Melendreras said he's found "it's amazing how many little different things you can do which will help. For example, fresh corn, freshly popped; the right amount of seasoning; and by all means check the moisture in your popcorn. Also free passes in popcorn bags or free penny candy or prizes in the bags. There are 1,000 and 1 stunts you can think up!"

Some of the other promotions Mr. Melendreras used in his recent campaign were displaying popcorn in conspicuous areas; using a "come to the lobby" trailer; installing display matter at the stand furnished by the Popcorn Institute and the International Popcorn Association; and using "Stop at the Popcorn Stand" cards furnished by IPA in a special stunt. The cards were numbered and issued at the box-office; patrons with lucky numbers posted at the stand received a free bag of popcorn and an admission pass.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: THEATRE MANAGERS WHO SHARE our confidence in motion picture industry! One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. Box 2805, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR LEASE—THEATRES IN PENNSYLVANIA. Good physical condition. Ideal for owner operation. Long term lease. Write Box 2804, MOTION PICTURE HERALD.

AUCTION: MOTION PICTURE THEATRE. TO settle estate. 2 P.M., Wednesday, Sept. 22nd, 1954, Tunkhannock, Pa. Excellent modern theatre building. Seats 480 people. Very profitable. Complete modern equipment with air conditioning system. This is the only indoor motion picture theatre in this vicinity. Also, this is in an area where good television reception is not available. To be sold separately or with a modern food locker plant on the premises. Brochure upon request. Inspection by appointment. Auctioneers—RAYMOND A. McPHERSON, INC., 136 N. 20th St., Philadelphia, Pa.

THEATRE FOR SALE: FIVE YEAR OLD building, in good condition, 350 seats. Property valued at $45,000, but willing to sell at low price. Located in Fowler, Michigan (outside Grand Rapids). Box 2807, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

NEW EQUIPMENT

SAVE 70% WITH MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite signs; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NOW IS THE TIME TO GO WIDE-SCREEN with S.O.S. Save money! Mirroclaric metalized all purpose screen w/invisible seams, only $1 sq. ft. Prompt shipments, lowest prices projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ARRIFLEX CAMERA 35MM, NEW, COMPLETE, 3 lenses, 28mm, 50mm, 75mm, carrier case, HIGHLIGHT PHOTO, 1583 First Ave., New York City 28, Phone Regent 4-2400.

USED EQUIPMENT

EQUIPMENT BUY OF LIFETIME! COMPLETE RCA outfit used only month $3,500. Includes Brenkert BX80 projectors, Enarc lamps, Century generator, MI-9030 soundheads, RCA amplifier, two-way speaker, etc. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ASKANIA CAMERA MODEL Z, 35MM, 4 LENSES, slightly used. HIGHLIGHT PHOTO, 1583 First Ave., New York City 28. Phone Regent 4-2400.

SAVE AT STAR! DEVRY XDC PROJECTORS, heavy bases, Suprex lamphouses, complete, rebuilt, $1,495; Strong 50 amp. lamphouses, rebuilt, $375 pair; 2 unit electric ticket register, rebuilt, $119.50; seamless silver screens $1. foot; lenses at lowest prices. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

SEATING EQUIPMENT

CHAIR UP! 500 HEYWOOD FULLY REUPholstered chairs, excellent condition, $4.50. Many others. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION. SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

WIDE-SCREEN PAYS OFF! PROJECTION AND anamorphic lenses promptly available! S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MANAGER, 20 YEARS' EXPERIENCE, AGGRESsive, advertising and promotions a specialty; married, age 39, now managing large circuit first-run theatre in New York. Moving to Los Angeles. Box 2808, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISON ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Pearce Parkhurst Does Well With His Gadgets

Pearce Parkhurst, well known in the Round Table, also has his standing advertisement in the Classified section, under the head "Business Boosters"—for the many gadgets which he has proven himself clever at finding and merchandising for theatre promotions. Currently, we have a pencil which Pearce sent us as a sample, good for what ails you while figuring income or other taxes. The top of the pencil is transparent plastic, and contains six aspirin tablets. Nothing like being prepared for a headache, with pencil in hand. His complete line is very extensive, and he will send a catalogue or samples on request. We've dubbed with the title, "The Gadget King"—and he is living up to that rank in providing specialities for theatre managers in advertising drives.

The WACS on Parade

Ben Domingo, manager of RKO Keith's theatre in Boston, just naturally had a Women's Army Corps, staffed by WACS, in the lobby for his run of "Francis Joins the WACS," and a bannered mule touring the streets.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

Loew's Poli-Hartford Gets Press Breaks

Lou Cohen and Norm Levinson, busy beavers at Loew's Poli theatre, Hartford, Conn., are always reporting special breaks in the local papers, including many art layouts and special stories, which prove conclusively that they are on very friendly terms with their newspaper men, most especially the feature editor and by-line writers. In conjunction with "Her Twelve Men" which is pre-showing in Hartford, a contest to match up baby pictures with the names of stars resulted in a three-column picture and story. "Seven Brides For Seven Brothers" had news pictures of street ballyhoo, which was planned with fourteen young people, seven boys and seven girls, who paraded downtown streets with placards, making a good picture for the newspaper needs.

Navy Plugs "Mutiny"

Naval Reserves in full uniform marched to the Poli, New Haven, for opening of "The Caine Mutiny," accompanied by trucks with searchlights, sound and banners, in exploitation arranged by Morris Rosenthal, manager.

FILM BUYERS RATING

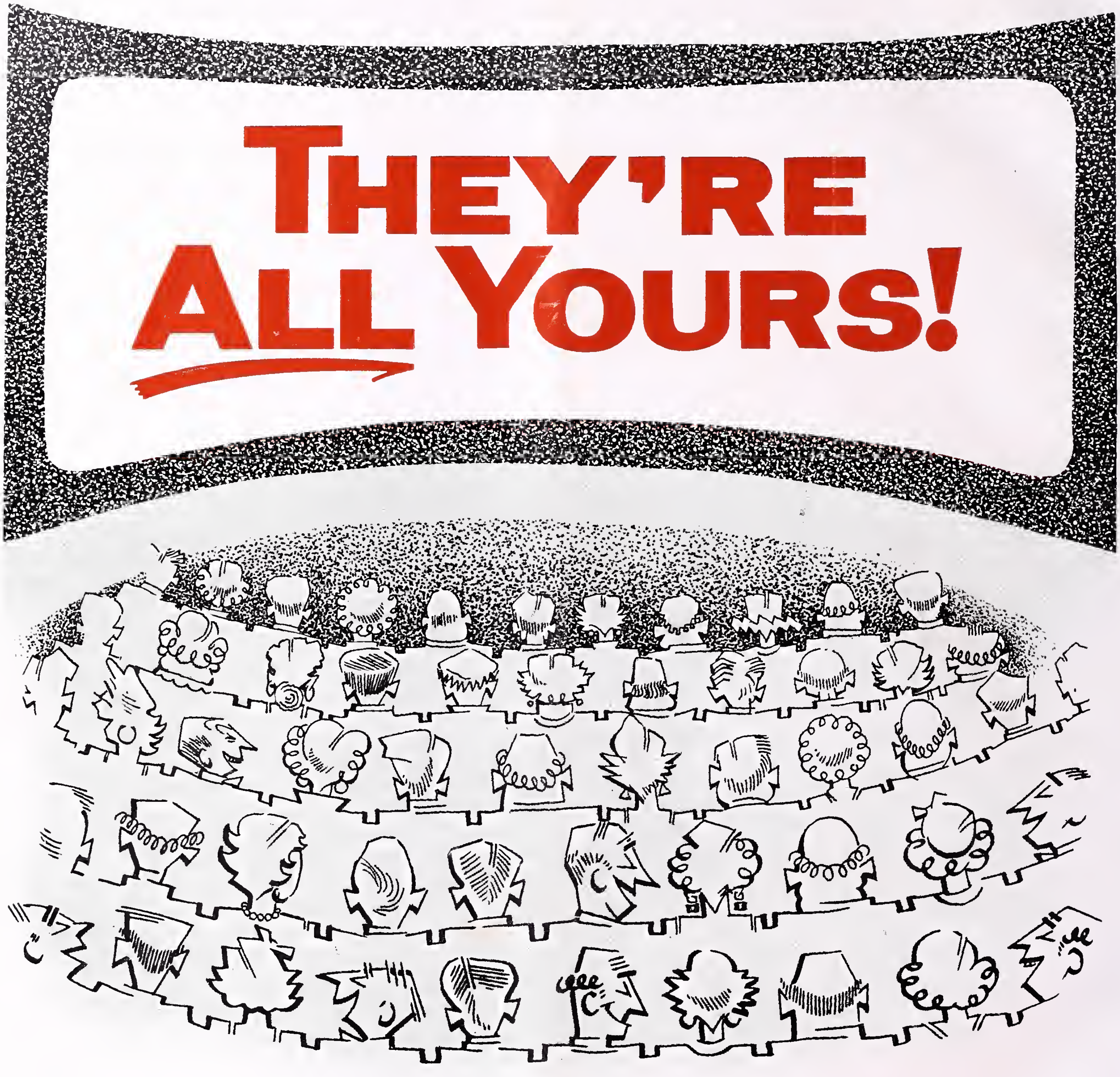
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 105 attractions, 4,134 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
†About Mrs. Leslie (Par.)	–	3	2	2	–
Act of Love (U.A.)	–	3	7	19	13
Adventures of Robinson Crusoe (U.A.)	1	6	3	–	–
Apache (U.A.)	3	6	3	–	–
Arrow in the Dust (A.A.)	–	4	13	9	2
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	2	6	10	5
*Beachhead (U.A.)	1	12	24	21	6
Beat the Devil (U.A.)	19	2	3	16	18
*Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	10	26	15	1
Bowery Boys Meet the Monsters (A.A.)	–	–	4	–	1
*Boy from Oklahoma (W.B.)	20	21	36	34	11
Broken Lance (20th-Fox)	8	2	1	–	–
Caine Mutiny, The (Col.)	15	4	1	–	–
Carnival Story, The (RKO)	7	25	22	23	9
Casanova's Big Night (Par.)	–	1	10	28	34
*Command, The (W.B.)	15	27	25	10	13
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	5	27	30	13	4
Crime Wave (W.B.)	–	–	5	7	8
Dangeorus Mission (RKO)	–	4	13	16	7
Demetrius and the Gladiators (20th-Fox)	20	7	2	–	–
Dial M for Murder (W.B.)	4	48	25	14	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	–	6	3	11	4
Drums Across the River (U-I)	–	13	31	5	–
Duffy of San Quentin (W.B.)	–	–	2	6	6
Elephant Walk (Par.)	15	39	17	3	–
Executive Suite (MGM)	10	35	44	24	7
Fireman, Save My Child (U-I)	–	2	5	8	14
Flame and the Flesh (MGM)	–	11	25	31	8
Francis Joins the Wacs (U-I)	10	22	2	–	–
Garden of Evil (20th-Fox)	14	21	2	–	–
*Genevieve (U-I)	4	7	4	6	–
Geraldine (Rep.)	–	–	–	2	10
Golden Mask (U.A.)	–	–	3	4	5
Gone With the Wind (MGM reissue)	9	6	1	1	–
Gorilla at Large (20th-Fox)	–	2	4	7	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	–	2	4	2
Heidi (U.A.)	3	2	6	–	6
Hell Below Zero (Col.)	–	9	21	8	4
Hell's Half Acre (Rep.)	–	1	16	4	5
High and the Mighty, The (W.B.)	33	11	–	–	–
Indiscretion of an American Wife (Col.)	–	1	5	3	4
It Should Happen to You (Col.)	2	3	24	16	22

	EX	AA	AV	BA	PR
Johnny Dark (U-I)	2	22	23	3	3
Johnny Guitar (Rep.)	26	35	20	–	3
Julius Caesar (MGM)	9	16	4	–	–
King Richard and the Crusaders (W.B.)	–	1	1	3	–
Knock on Wood (Par.)	7	5	9	6	1
Laughing Anne (Rep.)	–	–	6	4	4
Living It Up (Par.)	15	11	1	1	–
Lone Gun, The (U.A.)	–	1	5	1	1
Long Wait, The (U.A.)	–	11	3	4	2
Lucky Me (W.B.)	2	8	19	30	8
Ma and Pa Kettle at Home (U-I)	41	56	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	17	11	1	–	–
Make Haste to Live (Rep.)	–	1	5	4	5
Man With a Million (U.A.)	–	3	2	5	1
Men of the Fighting Lady (MGM)	5	15	29	8	3
Miami Story, The (Col.)	–	4	15	8	5
Naked Jungle, The (Par.)	3	41	24	13	5
Night People (20th-Fox)	23	13	25	4	2
Paris Playboys (A.A.)	–	2	3	1	2
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO)	27	16	14	9	1
Playgirl (U-I)	–	–	10	10	24
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	18	14	3	7
Princess of the Nile (20th-Fox)	–	1	4	1	–
Prisoner of War (MGM)	1	8	14	4	4
Racing Blood (20th-Fox)	–	–	5	–	8
Raid, The (20th-Fox)	–	1	8	11	–
Rails Into Laramie (U-I)	1	1	19	20	7
Red Garters (Para.)	1	11	25	31	14
Rhapsody (MGM)	1	20	14	24	13
Ride Clear of Diablo (U-I)	4	8	33	7	5
Riding Shotgun (W.B.)	–	9	20	26	4
Ring of Fear (W.B.)	1	3	1	3	2
River of No Return (20th-Fox)	53	9	13	1	2
Rocket Man, The (20th-Fox)	–	–	1	1	5
Rose Marie (MGM)	24	12	18	3	2
Saracen Blade, The (Col.)	1	–	2	1	1
Saskatchewan (U-I)	21	57	59	9	7
Secret of the Incas (Par.)	1	6	18	13	3
†Seven Brides for Seven Brothers (MGM)	8	1	–	–	–
Siege at Red River (20th-Fox)	1	6	22	15	3
Silver Lode (RKO)	–	2	12	5	1
Southwest Passage (U.A.)	–	–	9	8	3
Student Prince (MGM)	6	8	13	9	–
Susan Slept Here (RKO)	7	7	–	–	–
Tanganyika (U-I)	–	5	17	8	7
Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	11	9	10
Three Coins in the Fountain (20th-Fox)	37	31	3	1	–
Untamed Heiress (Rep.)	–	2	–	9	1
Valley of the Kings (MGM)	–	3	10	2	–
Weak and the Wicked (A.A.)	5	–	1	–	–
Witness to Murder (U.A.)	–	4	9	5	5
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	–	2	13	3	1



Every man, woman and child . . . every occupied seat . . . is your "captive audience"! Add them up and they give your trailers 100% readership . . . an advantage unrivalled by any other advertising medium.

So, when you're thinking of where to put your advertising dollar . . . put it on the screen . . . because that's where it scores in front of 100% of your *sold* customers. And, of course, that means Trailers . . .

NATIONAL *Screen* SERVICE

PRIZE BABY OF THE INDUSTRY

SEPTEMBER 18, 1954

MOTION PICTURE HERALD

Courts Act to Clear Anti-Trust Dockets

▼ ▼ ▼

UA Rejoins MPAA; Supports Code System

▼ ▼ ▼

Matthew Fox in Plea to FCC for Fee TV

REVIEWS (In Product Digest): THE HUMAN JUNGLE, TWO GUNS AND A BADGE, JESSE JAMES' WOMEN, UGETSU

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

RIGHT: This gold statuette will be used as an Award in 200 cities by "The American society of BEAU BRUMMELLS."

BEAU BRUMMELL

"BEAU

In New York, (*Daily Mirror*)

Home of Baked Beans Brags
It Has Best Beau Brummells

In New Haven (*Journal-Courier*)

Beau Brummel Claims
Stir Up Hot Argument

In Springfield, Mass. (*Springfield Union*)

Beau Brummells Strut Again

In Chicago (*Half page in Chi. American*)

Who's Modern Beau Brummell?

In San Francisco (*Full page in S. F. Chronicle*)

Liz Chooses Her Ten Favorite Beau Brummells

In Boston (*Globe*)

Chamber Chief Asks
Premiere Here for
'Beau Brummell' Film

In Meriden, Conn. (*Record*)

Beau Brummel Dispute
Has Cities Feuding

In Washington, D. C. (*Evening Star*)

Beau Brummells in D. C.?

and in hundreds of other cities!

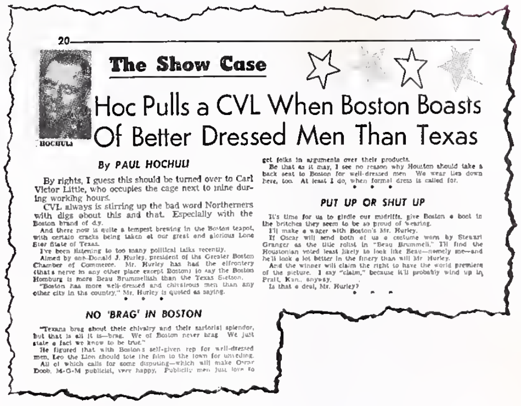
"Meet The Publicity Man For M-G-M's New Triumph BEAU BRUMMELL!"

Pardon our immodesty for claiming the most original promotion idea of the year, but this stunt is snowballing into a publicity avalanche in advance of release date!

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

BRUMMELL" IN THE HEADLINES!

The newspapers love it. This is something *any* town can get in on! "Beau Brummell" in the headlines of an Associated Press syndicated story appears in hundreds of cities!



20

The Show Case

Hoc Pulls a CVL When Boston Boasts Of Better Dressed Men Than Texas

HOCHULI

By *PAUL HOCHULI*

By rights, I guess this should be turned over to Carl Victor Little, who occupies the cage next to mine during working hours.

CVL always is stirring up the bad word Northerners with digs about this and that. Especially with the Boston brand of d.y.

And there now is quite a tempest brewing in the Boston teapot, with certain cracks being taken at our great and glorious Lone Star State of Texas.

I've been listening to too many political talks recently.

Aimed by one—Donald J. Hurley, president of the Greater Boston Chamber of Commerce. Mr. Hurley has had the effrontery (that's nerve in any other place except Boston) to say the Boston Homburg is more Beau Brummellish than the Texas Stetson.

"Boston has more well-dressed and chivalrous men than any other city in the country," Mr. Hurley is quoted as saying.

• • •

NO 'BRAG' IN BOSTON

"Texans brag about their chivalry and their sartorial splendor, but that is all it is—brag. We of Boston never brag. We just state a fact we know to be true."

He figured that with Boston's self-given rep for well-dressed men, Leo the Lion should tote the film to the town for unveiling.

All of which calls for some disputing—which will make Oscar Doob, M-G-M publicist, very happy. Publicity men just love to get folks in arguments over their products.

Be that as it may, I see no reason why Houston should take a back seat to Boston for well-dressed men. We wear ties down here, too. At least I do, when formal dress is called for.

• • •

PUT UP OR SHUT UP

It's time for us to girdle our midriffs, give Boston a boot in the britches they seem to be so proud of wearing.

I'll make a wager with Boston's Mr. Hurley.

If Oscar will send both of us a costume worn by Stewart Granger as the title rolist in "Beau Brummell," I'll find the Houstonian voted least likely to look like Beau—homely me—and he'll look a lot better in the finery than will Mr. Hurley.

And the winner will claim the right to have the world premiere of the picture. I say "claim," because it'll probably wind up in Pratt, Kan., anyway.

Is that a deal, Mr. Hurley?

• • •

Above: Reproduction of 4-col. piece in Houston Press

1—BOSTON CHALLENGES!

Donald J. Hurley, President of Boston Chamber of Commerce claims Boston men are best dressed, most chivalrous. They want the Premiere!

2—HOUSTON ANSWERS BACK!

The "Battle of the Cities" is on! Houston replies with a counter challenge, insisting the World Premiere belongs there. Spreads like wild-fire!

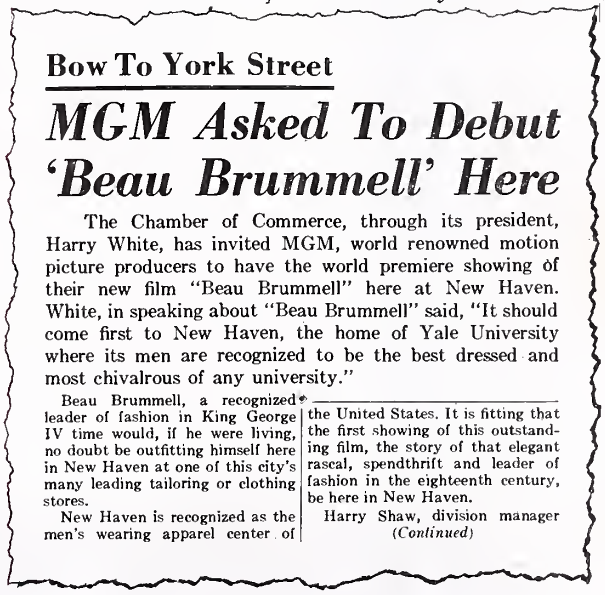
3—NEW HAVEN SPEAKS!

Front page space in New Haven proclaims Yale men best dressed, best mannered. Wait till Harvard, Syracuse, Georgia Tech, Ohio State and all the others hear about this. Looks like "The Battle of the Campuses" is on!

4—THE NEXT STEP!

Meanwhile a Charter Committee of prominent people has formed "The American Society of Beau Brummells." Watch this group go into action with local chapters in 200 cities.

Below: PAGE ONE story in New Haven Journal-Courier



Bow To York Street

MGM Asked To Debut 'Beau Brummell' Here

The Chamber of Commerce, through its president, Harry White, has invited MGM, world renowned motion picture producers to have the world premiere showing of their new film "Beau Brummell" here at New Haven. White, in speaking about "Beau Brummell" said, "It should come first to New Haven, the home of Yale University where its men are recognized to be the best dressed and most chivalrous of any university."

Beau Brummell, a recognized leader of fashion in King George IV time would, if he were living, no doubt be outfitting himself here in New Haven at one of this city's many leading tailoring or clothing stores.

New Haven is recognized as the men's wearing apparel center of the United States. It is fitting that the first showing of this outstanding film, the story of that elegant rascal, spendthrift and leader of fashion in the eighteenth century, be here in New Haven.

Harry Shaw, division manager

(*Continued*)

5—GET READY FOR "BEAU BRUMMELL"!

A sensational attraction launched by an unprecedented advance campaign! M-G-M will have a giant advertising and promotion campaign to climax the terrific advance publicity. The picture has tremendous merchandising tie-ups, including an entirely new field of promotion with the Men's Wear industry. "Beau Brummell" will be the best known title of the year!

★

M-G-M presents "BEAU BRUMMELL" starring STEWART GRANGER • ELIZABETH TAYLOR • PETER USTINOV • with ROBERT MORLEY • Screen Play by Karl Tunberg Based on the play written for Richard Mansfield by Clyde Fitch • Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Sam Zimbalist

Every day the excitement

THE MOST
ANTICIPATED
WORLD PREMIERE
OF OUR TIME

September
29th

RKO PANTAGES • LOS ANGELES

WARNER BROS. PRESENT

Judy Garland

"A Star i

CINEMASCOPE

TECHNICOLOR
STEREOPHONIC SOUND

ALSO STARRING
JACK CARSON

grows greater!

LIFE
JUDY GARLAND TAKES OFF AFTER AN OSCAR
FROM HIS FRIENDS: THE REAL WILLIE MAYS
JUDY AS A GAMIN

COVER STORY IN THE CURRENT ISSUE OF LIFE

James Mason
s Born"

CHARLES BICKFORD WITH TOM NOONAN · SCREEN PLAY BY MOSS HART · DIRECTED BY GEORGE CUKOR · PRODUCED BY SIDNEY LUFT

6 NEW SONGS BY HAROLD ARLEN AND IRA GERSHWIN · A TRANSCONA ENTERPRISES PROD. · MUSICAL DIRECTION BY RAY HEINDORF · PRESENTED BY WARNER BROS.

CINEMASCOPE is one year young!

The sunshine of hope and confidence
has dispelled the fear and gloom that hung
over the motion picture industry before
the advent of CinemaScope.
Have you looked at your boxoffice receipts lately?

CINEMASCOPE FIRST ANNUAL REPORT

SEPTEMBER 16, 1954

Number of CinemaScope theatres, United States and Canada	8,100
Number of CinemaScope theatres, worldwide	11,100
Estimated theatre investment in CinemaScope equipment	
Domestic	$66,875,000
Foreign	16,500,000
Number of CinemaScope pictures	
Now in release, in production or preparation	84
To be produced abroad	10
Already produced abroad	3
TOTAL	97

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 12

September 18, 1954

Latest Code Changes

A NUMBER of administrative changes in the Production Code were approved this week by the board of directors of the Motion Picture Association. These revisions, long recommended by Joseph I. Breen, director of the Production Code Administration, are of a technical character. Most of them should have been made years ago but their acceptance was delayed by the parliamentary procedures of the MPAA. Some of the points do not concern morality at all but are merely matters of taste.

In some quarters announcement of amendments to the Production Code will be interpreted as a weakening of the system of industry self-regulation. Such an assumption is erroneous. Acceptance of new provisions for outmoded ones in reality is a strengthening of the Code. For example, one change made in the document, was called for in an editorial on this page, entitled "Hell, Damn and the Code," in the issue of November 21, 1953, which pointed out that energies of the PCA should be expended on essentials not on trivialities.

It is important to remember that the Production Code includes both statements of basic principles—these are unchangeable because they are fundamental—and a number of regulations of policy and expediency. Some of these policy or administrative regulations have now been changed as others have changed in the past.

The foundation of the industry's voluntary self-regulation system remains as firm as ever: Films shall not be produced which are apt to lower the moral level of the spectators by discrediting the divine or human law or arousing sympathy for the violation of law. The entertainment motion picture obviously has an obligation not morally to debase its patrons.

■ ■ ■

New Plea for Fee TV

AN appeal to the Federal Communications Commission for the establishment of a subscriber fee television system was made September 14 by Matthew Fox, president of Skiatron TV, Inc., licensee of one of the three principal "coin-in-the-slot" television systems. The others are Phonevision, owned by Zenith Radio Corporation and Telemeter in which Paramount Pictures has a substantial interest. Mr. Fox also is a partner in United Artists and has other motion picture and television connections.

In the two and a half years since Zenith asked for a subscription television service for Phonevision—(a petition on which the FCC has not acted)—the status of the UHF television stations has deteriorated. The public has shown little interest in spending money to convert VHF receivers to UHF. In consequence UHF stations have comparatively small audiences and few sponsors. Hundreds of FCC proposed UHF stations have not even been applied for by potential license holders.

Mr. Fox seeks immediate proceedings by the FCC to authorize up to a maximum of 35 hours per week of fee-TV for all UHF television stations. After three years the permission to have fee-TV presumably would be granted to all TV stations, VHF as well as UHF, according to the Skiatron proposal.

While cultural aspects of fee-TV as well as economic aid to UHF stations are stressed, it is clear from the petition that theatres would be potential losers. "The charge for a Skiatron TV program," the petition states, "will be the total outlay—not for one person, but for the entire family or group of guests. This will be more reasonable than it appears for the price of a ticket to a theatre performance is not the total bill for taking in a show; transportation and other incidental expenditures may double the cost." The FCC also was told that in the Skiatron tests nearly 94 per cent of those filling in questionnaires said they would pay to see in their homes TV programs not otherwise available. Approximately 79 per cent said they would pay to see new feature movies at home.

From a long range point of view the impact of fee-TV on motion picture theatres may prove greater than any trade problem currently discussed. However, there has been a striking absence of attention recently to this matter by exhibition spokesmen. The time for such leaders, and others interested, to make their positions known to the FCC and other branches of the U. S. Government may be rapidly running out.

■ ■ ■

Statistics!

THE industry's proclivity for getting tangled up in its own statistics was demonstrated again last week when a trade press story (elsewhere, of course), allegedly quoting a 20th Century-Fox survey made September 1, asserted that there are currently in operation in the United States over 19,000 conventional theatres. That figure is, as informed persons know, wildly inflated. Investigation by The HERALD has determined that the 19,000 figure includes all regular theatre possibilities since 1947 with no deduction for the theatres that have closed since then. Estimates by COMPO and other sources are that approximately five thousand theatres have closed since 1947. An independent check this week confirmed that between 13,900 and 14,100 indoor theatres are now in regular operation in the United States. Drive-ins are hitting a summer high of about 4,000 and will decline to under 2,000 in the winter months.

—*Martin Quigley, Jr.*

Letters to the Herald

Old Films Retitled

To the Editor:

At a time when Hollywood is trying to lure former movie fans back into the theatres and away from electronic images, I believe it contrary to good business ethics to re-title old films and pass them on to the public once again as new films. Change of title is a ridiculous practice which does nothing but create ill-feelings and animosity between exhibitor and patron.

True, each studio is required to list the former title of a film in their advertising media, but this is done in such a deceitful manner that each patron would have to carry a magnifying glass with him to read the microscopically small print.

I am not against re-issue—some are necessary to ease the present shortage—others warrant a second play. "Gone with the Wind" on its *fifth* return is doing a magnificent job.

Another devilish practice being employed by the industry concerning re-issues is the elevating of a bit part by a then obscure player into a prominent lead or star-billing because said person is a top name today. It would be foolish not to exploit the fact that Marilyn Monroe appears in a film bit, but it would be duping the public to place her name high in the cast listing just because she appears briefly in one scene in any particular picture.

The movie audience is becoming more educated to certain deceptive practices. They are aware of dubbing, poor playing back, bad prints that contain numerous splices, etc. Let us not insult their intelligence. Once they've seen a picture under one title, they will certainly recognize same under a new name.

In a recent TV Guide irate listeners were complaining about the "Dragnet" series being shown for 2nd and 3rd re-runs under three separate titles. They felt pretty sore about this situation. Mind you, these films are *for free*. How do you think they feel about pictures they pay to see.

I'm not offering the panacea—but elimination of this cheap practice will help.—*GEORGE A. LAZZATTI, Projectionist, V.A. Hospital, Brooklyn, N. Y.*

Bewildering the Public

To the Editor:

As a constant reader of The HERALD, I thought you might be interested in the humble observations of an ex-manager now serving with the Army in Europe. Over here, as yet no CinemaScope, wide screens, etc., have been installed. That their adoption will soon come seems probable as Army theatres now find a lack of good product in 2D and complete acceptance of the Scope Era approaches. We have four changes a week, with single feature programs supplemented with shorts. Advertising consists of trailers, one sheets, and plugs on the military radio station and in the post newspapers. From what I've seen, theatres are run well and have good projection and equipment.

There are a few items concerning our industry, however, that puzzle me. Why do we constantly become amazed at the business pickup in July? For the past few years the summer has been our best season, but still I read in a recent publication of a theater doing strong business with "The High and the Mighty" "in spite of the time of year." The summer is our season; let's realize this and advance from there.

Another bewilderment comes from the confusion over the "scopes" and "colors." The fine process known as Eastman Color is currently being advertised as Warner-Color ("Hondo"), Eastman-Pathe ("Hannah Lee"), Color by DeLuxe ("3 Coins in the Fountain"), Color by Technicolor ("The Robe"), Print by Technicolor ("Beachhead"), Glorious Color ("New Faces"), and Color Glory ("Knights of the Round Table"). Must we confound our patrons with advertising such as this?

This confusion appears to be spreading to the scopes. Besides the many new processes adapted, we find a regular, wide screen film, "Elephant Walk," advertised as "Spectacular Scope." With this printed in the design of the symbol of CinemaScope, the public once again will be disappointed when seeing the film. Constant misleading, confusing advertising can only hurt us. The industry has the product; let us sell it without bewildering our public.—*BERNARD GOLDBERG.*

Group Insurance

To the Editor:

The recently cited group life insurance plan as submitted to all theatres by COMPO is looked upon favorably by us. What we should have had years ago is a mutual fire-accident-liability insurance organization. These rates are higher than others—our losses lower and our theatre organization does nothing about it. Invested in theatre properties (not drive-ins) are almost three billion dollars.

All producers worry about are higher film rentals and exhibitors lower terms. On October 3 of this year I will have been in this business 41 years. You can imagine how many thousands of dollars I would have saved in reduced insurance premiums over that period of time.

That group insurance policy of COMPO will benefit someone in the future—what I suggest benefits all theatre owners now.—*ELMORE D. HEINS, National Theatre Corp., Roanoke, Va.*

WHEN AND WHERE

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 24: Washington Variety Club's annual golf tournament and dinner dance, Woodmont Country Club, Rockville, Md.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

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September 18, 1954

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On the Horizon

BRITISH DEMAND

Claiming that the grosses of British pictures in America were wholly unsatisfactory, J. Arthur Rank and his managing director, John Davis, Wednesday in London vehemently attacked the American film industry for "denying fair playing time to British pictures." Mr. Rank said, "Before leaving this business Mr. Davis and I are determined that the American mass audience has an opportunity to see British films." He declared that as soon as free convertibility of money is achieved Mr. Davis would travel to America to acquire the necessary theatres to achieve this end . . . whether it be 50 or 100. Speaking in connection with the release by the J. Arthur Rank Organization's financial statement, Mr. Davis cited receipts from America of $600,000 for "A Queen Is Crowned" despite the fact that every "American man, woman and child was entranced with the details of the coronation." Neither Mr. Rank nor Mr. Davis blamed the American exhibitors or suggested the existence of any organized boycott but they both declared the deadlock must end.

WRITE-UP

The film industry's current state of health, well noted in the stock market and the nation's press, has finally come to the attention of that national newsmagazine, "Newsweek." Its September 13 issue analyzes the whys in four pages, titled, "Comeback--and why". It also says, flatly, "not since prewar times has Hollywood put together so many indisputably good films."

CAR COMPETITION

It's director Henry King's belief that the automobile, not television, is the prime factor in motion picture boxoffice evolution. Talking to the Greater Ventura Valley (Cal.) Business and Professional League the other day, on this subject, Mr. King remarked in part: "The availability of parking space has become a definite factor in the comparative boxoffice receipts of any theatre". He also noted that whereas in 1948 there were only an estimated 820 drive-in theatres, there now are about 4,000.

MAKING FRIENDS

Charles Skouras will present the case for National Theatres' management September 23, to Wall Street. He will do it over cocktails that afternoon. Security analysts on the Street, particularly those who have been advising brokerage houses which in recent months have purchased 250,000 shares of NT stock, had been anxious to hear the circuit president. They are, it is reported, particularly desirous of hearing about a trust indenture of NT's loan agreement with Metropolitan Life which regulates dividend payments. This indenture does not allow dividends to exceed one half the earnings for one year, when that year follows one during which earnings are less than one dollar per share.

NO CUTS

Washington sources report the Treasury determined to oppose further cutting of excise taxes. It also will press the next Congress for retention until April 1, 1956 of the 52 per cent corporate tax rate. The present law provides for reduction the coming April 1, to 47 per cent.

ANNIVERSARY

It's 25 years for the Fox Midwest Corporation. The circuit celebrated this week at the Elms Hotel, Excelsior Springs, Mo. Men who have stayed with it from the beginning are Elmer Rhoden, president, 28 managers, and 11 home office executives.

FEWER TRADE SHOWS

MGM having dropped formal trade shows, it is more or less in line with other distributors. It will hold them in competitive territories, if the exhibitors desire. So do the other motion picture distributors.

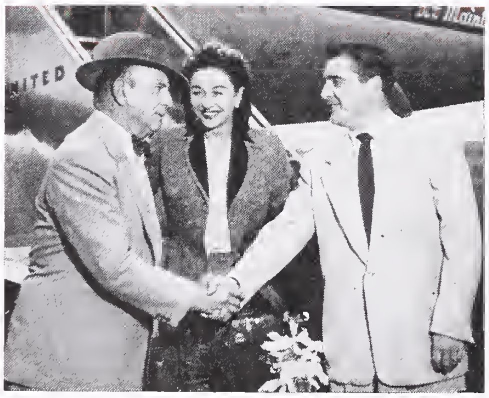
J. A. Otten-Floyd E.
Stone-James D. Ivers

This week in pictures

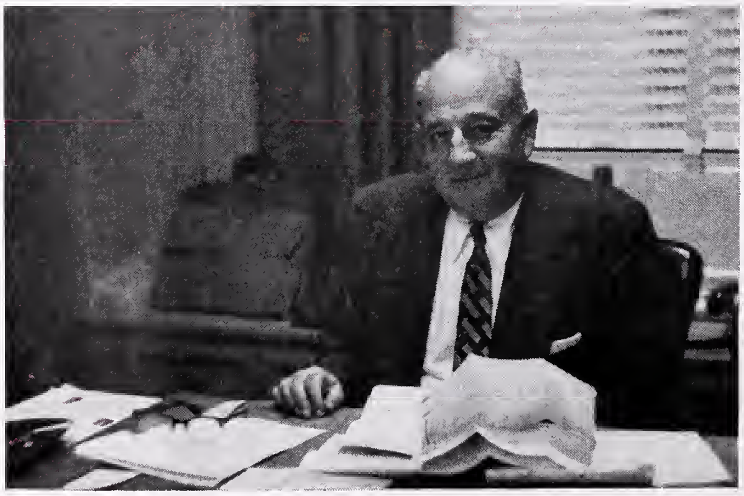
ELMER O. WILSCHKE leaves Altec Service this week after 17 years, and Monday becomes vice-president in charge of operation for Fine Sound, Inc., which developed Perspecta Sound. Mr. Wilschke at Altec had been operating manager. Previously, he was with ERPI and Western Electric.

AT THE Columbia home office the other day, friends celebrated a 25-year-day, with Mortimer Wormser, left, assistant treasurer, and Louis Astor, sales executive. At the right, Jack Cohn, executive vice-president.

GOLF, for the MPTO of Connecticut, at the Race Brook Country Club, Orange, Conn. The lineup shows, seated, Ray McNamara, of the Allyn, Hartford; J. F. McCarthy, Stanley Warner; Arnold Van Leer, Paramount; Allen Widem, Hartford "Times"; C. J. Lawler, Hartford Theatres, and Irving Mendelsohn, United Artists. Standing, C. Divizia, Theatre Candy; George Somma, Republic; Robert Hoffman, New Haven; Art Smith, 20th Century, Newtown; Phil Gravitz, MGM; Herman Hirschorn, 20th-Fox; Barney Tarantul, Burnside Theatres, East Hartford; Henry Doherty, Altec Service; Morris Keppner, Burnside Theatres; Hank Smith; Sam Cornish and Socrates Deligeorges, Niantic Theatre Corp.



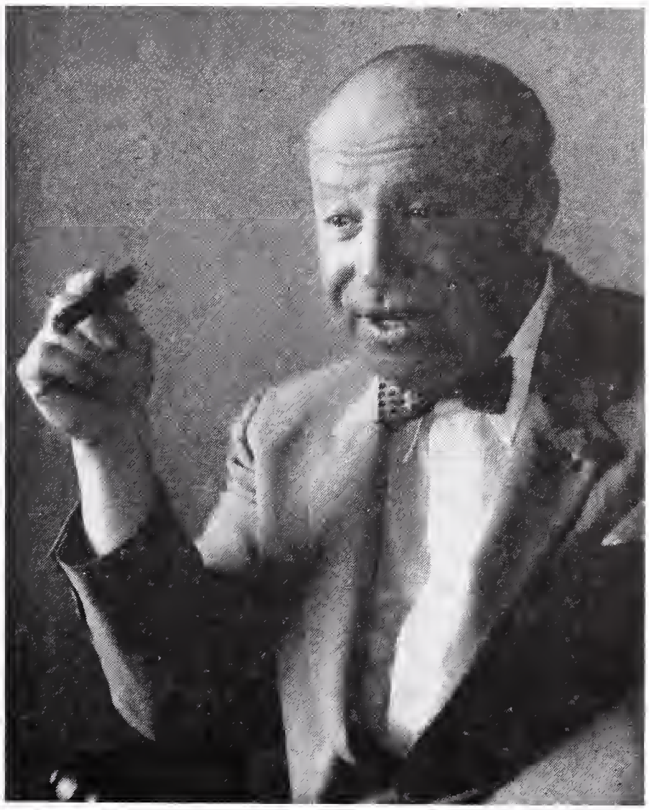
MR. and Mrs. Herbert J. Yates, left, are greeted at Portland by branch manager Jack Partin, of Republic, which Mr. Yates heads, and which is making "Timberjack" on location at Missoula, Montana. The pair were en route to Missoula. Mrs. Yates is the picture's star, as actress Vera Ralston.



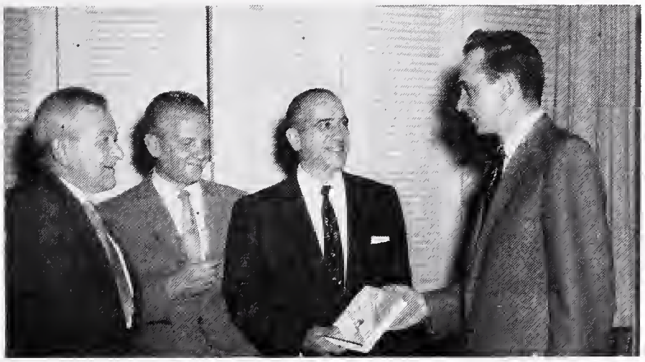
ARTHUR GREENBLATT, at his desk in Allied Artists' New York office, where he is special sales representative. Of wide experience in the industry, Mr. Greenblatt last was Lippert Pictures general sales manager.

by the Herald

J. H. STODEL, at the right, as he visited with us in New York the other day. Mr. Stodel, on holiday from the vast Schlesinger Organization of South Africa, of which he is the director, is seeing the United States, including, of course, Hollywood, and with a little side trip to Hawaii. Mr. Stodel has the distinction, he says, of having belonged to our Managers' Round Table for some 30 years. He's been with his own organization 42 years.



by the Herald

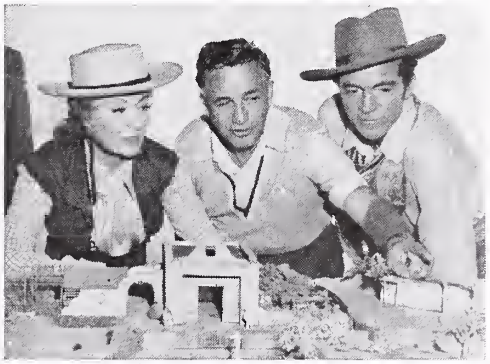


HOLLYWOOD PRESENTATION. Joseph Hayes, right, author of "The Desperate Hours," which Paramount will make, presents a copy to Sam Berns, Quigley Publications' Hollywood manager. Looking on are producer-director William Wyler, and studio production chief Don Hartman.

HELPING the president launch the 20th anniversary celebration of Decca Records, owner of some 70 per cent of Universal stock. The scene at the Universal-International studio, during a visit by Milton Rackmil, president of both companies, Gloria De Haven holds the special anniversary issue of the $25 Bing Crosby Album. Watching are George Nader, Mamie Van Doren, Myrna Hansen, Piper Laurie, Barbara Rush and Miriam Stevenson.

AT THE opening of "Ugetsu," Japanese film, at the Plaza, New York. The guests are Sadao Iguchi, Japanese Ambassador, and John D. Rockefeller III, president of the Japan Society.

EXAMINATION. The subject is a model of Santa Fe. Director Mervyn LeRoy shows it, at the Warner studio, to Greer Garson and Dana Andrews, costumed for "Strange Lady in Town," which will use a reproduction of the town, near Tucson.



UNITED ARTISTS REJOINS MPAA

Johnston Greets Returned Company, Absent from Association Since 1947

United Artists has rejoined the Motion Picture Association of America, it was announced this week by Eric Johnston, president of MPAA.

In announcing the approval of the membership application by the Association's board of directors, Mr. Johnston stated:

> "The Motion Picture Association welcomes United Artists to its membership. The vigorous and vital management of U.A. represents the kind of forward-looking leadership which has made America great. I think the strength and vision and the leadership which U.A. brings to the Association will help all of us to increase the stature and the status of the motion picture industry at home — and all around the world."

Robert S. Benjamin, chairman of the board of U.A., said in a statement, "We are delighted to participate once again in the services and activities of the MPA.

"While we have participated in international activities as a member of the Motion Picture Export Association, we are now happy to join in its domestic activities as well, including the support of the Code for screen presentations.

"We have always made it clear that we are in favor of self-regulation by voluntary agreement as the best method to promote good taste in motion pictures. At the same time, we are interested in the constant growth of the motion picture as a medium of entertainment.

"We believe this can be accomplished within the framework of the Code and we intend to bend every effort to ensure this. If we find it cannot be done, we are free to resign from the Association, which is the privilege of all of its members."

United Artists had resigned from the Association in 1947, before the present management took over the operation of the film company.

German Film Agreement Is Renewed for One Year

The renewal for one year of the present film agreement with Germany was disclosed this week by Eric Johnston, president of the Motion Picture Association. Mr. Johnston, reporting on his trip to Germany, told the meeting of MPAA's board of directors that the new agreement extends to September, 1955, continuing the present voluntary import quota of 200 U. S. films.

Corwin in New MPEA Post

Alfred F. Corwin has been named by Eric Johnston, president of the Motion Picture Export Association, to work on an Association overseas information program. Mr. Corwin, who has served as information director of the Motion Picture Association of America's New York office, will take over his new post early in October in Hollywood. He will work with Clarke H. Wales, secretary of the studio publicity directors committee of the Association of Motion Picture Producers and the studios' International Committee.

National Council of Women Joins Previewing Groups

The National Council of Women of the United States, said to represent 5,000,000 members, will become the twelfth national organization to preview and rate theatrical motion pictures for the film-going guidance of its membership. The announcement was made jointly by Mrs. Robert F. Leyden, president of the National Council, and by the Film Estimate Board of National Organizations whose appraisals in "Joint Estimates of Current Entertainment Films," (the "Green Sheet") have been published semi-monthly for the past 20 years as a voluntary service to American families. The organization praised the cooperation of the Motion Picture Association in the reviewing procedure.

"Romeo and Juliet" to Be U. A. Christmas Release

"Romeo and Juliet," the Technicolor film version of Shakespeare's love story, which won the grand prize at the fifteenth International Film Festival in Venice, Italy, will be released in the United States for the Christmas season and will open in Los Angeles in time to compete for this year's Academy Awards, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution. "Romeo and Juliet" is a J. Arthur Rank Organization presentation being released by United Artists. Filmed in Verona, Italy, and at locations mentioned in the original play, "Romeo and Juliet" was adapted for the screen and directed by Renato Castellani.

Jefferson Theatres Opens Double Screen Drive-In

The Don, a double screen drive-in theatre, has been opened at Port Arthur, Texas, by Jefferson Theatres. Each of its sides holds 500 cars. There are an additional 100 chairs, for the snack bar. The refreshment center is air conditioned, and in cafeteria style.

MPA Board Amends Production Code

The Motion Picture Association of America board of directors on Monday approved several amendments to the Motion Picture Production Code. The amendments and revisions, which represented technical or clarifying changes, were recommended to the board by Joseph I. Breen, Production Code Administrator.

One amendment lifted the prohibition on the treatment of miscegenation and instead included it in the Code section that lists screen subjects to be treated "within the careful limits of good taste."

The board also approved a revision placing the use of liquor on the screen in the same section calling for treatment "within the careful limits of good taste." In the past, this subject had been included under a Code section dealing with "crimes against the law."

Eliminated as no longer necessary from the "crimes against the law" section of the Code was a paragraph stating that "methods of smuggling should not be presented."

The board also approved the elimination of several words from the Code section dealing with profanity. Words and subjects eliminated were "hell," "damn," "fanny," "hold your hat" or "hats," "nerts," "tom cat" (applied to a man), "traveling salesman and farmer's daughter jokes."

With regard to the words "hell" and "damn" the board approved a qualifying paragraph that states:

"It should also be noted that the words 'hell' and 'damn,' if used without moderation, will be considered offensive by members of the audience. Their use, therefore, should be governed by the discretion and the prudent advice of the Code administration."

In another revision, the board approved changing the title of the Code section previously headed "Repellent Subjects" to one entitled "Special Subjects." Elimination of the previous bans on "branding of people or animals" and "apparent cruelty to children or animals" from this section also was approved. Mr. Breen reported that the question of "branding people or animals" no longer presents a Code problem, and the admonition against portraying cruelty to children or animals is adequately covered by other provisions of the Code.

COURTS MAY END HEAVY INDUSTRY PATERNALISM

Indications Seen of Move to Limit Trust Suits and Drop Some Controls

Indications were at hand this week that the United States courts, swamped by the avalanche of anti-trust suits and perhaps appalled by the quagmire of economic control into which they stepped during the course of the 15-year Paramount trust suit, are taking steps to limit the suits and relinquish the control.

In Chicago Judge Michael Igoe signed an order removing premanently the provision of the Jackson Park decree which limited first runs in Chicago's Loop to two weeks. This provision had led to almost incessant appeals to the courts by distributors for exemptions. In effect it was day to day control of clearance and runs by a Federal court. (See adjoining columns).

In New York, U. S. District Court Judge Archie O. Dawson threw out an anti-trust complaint filed by an uptown theatre on the ground that large portions of it were "irrelevant." He gave the complainant 30 days to file an amended complaint and at the same time ordered an "informal pre-trial hearing so that the issues as set forth in the amended complaint and answers may be particularized and the bounds of permissible discovery formulated."

It was the phrase "bounds of permissible discovery" that caused the industry lawyers to perk up their ears. For, in rejecting the complaint, filed by the New Dyckman Theatre Corporation against four majors and two formerly affiliated circuits, Judge Dawson said:

"The plaintiff in this case is not content with a short and plain statement of the claim, but includes . . . a series of allegations of all the misdeeds of the motion picture industry from the 1920's to date, the relevancy of which to this particular complaint is hard to fathom. . . ."

"National Conspiracy" Charged in Complaint

The suit, filed by William Gold, attorney for the plaintiff, was in the blanket form which has become almost standard for this type of suit. It sought $324,000 in treble damages and an injunction directing the defendants to service the New Dyckman theatre as a non-exclusive neighborhood first run. The plaintiff, among other things, alleged a conspiracy favoring the RKO Coliseum and the RKO Marble Hill theatres. Defendants named were RKO Theatres, RKO Pictures, Warner Brothers, Stanley Warner, 20th-Fox and Universal.

In the complaint a "national conspiracy" was alleged with the situation at the Dyckman described as a "local manifestation" of it. It was further charged that the defendants and their theatre affiliates conspired in various U.S. cities including New York, Chicago and Kansas City.

Continuing with reasons for rejecting the complaint and requiring the pre-trial hearing which would limit the area of the allegations and the answers, Judge Dawson said, "The extent to which certain types of cases such as triple damage anti-trust actions have consumed the time of the courts has been a matter of great concern to those who are charged with the administration of justice."

Judge Makes Reference to "Significant Observation"

He then referred to a "significant observation" of the Report of the Judicial Conference regarding anti-trust litigation. The portion he quoted reads:

"It is not practical to proceed in these cases as in a law suit of ordinary complexity and bulk; that is, to let the parties exhaust the cross-fire of pleading, to conduct open court pre-trial hearings, or to let the counsel try the case as they please. The potential range of issues, evidence and argument is so great, and the necessities of adversary representation so compelling that the activities of counsel will result in records of fantastic size and complexity unless the trial judge exercises rigid control from the time the complaint is filed."

Added the judge: "This admonition should be taken seriously by the bench and bar. A complaint should not be allowed to wander far afield. . . ." His ruling made clear his attitude on "rigid control."

George Raftery of O'Brien, Driscoll & Raftery, counsel for RKO Theatres, argued the motion seeking to strike the complaint. The other defendants were represented by R. W. Perkins of Warner Brothers; Dwight, Royall, Harris, Koegel & Caskey for 20th Century-Fox; Donovan, Leisure, Newton and Irvine for RKO Pictures, and Everett Frohlich of Schwartz & Frohlich for Stanley Warner.

JUDGE IGOE ENDS 2-WEEK RUN LIMIT IN CHICAGO LOOP

CHICAGO: Permanent removal of the two-week limitation on first runs in the Loop became effective Monday, September 13, when Federal Judge Michael L. Igoe signed an order striking the restriction from his original 1947 Jackson Park decree. Judge Igoe granted a six-month suspension of the limitation in December, 1953, and last June continued the suspension until September 13.

Alfred B. Teton, attorney representing Balaban & Katz, told Judge Igoe he and Thomas C. McConnell, who brought the original suit for the Jackson Park theatre, had met during the summer and agreed upon the arrangement.

The court action ends officially the almost continual string of appeals to the court by distributors seeking longer runs for their films. The original clause in the decree provided for exemptions where a distributor could claim that certain productions because of their magnitude or negative cost were entitled to longer runs in the first run houses. Judge Igoe frequently had granted these but each case required a separate court appeal, which created serious theatre operating problems in the city.

Industry observers agreed that the restriction had placed a wholly artificial clamp on the clearance and run structure in the Chicago area.

Greene-Rouse Sign 12-Film Deal with Edward Small

HOLLYWOOD: The producing-directing-writing team of Clarence Greene and Russell Rouse last week signed an exclusive deal with Edward Small to produce a minimum of four high-budget features a year for the next three years. Mr. Small will finance the films, for which no release has been set. The deal does not affect Mr. Small's non-exclusive deal with United Artists covering 18 features. Already set for the company staff are Ben Hersh, production supervisor; Winston Jones, assistant to the producers; Ferdie Carrere, production supervisor, and Grant Whytock, supervisiong film editor.

AB-PT Declares Dividend

American Broadcasting-Paramount Theatres, Inc., board of directors declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock, payable October 20 to holders of record September 24, it was announced by Leonard Goldenson, president.

ALLIED PICKETS COLUMBIA EXCHANGE IN MINNEAPOLIS

MINNEAPOLIS: Monday of this week two hired pickets having no connection with the industry took up positions in front of the Columbia exchange here. Although they were placed there by North Central Allied as a protest against Columbia's alleged high rental policies, there was no indication that the organization was the sponsor. The placards carried a simple message: "Columbia is unfair to the independent theatre owners." (See cut.)

David Shearer, Columbia's attorney in Minneapolis, has conferred with H. J. Chapman, Columbia branch manager here, on plans looking to seek a Federal court injunction. Mr. Shearer indicated he would file an application for such an injunction this week, and said he hoped the Federal court would set an early date for a hearing on the application.

COLUMBIA PICTURES COR
COLUMBIA
UNFAIR

It was not apparent that the pickets created any great stir on Film Row. With the exception of a few photographers from local newspapers, the pickets did not attract any attention. Out-of-town exhibitors crossed the line freely to transact business in the exchange. H. J. Chapman, branch manager, said that he had notified Ben Marcus, Columbia district manager at Kansas City, of the pickets but received no instructions.

There were definite indications that there was no complete agreement between exhibitors themselves on the picketing and other activities sponsored by the North Central Allied group.

Talk of TOA Unit Due In Minneapolis

MINNEAPOLIS: It was reported by industry circles this week that a movement to launch a Theatre Owners of America unit in this North Central Allied stronghold is under way.

Harold Field of Pioneer Theatres was said to be the leader of the dissident exhibitor group reported angered by the "radical" steps proposed by North Central Allied president Ben Berger calling for "picketing" of the Columbia exchange as well as other policies.

Reached for comment, Mr. Field admitted that Walter Reade, Jr., and other TOA executives have been invited to Minneapolis for a luncheon meeting with exhibitors to discuss "exhibitor problems" but said that no definite date had been set.

Harry B. French, president of Minnesota Amusement Company, asked to comment on the reports, said that Mr. Field had called him relative to a TOA matter but had not discussed his plans with him. Mr. French is now a member of TOA.

Meanwhile, there was speculation, based on reports from Washington, that Abram F. Myers, Allied general counsel, also may visit Minneapolis. From Washington, it was learned that Mr. Myers planned a trip to the Midwest and it was held possible that Mr. Myers may present Allied's position to the Field group.

Set TV Musical Events For Asbury Park House

"Opening Night at Carnegie Hall," with Dimitri Mitropoulos conducting the 109-piece Philharmonic-Symphony Orchestra of New York, and the Metropolitan Opera will be brought to the St. James theatre in Asbury Park via closed circuit theatre television, Walter Reade, Jr., president of Walter Reade Theatres, has announced. The former event takes place October 7 and the latter November 8. The theatre has been scaled at $3.30 and $2.20 per seat, Federal tax included, for both events.

Albany Theatre in Trust Suit Against Majors

UTICA, N. Y.: J. Steven Holt and the Central Avenue Amusement Co., Inc., both of Albany, filed an anti-trust suit here last week seeking $2,475,000 in damages against major distributors and others. The plaintiffs charged that they had been discriminated against through an alleged conspiracy and that they had been charged higher prices for their product.

Iowa Allied Unit Votes Approval of Board Action

At a meeting held at Mason City, Iowa, last week a group of 28 Iowa exhibitors unanimously approved the action of the National Allied board setting up the Emergency Defense Committee. The meeting was warned by the president of Iowa-Nebraska Allied, Al Myrick, about the possibility of introduction into the state legislature of an enabling act allowing towns and cities to enact an admissions tax. Exhibitors were asked to contact their state senators and representatives. The group went on record on a number of items including the encouraging of increased use of TV in advertising pictures on both national and local level, and condemned the increasing practice of exhorbitant rental terms and "must" percentage demands of distributors in theatres grossing less than $1000 weekly.

War Children Luncheon

Industry trade press representatives were guests at a luncheon in New York last Thursday given by Foster Parents' Plan for War Children, Inc. Plans were mapped to make a national appeal to the general public to help the 17-year-old charity supply shoes to more than 500,000 destitute children. The unit is helping improverished children of 15 different nationalities, without regard to race or creed.

Form Theatre Company

HARTFORD: Nutmeg Theatres, Inc., New Haven, a new Connecticut corporation, has filed a certificate of organization here, listing president, Norman Bialek, secretary, Leonard Sampson, and vice-president and treasurer, Robert C. Spodick, who operate the Crown and Lincoln, New Haven; Art Cinema, Bridgeport; Fine Arts, Westport; and Norwalk and Empress, Norwalk.

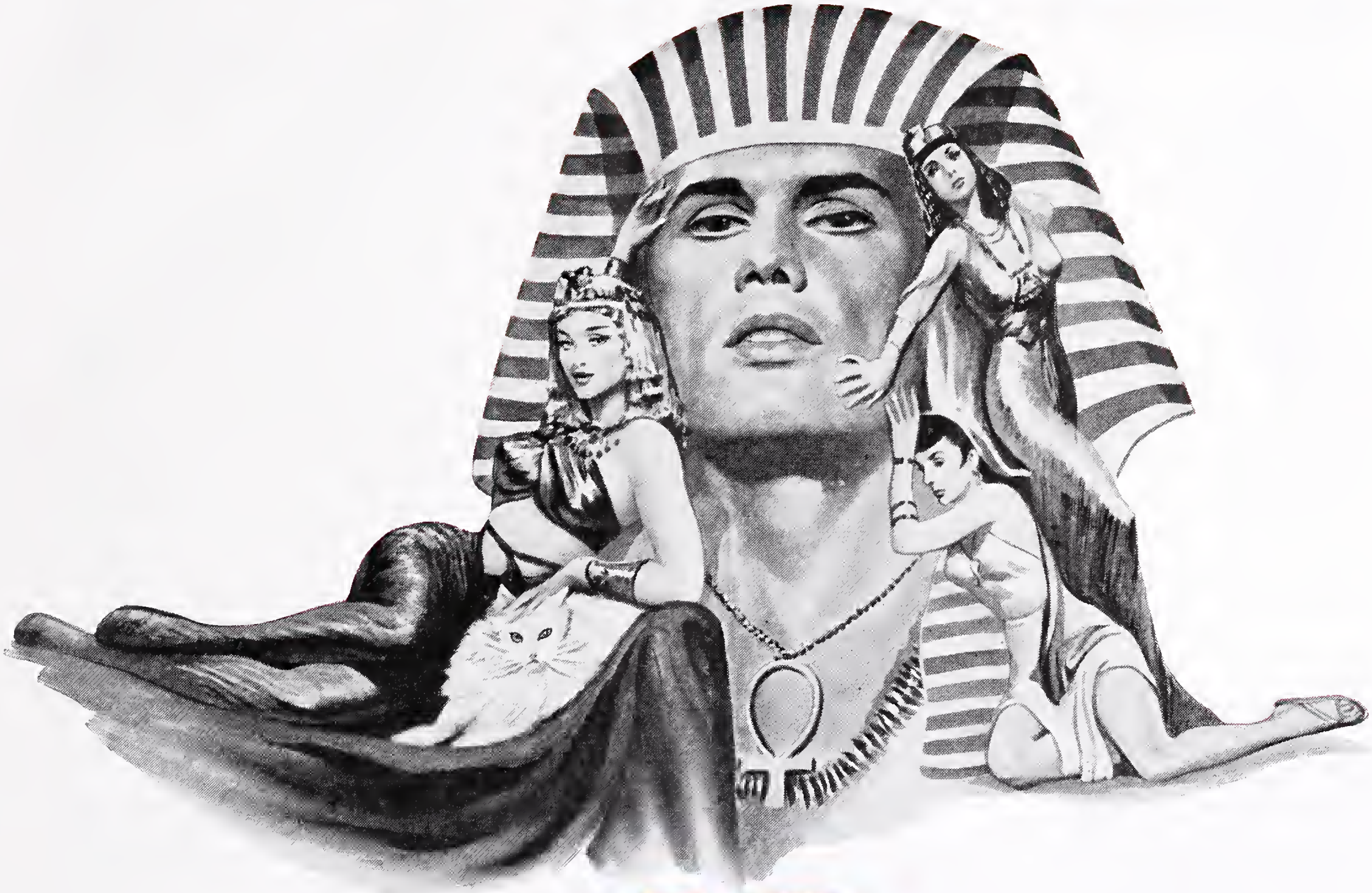
Plan Industry's Part In Tribute to Balaban

Leaders of the industry met at luncheon in New York last Friday to plan industry participation in a dinner the Metropolitan Council of the B'nai B'rith will tender to Barney Balaban, president of Paramount Pictures, the evening of September 26 at the Hotel Waldorf-Astoria, New York. The men met at the invitation of Simon H. Fabian, president of Stanley Warner, and Jack Cohn, executive vice-president of Columbia. They pledged at least 25 tables. Attendance is to be by purchase of $1,000 in State of Israel Development bonds. Thus, the industry guarantees at least $250,000 in bond sales.

Goldberg Plans Big Theatre in Omaha

OMAHA: Ralph D. Goldberg, who owns a group of local downtown and neighborhood theatres, has purchased two houses in the residential area bordering the Blackstone Hotel and plans to build a big shopping and amusement center. "For 40 years I've dreamed of building the finest theatres in town," the head of Goldberg Theatres Corp. said in announcing the purchase. "The additional property will give me space for parking."

THE BOXOFFICE HISTORY BEING RECORDED BY



IS SIMPLY BEYOND WORDS!

HERALD REPORT BIG CEA TOPIC

British Exhibitors' Group Studies Institute Data on Box Office Dollar

by PETER BURNUP

LONDON: The HERALD Institute of Industry Opinion study on the average distribution of the box office dollar, published July 31, was a major topic of discussion at the CEA General Council meeting last week. Copies of the report, which aroused wide attention here as it did in America, had been circulated among delegates in advance of the meeting by W. R. Fuller, general secretary, with the reports of the association's committees.

Extra copies of The HERALD Institute report on the distribution of the box office dollar are no longer available. However, permission is given any exhibitor group to reproduce the article, entitled "Theatre Man's Dollar in New Five-Way Stretch", from the July 31 issue of The HERALD, by photo-offset or any other method for purposes of discussion or study.

CEA's accountant, Clifford H. Barclay, reported on the article as follows:

"No direct comparison can be made between these figures and those compiled two years ago for exhibitors here, since the American's are prepared on the basis of population and type of run, whereas the British were based on size of hall. Nevertheless the underlying motif of the resultant trends are fairly comparable.

"In both countries rising costs are not being matched by rising income. Miscellaneous sales and concession incomes now provide a very substantial proportion of, if not all, the profits earned. The smaller exhibitor on subsequent runs is most immediately concerned that conditions do not further deteriorate.

"The experiences mentioned warrant careful thought. They can be helpful in deciding policy for those hundreds of theatres in this country which are still operating with pre-war out-dated projection and sound equipment. Can the resources be found to carry out the necessary re-equipment? Will it pay to do so?"

Mr. Fuller in introducing the matter said: "We are indebted to Motion Picture Herald for the reprints of its article. It can be seen from the article that exactly the same problem is giving concern to independents in America as are facing all small theatremen in this country."

Urged to Study Article

Delegates were counselled carefully to study the article and were informed that the matter will appear on the agenda at the next meeting of the Council.

The trading position of the small man here grows increasingly difficult. At the Council's next meting a number of their representatives will press for complete exemption from Entertainment Tax of houses up to a given seating capacity and for an extension of "small theatre terms" from the distributors. Otherwise—they claim—they will be unable to finance re-equipment for new techniques and must inevitably go down.

Attention will turn also to what Mr. Fuller described at the last meeting "as the fashion in which American exhibitors are going ahead on the old First National idea of interesting themselves in production, in which they seem to be achieving a considerable measure of success."

Mr. Fuller said that he had been in correspondence on the matter with American companies and exhibitors. He will make a full report at the next meeting.

In the meantime a vote of thanks to The HERALD for what was described as its "considerable help in the matter" was moved and unanimously carried.

Since the General Council's meeting copies of the article are being called for by independent exhibitors everywhere.

Cites Improved Performance

In his latest report to the C.E.A. on new developments, Dr. Leslie Knopp, the Association's technical adviser, comments on 20th Fox's recent demonstration film.

Dr. Knopp says in the report: "The film satisfactorily shows the improved optical performance of the new Bausch and Lomb lens, resulting in a screen picture of much higher quality and resolution. An improved quality of color reproduction was noted."

Dr. Knopp complains, however, that the enhanced quality of magnetic recording was destroyed by excessive volume or loudness. He comments also: "It is unfortunate that the demonstration was marred by spurious comparisons with pictures of other aspect ratios and by the improper use of the stereophonic sound recordings."

Dr. Knopp estimates that up to 16 per cent of British theatres could take CinemaScope without loss of screen height. On the other hand, over 90 per cent could accommodate VistaVision.

Alternative Ratios Uncertain

His report refers to the uncertainty in regard to the release here of CinemaScope product in alternative ratios and with single track optical sound. He recalls one of his earlier reports in which it was stated that "according to recent reports all future 20th Century-Fox product will be available in standard format and with single track optical sound.

"We are informed by Mr. Pattinson, 20th Fox's sales-director, that it would seem that the foregoing applies to the American domestic market and that he has so far made no plans whatever for the release of pictures in this country in other than the accepted CinemaScope shape."

∇

It is stated here that Shakespeare's "Richard III," to be produced jointly by Sir Laurence Olivier and London Films, will be shot in VistaVision and in Eastman Color. Olivier will star in the title role and also direct at Shepperton Studio.

Acquire Tennessee House

ATLANTA: Jay Soloman and Mose Lebowitz, owners of the Independent theatre, Chattanooga, Tenn., have taken over the Rialto and Central theatres here from the Mion Amusement Co.

Drive-in Operation—A Study

The HERALD INSTITUTE of Industry Opinion

The HERALD Institute of Industry Opinion has compiled a comprehensive study of drive-in operation in all its phases. The results, a composite of the records and opinions of members of the Institute exhibitor panel who reported on their experiences as drive-in owners will be published serially in The HERALD starting next week.

The study covers such matters as typical location, competitive conditions, types of runs available or secured, kinds of pictures most favored, breakdown of the admission dollar, the position and importance of refreshment grosses, admission scales, dates of operation, kinds of equipment including magnetic sound and wide screens, and plans for the purchase of such equipment.

Although drive-ins today represent a vital segment of the industry, both numerically and economically, there has been very little coordinated information on their operation. The Institute study will fill this need.

N. Y. Owners Gain in Tax Injunction

The temporary injunction order curbing New York City from collecting the five per cent admission tax breakage was enlarged Monday by Supreme Court Justice Charles S. Colden in Queens Supreme Court to include some 300 circuits and independent theatres throughout the city whose operators filed about 150 affidavits seeking intervention permission.

In granting the theatremen permission to become parties to the action in an off-the-bench ruling Justice Colden notified the exhibitor attorneys and Stanley Buchsbaum, assistant city corporation counsel in charge of the excise tax division, that a mutual agreement should be reached by both sides in the immediate future as to the manner in which the tax breakage fund should be handled.

The Supreme Court decision now opens the doors for any exhibitor, circuit or independent to become exempt from paying New York City the allegedly illegal tax breakage. The first payment of the New York City five per cent tax is due next Monday.

A theatre man who has not to date applied to the court for intervention permission will have to file a separate motion which will be granted by the court as a matter of form, Thomas Bress, attorney for Loew's, said, following the court session.

The temporary injunction order is also open to other parties outside film exhibitors in New York City, who are liable under the admission levy. "Any place of business which is liable under the local law may seek court permission to intervene," Mr. Bress said. The New York City admission levy has been opposed solely to date by exhibitors.

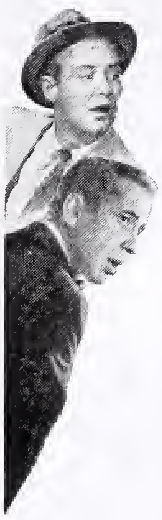
Mr. Buchsbaum, in opposition to the numerous applications to intervene in the suit, declared that "everyone's rights will be fully protected by any determination which may be ultimately granted."

Arbitration Still Being Studied By Distributors

The industry's tentative arbitration system, drawn under the direction of Theatre Owners of America counsel Herman Levy, this week was being studied by attorneys and sales managers for the distributors who attended the conferences in New York on such a system. An authoritative conference is expected within two weeks.

AB-PT Executives Meeting

Approximately 100 executives of the American Broadcasting-Paramount Theatres company will meet next Tuesday, Wednesday and Thursday at Shawnee-on-the Delaware, Pa. This is an annual gathering. Leonard Goldenson, president, will be chairman and host.



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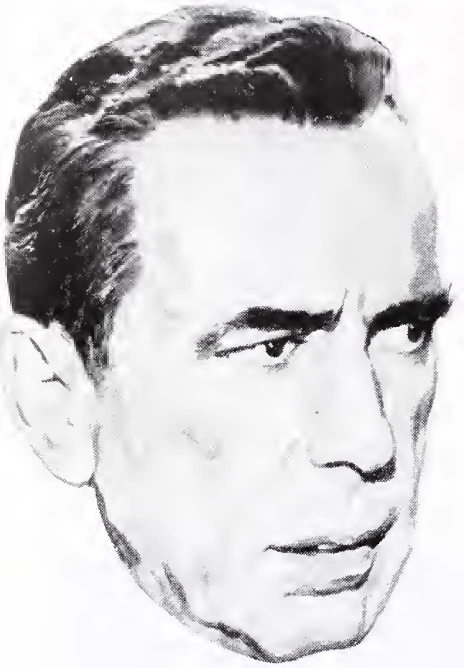

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IA's Walsh Asks Labor Advisor

Richard F. Walsh, reelected IATSE president, held one of his rare press conferences last week. It was in New York, and came a few days after his victory over Roy Brewer. In it, Mr. Walsh let go with a few ideas and observations, and some information. Some highlights are:

Hereafter, when the Motion Picture Export Association dickers with foreign nations, it should have a "labor advisor".

There will be a solid "hands across the sea" understanding with British unions about employment in television films.

The IATSE also is studying problems in Italy, Spain and other countries where Americans are producing.

It shortly will negotiate with majors in exchange contracts: It hopes negotiations will be national rather than specific because members thus benefit more.

Mr. Walsh said Eric A. Johnston, MPAA president, is considering the labor advisor proposal. Of the British situation, he said: "This is affecting us because producers find costs lower overseas. The U. S. makes at least 80 per cent of the world's films and we are prevailing upon producers to make their product in this country. Still, it is quite a problem to stop this runaway production. If some sort of an assembly line process for producing product could come into existence, costs would be lowered, producers would continue to utilize U. S. technicians in production, and the solution would be at hand."

Mr. Walsh said Box Office Television officials are expected to discuss with him the pay scales for technicians, in their expanding operations. BOT recently agreed with Actors' Equity on theatre telecasts of legitimate plays. BOT utilizes theatre screens for television shows.

He will not go to England in the foreseeable future, Mr. Walsh said, disposing of reports he would do so in pursuance of the British labor agreement. He was, however, to be in Hollywood Monday for a meeting with the Hollywood Film Council and the American Federation of Labor convention.

Still being considered, Mr. Walsh said, is the resolution offered at the recent convention to have the IATSE support strongly CinemaScope newsreels, trailers and short subjects.

Another Disney Film Receives Foreign Entry Privileges

Walt Disney's "Beaver Valley" last week received certificate No. 5,000 from the U.S. Information Agency, entitling it to customs facilitation and duty free entry into several foreign countries. Twenty-four countries recognize the USIA certificates as attestation of international educative character.

RICHARD F. WALSH by the Herald

IATSE Wins New Pact With RCA and Altec

Higher wages and shorter hours are due sound service engineers employed by RCA and Altec as the result of a new agreement with the IATSE, announced over the weekend in New York. The agreement, retroactive to August 22, expiration date of the old one, gives a five per cent increase of pay, cuts the work week from 48 to 44 hours for two years, and then reduces it to 40. The basic pay scale now is $136.50. For those covering more than one geographic area, it is $159.43. The agreement runs through 1958. One of its provisions is for automobiles to be furnished, when needed, by the employer. In an emergency, not for more than 30 days, the company will pay a man seven cents a mile for use of his own car.

Plan to Request Theatre Collections for Korea

Collections will again be taken in theatres for Korean relief. Robert Coyne, special counsel of the Council of Motion Picture Organizations, said this week many theatres have enlisted for the drive week of October 4. A feature will be a trailer, which National Screen will distribute, with a message by the President. In it, he reminds audiences they contributed $1,000,000 last year. Exhibitors will be called to meetings at exchange centers starting next week. Pledges of cooperation will be solicited.

New Haven Drive-in Sues Circuits and Majors

Charging unfair practices, the New Haven Drive-In Theatre, Inc., of North Haven, Conn., filed suit this week in Federal Court at New Haven, under the Sherman Anti-Trust Act. The complainant does not ask a certain sum. It does ask triple damages on whatever the jury awards. It alleges discrimination in allotment of product. Among defendants are Loew's, Paramount, Warner Brothers, RKO, Connecticut Theatrical Corp., and New England Theatres.

Metro Adds 10 Films for 1954 Release

MGM has completed its releasing schedule for the calendar year by adding six new pictures and four reprints to the number previously announced for release between January and September. The six additional pictures and four reprints will make a total of 29, exclusive of "Julius Caesar" and "Brigadoon," which will get "special handling." Of the six new films, four are in color by Technicolor, making a total of 20 in color for the year.

This compares with a total of 46, including the general release of "Quo Vadis," for the 1953 calender year. Of this total, 19 were in color. In the 1954 schedule, four pictures are in CinemaScope, compared with two 3-D pictures released the previous year.

Starting in October, "Rogue Cop," starring Robert Taylor, Janet Leigh and George Raft, will head the list of releases, followed by "Beau Brummell," starring Stewart Granger and Elizabeth Taylor, in color by Technicolor. Two reprints scheduled for this month include "A Woman's Face," starring Joan Crawford and Melvyn Douglas, and "Dr. Jekyll and Mr. Hyde," starring Spencer Tracy and Ingrid Bergman.

For November there will be "Athena," with Jane Powell and Debbie Reynolds, and "The Last Time I Saw Paris," with Elizabeth Taylor and Van Johnson. Both are in color by Technicolor. There also will be two reprints, "Tarzan and the Ape Man" and "Tarzan Escapes," both with Johnny Weismuller and Maureen O'Sullivan.

For December, there will be "Crest of the Wave," starring Gene Kelly and Jeff Richards," and "Deep in My Heart," in color by Technicolor, starring Jose Ferrer, Helen Traubel and Merle Oberon.

The reprints scheduled for October and November are definite releases, while the company continues to test two other packages, namely "Father of the Bride" and "Father"s Little Dividend," both starring Spencer Tracy, Elizabeth Taylor and Joan Bennett, as one unit, and "Battleground" with an all-star cast, and "Asphalt Jungle," starring Sterling Hayden and Marilyn Monroe, as another combination. Each package will be tested in five different Loew's situations starting October 7 and 8.

Purchase Atlanta Branch

NEW ORLEANS: Babe Cohen and Jou Houck, owner of the Lippert exchange here, has taken over from John W. Mangham, owner of Lippert and Realart exchanges in Atlanta. Mr. Mangham has owned these exchanges for the past several years, Francis White, owner of the Lippert exchange, Charlotte, is also part owner of the Atlanta branch. Roy Nichud of New Orleans has been appointed branch manager. Cohen said there would be no changes made in the Atlanta office.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending September 11 were:

Atlanta: Duel in the Sun (SRO reissue) 2nd week, The Egyptian (20th-Fox) 2nd week, Seven Brides for Seven Brothers (MGM) 2nd week, Susan Slept Here (RKO) 6th week.

Baltimore: Apache (U.A.), Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 3rd week, Seven Brides for Seven Brothers (MGM) 2nd week.

Boston: The Caine Mutiny (Col.), Dragnet (W.B.), The Egyptian (20th-Fox), Rear Window (Par.), Seven Brides for Seven Brothers (MGM).

Buffalo: The Caine Mutiny (Col.) 4th week, Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox), On the Waterfront (Col.) 4th week, Rear Window (Par.) 3rd week, Seven Brides for Seven Brothers (MGM) 5th week.

Cincinnati: Dragnet (W.B.), Rear Window (Par.) 2nd week.

Cleveland: Dragnet (W.B.), The Egyptian (20th-Fox), On the Waterfront (Col.) 2nd week.

Columbus: Dragnet (W.B.), Magnificent Obsession (U-I), Seven Brides for Seven Brothers (MGM) 2nd week.

Denver: Broken Lance (20th-Fox) 2nd week, Dragnet (W.B.), On the Waterfront (Col.), Rear Window (Par.) 2nd week, Seven Brides for Seven Brothers (RKO), Vanishing Prairie (Buena Vista) 3rd week.

Des Moines: Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox), Magnificent Obsession (U-I) 3rd week.

Detroit: Broken Lance (20th-Fox) 4th week, The Caine Mutiny (Col.) 10th week, Magnificent Obsession (U-I) 2nd week, Naked Alibi (U-I).

Hartford: The Caine Mutiny (Col.) 4th week, Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 2nd week, Rear Window (Par.) 2nd week.

Indianapolis: Dragnet (W.B.), Rear Window (Par.) 2nd week.

Jacksonville: The Caine Mutiny (Col.) 3rd week, Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox), Gambler from Natchez (20th-Fox).

Kansas City: Dragnet (W.B.) holdover, The Egyptian (20th-Fox) holdover, Living It Up (Par.) holdover, Rear Window (Par.) holdover, Seven Brides for Seven Brothers (MGM) holdover.

Memphis: Dragnet (W.B.), The Egyptian (20th-Fox), Magnificent Obsession (U-I) 2nd week, Seven Brides for Seven Brothers (MGM) 3rd week.

Miami: Dragnet (W.B.), The Egyptian (20th-Fox) 2nd week, Living It Up (Par.) 3rd week.

Milwaukee: Dragnet (W.B.) 3rd week, The Egyptian (20th-Fox), Living It Up (Par.) holdover, Seven Brides for Seven Brothers (MGM) 3rd week, Susan Slept Here (RKO).

Minneapolis: Dragnet (W.B.), The Egyptian (20th-Fox), Seven Brides for Seven Brothers (MGM) 4th week.

New Orleans: The Egyptian (20th-Fox), Francis Joins the Wacs (U-I) holdover, Her Twelve Men (MGM), Seven Brides for Seven Brothers (MGM), Susan Slept Here (RKO).

Oklahoma City: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.) 3rd week, Dragnet (W.B.) 2nd week, Duel in the Sun (SRO reissue) 2nd week, Garden of Evil (20th-Fox) 3rd week.

Omaha: Apache (U.A., Dragnet (W.B.), Seven Brides for Seven Brothers (MGM).

Philadelphia: Dragnet (W.B.), The Egyptian (20th-Fox) 2nd week, Magnificent Obsession (U-I), On the Waterfront (Col.) 5th week, Rear Window (Par.) 3rd week.

Pittsburgh: Adventures of Robinson Crusoe (U.A.) 2nd week, Broken Lance (20th-Fox) 3rd week, Magnificent Obsession (U-I) 3rd week, Seven Brides for Seven Brothers (MGM) 3rd week.

Portland: Broken Lance (20th-Fox) 4th week, Dragnet (W.B.), Gone With the Wind (MGM reissue) 3rd week, Seven Brides for Seven Brothers (MGM) 5th week, Susan Slept Here (RKO).

San Francisco: Dragnet (W.B.), The Egyptian (20th-Fox) 2nd week, King Richard and the Crusaders (W.B.) 2nd week, Rear Window (Par.), Seven Brides for Seven Brothers (MGM) 3rd week, The Vanishing Prairie (Buena Vista) 3rd week.

Toronto: About Mrs. Leslie (Par.) holdover, Doctor in the House (JARO), Magnificent Obsession (U-I) 3rd week, On the Waterfront (Col.), Sabrina (Par.) 2nd week, Seven Brides for Seven Brothers (MGM) 2nd week, Susan Slept Here (Par.).

Vancouver: Doctor in the House (JARO), Francis Joins the Wacs (U-I) 2nd week, Gone With the Wind (MGM), 3rd week, Sabrina (Par.), Secret of the Incas (Par.)

Washington: Broken Lance (20th-Fox), The Caine Mutiny (Col.) 9th week, Dragnet (W.B.), Rear Window (Par.), Seven Brides for Seven Brothers (MGM) 3rd week, Susan Slept Here (RKO) 3rd week, Vanishing Prairie (Buena Vista) 2nd week.

Allied Artists Sets Dates To April '54

"Allied Artists now is definitely coming out of its transition, its plans are rapidly materializing and it is scheduling production to release top caliber pictures one a month." This was the comment last week of executive producer Walter Mirisch returning to the studio from England where he supervised his CinemaScope production of "The Black Prince."

"We are now completing our first multi-million dollar film," he said, referring to "The Black Prince," which stars Errol Flynn, Joanne Dru and Peter Finch. "We also are engaging a greater number of important stars, producers and directors and are dealing with increasingly important subject matters," he added, pointing to productions including "The Man Who Would Be King," which John Huston will produce, basing it on the Rudyard Kipling classic; "John Brown's Raiders," the story of the famed abolitionist, and "Hold Back the Night," to be based on Pat Frank's war story.

The producer stopped in New York to attend the company's executive sales meeting where Morey R. Goldstein, vice-president and general sales manager, set releases for the next eight months.

The releases will be led off this month with "The Human Jungle," with Gary Merrill and Jan Sterling. Releases for the following seven months will include:

October: "Tonight's the Night," in Technicolor and starring David Niven, Yvonne De Carlo and Barry Fitzgerald; "Danger Point," with Mark Stevens; and "Target Earth," starring Richard Denning, Virginia Grey and Kathleen Crowley.

November: "The Bob Mathias Story," with Bob Mathias in the title role.

December: "John Brown's Raiders," to star Raymond Massey.

January: "The Big Combo," starring Cornel Wilde, Richard Conte, Jean Wallace and Brian Donlevy.

February: "Shotgun," in Technicolor and with Sterling Hayden, Yvonne De Carlo and Zachary Scott starred.

March: "The Annapolis Story," in Technicolor and starring John Derek, Diana Lynn and Kevin McCarthy.

April: "The Black Prince," in CinemaScope with Errol Flynn, Joanne Dru and Peter Finch starred.

Some 300 Openings Set for Allied Artists' "Human Jungle"

"The Human Jungle" will be launched by Allied Artists under saturation bookings involving more than 300 theatres, it was announced last week by Morey Goldstein, vice-president and general sales manager. The film, starring Gary Merrill and Jan Sterling, will have a premiere September 28 at the Joy theatre in New Orleans. More than 50 other theatres in the south will open the film the following day. On October 6 it opens at the Roosevelt in Chicago and 55 other theatres in the Illinois area.

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LOEW'S STATE ... LOS ANGELES, CALIF.
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Hollywood Scene

Hollywood Bureau

LAST WEEK two pictures that could literally be called "big" were completed in Rome. Both of them were produced by Warner Brothers, which occasioned a cable from Italy by Jack L. Warner to studio executive Steve Trilling. Mr. Warner, who viewed the two multi-million dollar epics ("Helen of Troy" and "Land of the Pharoahs"), said that they were among the most important achievements ever delivered by Warners or by any company. "In any medium," he said, "'Helen of Troy' and 'Land of the Pharoahs' would make screen history, but their greatness has been enhanced by the new techniques of CinemaScope, WarnerColor and stereophonic sound."

Jack L. Warner

He went on to say that these productions open new vistas in film drama and introduce a new heroic style to the screen. He also felt that, at the same time, they intensify the intimate drama of human emotions, citing the classic romances of Helen and Paris and of the Pharoah and his Queen Nellifer.

Rossana Podesta and Jacques Sernas star in "Helen of Troy," which was directed by Robert Wise and Jack Hawkins, and Joan Collins performed under the direction of Howard Hawks in "Land of the Pharoahs."

◆

SPEAKING of Warners brings to mind the fact that they, along with several other major studios, have made color as much a standard in the production of motion pictures as sound within little more than a generation. All of their product, 20th-Fox's and Paramount's, are being made in any one of several color processes. This, of course, does not include any independent product that they may distribute.

The other companies, too, are pushing color in a big way, although black-and-white features are still a part of their curricula. There are several outstanding instances where pictures photographed without the aid of color have been tremendous successes at the box office ("From Here to Eternity" and "Roman Holiday" are two fair examples of recent note), but that doesn't alter the fact that multi-hues generally increase a film's potential.

Although Technicolor more or less paved the way when color was still considered a novelty, in the last several years other companies and processes have loomed large so that it is not unusual to discover that of the 28 pictures in production this week, all but five will see the light of day in color.

Besides Technicolor, other processes which are now used include Eastman Color, Pathe Color, Ansco Color, Trucolor and Cinecolor (now known as Color Corporation of America).

◆

AMONG the more important production notes this week include the announcement that Samuel Bischoff will produce six films for Allied Artists in the next three years and that his first will be "The Phenix City Story." That is the town where corruption and violence reached its peak last June when Albert L. Patterson, Attorney General-elect, was murdered. Phenix City was placed under martial law after Mr. Patterson's assassination. Three top names have been selected to star in the film—Glenn Ford, Edward G. Robinson and George Raft.

◆

N. PETER RATHVON, former president of RKO Radio Pictures, is once more back in the news. His producing company, known as Rathvon Overseas, Ltd., is about to make a film called "Embassy Baby" which deals with the discovery of a baby on the doorstep of an American Embassy in one of the Iron Curtain countries. The company has its headquarters at the Affia studio in Weisbaden, Germany, and Mr. Rathvon is here now to select two men and a woman for the leading roles.

◆

HAL MAKELIM, whose independent producing company is in "partnership" with many of the country's exhibitors, expects to start the first of his 12-picture program within the next two months. "Desperate Men," written by Hal Richards, will probably be the leadoff film. Others ready for filming include "Jade Elephants" also by Richards; "The Black Tulips" by Alexandre Dumas, and "Doublecross" by Valerie Sherman.

◆

ALTHOUGH there were only two pictures starting this week with five others completed, the over-all total shooting was 28, still an impressive figure. Both pictures which began shooting, incidentally, figure importantly in their respective company's future release plans.

At Columbia, producer Fred Kohlmar commenced production on "My Sister Eileen," which is a remake of the old favorite which starred Rosalind Russell. After many contemplated changes of title, it was decided the original was the best. For this new version, Technicolor and music have been added. The two sisters from Ohio who invade the precincts of Greenwich Village are Janet Leigh (her first picture since her new pact with Columbia) and Betty Garrett. The men in their lives include Jack Lemmon, Aldo Ray and Kurt Kasznar. Direction is by Richard Quine.

Universal-International began the screen version of Audie Murphy's best-seller, "To Hell and Back." Murphy is starring with assistance from Marshall Thompson, Charles Drake and Gregg Palmer. This, too, goes in Technicolor and also CincmaScope. Aaron Rosenberg is producing, Jesse Hibbs directing.

THIS WEEK IN PRODUCTION:

STARTED (2)

COLUMBIA
My Sister Eileen (Technicolor)

U-I
To Hell and Back (CinemaScope; Technicolor)

COMPLETED (5)

ALLIED ARTISTS
Annapolis Story (Technicolor)
Shotgun (John Champion Prods., Technicolor)

REPUBLIC
Carolina Cannonball

PARAMOUNT
To Catch a Thief (VistaVision; Technicolor)

20TH-FOX
That Lady (Atlanta; CinemaScope; Technicolor)

SHOOTING (26)

ALLIED ARTISTS
The Big Combo (Theodora-Security Prods.)
The Black Prince (CinemaScope, Technicolor)

COLUMBIA
Dead Pigeon
Prize of Gold (Warwick; Technicolor)

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
The Glass Tomb (Hammer) (formerly Outsiders)

MGM
Hit the Deck (CinemaScope; Eastman)
Boulevard in Paris (CinemaScope; Technicolor)
Prodigal (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

REPUBLIC
Timberjack (Trucolor)

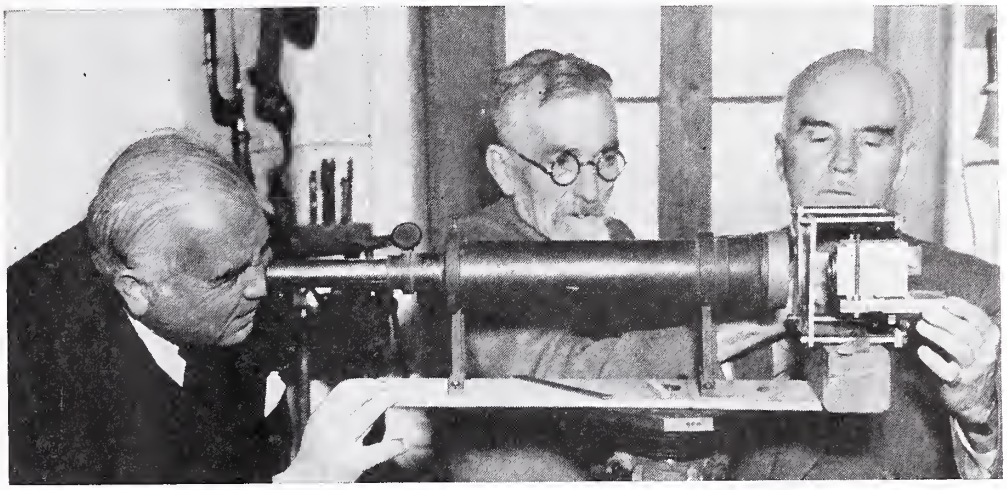
20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panoramic; CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Kentuckian (formerly "The Gabrial Horn") (Hecht-Lancaster Prods., CinemaScope; Technicolor)

U-I
Lady Godiva of Coventry (Technicolor)
The Looters

WARNER BROS.
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

CINEMASCOPE HAS FIRST BIG CANDLE IN BIRTHDAY CAKE



***WHERE IT ALL BEGAN.** Spyros Skouras, above left, and Earl I. Sponable examine an anamorphic lens in the laboratory in France of Professor Henri Chretien, center, who developed it. **DARRYL F. ZANUCK**, right, 20th-Fox production chief, with the Academy Oscar awarded to him last March for his part in the development of CinemaScope.*

CINEMASCOPE celebrated its first anniversary Thursday, with extensive activities marking the date. It was on memorable September 16, 1953 that 20th Century-Fox's "The Robe" made its glittering debut at the Roxy theatre in New York.

Activities signaling the first birthday were held in many cities of the United States, Canada and capital cities of the world where exhibitors were joined by local government officials, business, civic and social figures. There were unveilings of plaques and parties at scores of theatres. Cakes were cut by local mayors in the presence of notables.

Proclamation Cited Anniversary Day

In many localities proclamations designating September 16 as "CinemaScope First Anniversary Day" were issued. A large number of circuit and independent exhibitors had slugs in theatre ads calling attention to the anniversary, while department stores and other merchants also paid tribute in ads.

Also editorials, special pictorial layouts, and interviews on television and radio hailed the event. Exhibitors who planned large-scale local campaigns were aided by special press kits containing an assortment of news and feature stories plus a CinemaScope chronology which 20th Century-Fox had prepared and airmailed to the field.

Wires and letters from exhibitors, producers and manufacturers and distributors of CinemaScope equipment also were sent to Spyros P. Skouras, 20th Century-Fox president, congratulating him and the company for bringing CinemaScope to theatre-goers in the past 12 months.

Film Personalities on Sullivan TV Program

Lead-off to the celebrations was the Ed Sullivan CBS-TV "Toast of the Town" program last Sunday. A record number of 29 film personalities appeared before an estimated 40,000,000 people as Darryl F. Zanuck, company production head, was saluted. The stars were: Susan Hayward, Jack Haley, Arlene Dahl, Sheree North, Cesar Romero, George Raft, Robert Stack, Jean Hersholt, Tyrone Power, Clifton Webb, Ruby Keeler, Cameron Mitchell, Sonja Henie, Katy Jurado, Edward G. Robinson, Herbert Marshall, Jimmy Durante, James Gleason, Thomas Mitchell, Edmund Gwenn, Maureen O'Hara, Jane Withers, Charlton Heston, Dan Dailey, Gloria de Haven, Jack Benny and Tony Martin. Mr. Zanuck, who appeared on the show, returned from Europe especially for the show.

According to an estimate of 20th Century-Fox, some 10,000 theatres in the United States and Canada will be equipped for CinemaScope by the end of the year. The company declared that as of September 16 of this year, 11,000 houses in 40 countries were equipped for CinemaScope world-wide, and it is estimated 125 features will be released in CinemaScope in 1954-55.

The company announced that to date film rentals on "The Robe" were $15,127,557 in 4,051 domestic and Canadian engagements. A $10,000,000 additional gross was expected in the United States. International gross to date of the picture was listed at $5,000,000.

Film rentals on the first 12 CinemaScope pictures was reported at $40,000,000. The company expected rentals to hit $62,000,000 for 17 pictures by the end of 1954. The average cost for CinemaScope pictures is at $3,500,000, according to the company.

The release of Zanuck's production of "The Egyptian" coincides almost to the week with the first anniversary of CinemaScope. Among the films the company will release during the balance of 1954 is "Desiree," starring Marlon Brando as Napoleon and Jean Simmons in the title role.

Other Releases for Late 1954 Are Announced

Other late 1954 releases are: "Woman's World," comedy-drama with a group of stars including Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, and Cornel Wilde; "The Adventures of Hajji Baba," produced by Walter Wanger, and "Black Widow," with Gene Tierney, Ginger Rogers, Van Heflin and George Raft.

Climaxing this period will be the company's greatest musical effort and costliest musical, Irving Berlin's "There's No Business Like Show Business"; starring Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray and Mitzi Gaynor. Like "The Egyptian," this picture represents a production outlay of almost $5,000,000.

Early 1955 will see such promising CinemaScope offerings as "The Racers" filmed in Italy, starring Kirk Douglas, Bela Darvi and Gilbert Roland; "Untamed," filmed in South Africa, with Tyrone Power and Susan Hayward; "Carmen Jones," the Broadway musical by Oscar Hammerstein, starring Harry Belafonte, Dorothy Dandridge and Pearl Bailey; and Richard Burton as Edwin Booth in "Prince of Players."

The months ahead will bring Marilyn Monroe in the Broadway play, "The Seven-Year Itch," co-starring Tom Ewell; Fred Astaire and Leslie Caron in a new musical comedy version of "Daddy Long Legs," James Stewart and Jane Russell in "Jewel of Bengal," "Pink Tights" with Sheree North; "A Man Called Peter," with Richard Todd and Jean Peters; "Can-Can" by Cole Porter and Abe Burrows, and the Rodgers and Hammerstein musical, "The King and I."

For its second anniversary of CinemaScope a year hence 20th Century-Fox hopes to have completed its production of Fulton Oursler's "The Greatest Story Ever Told."

People in The News

Eric Johnston, president of Motion Picture Association of America, who has returned to New York from Europe, has postponed plans to go to Hollywood until next month or later.

Sam Rosen, executive vice-president of Stanley Warner Corp., returned Monday to New York from Europe.

Dudley G. Layman has been elected financial vice-president of RKO Theatres Corp. He is also a director of the corporation.

Mortimer Wormser, assistant treasurer of Columbia and vice-president of Columbia International, and **Louis Astor**, company sales executive, each having been with the company 25 years, were honored at a reception last Friday.

Maurice Segal, recently resigned from Norton and Condon, has been named to advertising and publicity department of Universal Pictures to work under **Jeff Livingston** on publicity for J. Arthur Rank Organization films. He replaces **Sheldon Gunsberg**, who resigned to become managing director of specialized theatre operations for Walter Reade Theatres.

Charles A. Smakwitz, Stanley Warner zone manager in Albany, accepted for the Strand theatre a Marine Corps plaque for its cooperation in the Marine Corps activities.

Hal Wallis returned to New York Tuesday from Europe.

Leo F. Samuels, general sales manager for Disney Productions, and aides **Ned Clarke** and **Irving Ludwig** are in Hollywood this week discussing release policies on "20,000 Leagues Under the Sea", and "The Lady and the Tramp". Mr. Samuels also was to discuss these matters with RKO executives.

Eyman Is Named Chief Film Censor for Ohio

COLUMBUS: R. M. Eyman, Ohio's Assistant State Superintendent of Education for nine years, last week was appointed State Education Director and Chief Film Censor by Gov. Frank J. Lausche. Mr. Eyman succeeds Dr. Clyde Hissong, who has resigned to return to Bowling Green State University. Mr. Eyman is 59 years old and a former teacher, administrator and Fairfield County school superintendent. He holds a doctor's degree from Ohio State University.

RKO Sales Head Hold Hollywood Discussions

Four days of meetings on new product and policies occupied top men in RKO Radio Pictures sales, at the studio this week. They met here with James R. Grainger, president, and C. J. Tevlin, vice-president in charge of studio operations. The men from the sales end are Walter Branson, world-wide general sales manager; Herb Greenblatt, domestic sales manager; Nat Levy, Eastern-Southern manager; Herb MacIntyre, Western manager; and others.

United Artists Promotes Personnel Overseas

Merit promotions and appointments were announced last week by Arnold M. Picker, United Artists vice-president in charge of foreign distribution. John Neal replaces Harry Wilhoit, resigned as Thailand manager. He was Adelaide branch manager. His successor at Adelaide is Ron Jessup. H. F. Gribble, former branch manager at Auckland, now is acting New Zealand manager. He succeeds Harry Withers, resigned. Ted Rysfeld, who managed at Trinidad, now does the same at Hong Kong. He succeeds the resigned Arthur Solmson. William Korenbrot is the new manager at Trinidad. Leonu Feldun, former Puerto Rico manager, temporarily is on the home office staff. His successor is Sam Jones. Morton Raven and John Stephens, trainees, have been sent abroad.

Full States Rights Coverage for 'Duel'

David O. Selznick's "Duel in the Sun" now is being distributed everywhere in the United States and Canada. The Selznick Releasing organization has signed new territorial franchises which assure such coverage. Previously, 14 were signed. The new territories, and their representatives, are:

Albany and Buffalo: Sylvan Leff, Realart Pictures of Upstate New York. Des Moines and Omaha: William Field, Triangle Films. Indianapolis: Jay M. Goldberg and Selma Blachschelger, Realart Pictures of Indianapolis.

Memphis: Cliff E. Wallace and Fred A. Myers, Colonial Pictures of Tennessee. Minneapolis and Milwaukee: Donald E. Swartz, Independent Film Distributors. New York: S. S. Krellberg, Principal Film Exchange. San Francisco: Al Grubstick, Pacific Releasing Co.

St. Louis: George Phillips and Herman Gorelick, Realart Pictures of St. Louis. Charlotte: Francis J. White, Jr., Scott Lett, Screen Guild Productions of the Carolinas, Inc. Denver-Salt Lake City: H. C. Fuller and Robert H. Bird, Dimension Pictures, Ltd. Los Angeles: Charles Kranz and Irving Levin, Kranz-Levin Pictures. Seattle-Portland: Jack J. Engerman and Zollie Volchok, Northwest Releasing. Canada: Nat Taylor and Doug Rosen, International Film Distributors.

Census Will Take Stock Of Industry

WASHINGTON: The Census Bureau expects to develop great quantities of new information about the motion picture industry in a comprehensive industry census to be taken early next year.

In addition, the survey will bring up to date other statistics that are now more than five years old.

Some 25,000 questionnaires will go out late in December to practically every theatre owner, producer, distributor and film service organization. Census Bureau officials are now putting the finishing touches on the questionnaires which are to be returned early next year, based on 1954 business activity. Information developed in the questionnaires should be ready for release by the Bureau sometime next summer.

For the first time, exhibitors will be asked to supply such information as this: the number of showings during the year and the number of double features; the date of construction for any theatres put up after 1945; car capacity of drive-ins; receipts from theatre television events; receipts from advertising films; separate totals for federal, state and local admission tax payments.

For the first time producers will be asked to furnish the number of films supplied for television, receipts from this source, and other information indicating the effect television is having on film production.

All these and other new queries will be in addition to the standard census questionnaires on profits, payrolls, investment, etc.

The last comprehensive census of the film industry was taken as part of the census of all U. S. businesses early in 1949, based on 1948 business. One was to have been taken this year, based on 1953 business, but Congress didn't put up the money. Just before quitting, however, Congress did vote funds for a census of all businesses, to be taken early next year based on 1954 business. Since 1949, there has been no census data developed on production and distribution, and only a few figures developed on exhibition, on a theatre sampling.

Lollobrigida Arrives

Gina Lollobrigida, described by IFE as "the world's most beautiful actress," arrived in New York from Italy, Tuesday. It is her first visit. She is to help publicize "Bread, Love, and Dreams," which opens Monday at the Paris Theatre, that city. She was guest at a press party Thursday, and the subject of numerous interviews.

Katz Reenters Industry

David Katz, long time executive of the Roxy theatre, New York, and at his resignation last year its managing director, heads a corporation which this week acquired the 800-seat Island theatre, Hollis, L. I. The house will be renovated.

Great pictures built LIFE's great audience

LIFE's great audience can build your pictures

Here are a few examples of LIFE's tremendous impact in city after city across the country:

Market Area	*No. of Theaters**	*Seating Capacity**	*LIFE's Audience†*
Houston	53	47,791	129,800
Milwaukee	59	68,369	135,860
New Orleans	63	57,686	71,890
Providence	38	39,436	143,950

*Source: *1954 Film Daily Year Book.*
†Source: *LIFE Accumulative Audience in 696 Local Markets (1950)*, by Alfred Politz Research, Inc.

LIFE

9 Rockefeller Plaza, New York 20, N. Y.

First in magazine circulation
First in magazine audience

"What the Picture did for me"

. . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

MISS SADIE THOMPSON: Rita Hayworth, Jose Ferrer—The weather was real hot when I played this, but I still did over average business. Play it. Strictly an adult picture. Played Sunday, Monday, August 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

Metro-Goldwyn-Mayer

LILI: Leslie Caron, Mel Ferrer—A neat little picture. This one should do in any situation. The puppet act alone is worth the price of admission. Play it by all means. Plenty of good comments on this. Small town and rural patronage. Played Tuesday, Wednesday, August 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—Played this one late, like all small town exhibitors do on a good picture. This picture brought back some of the patrons who had not been here since they got TV. Did about average business both nights. If your patrons like comedy, play it. Played Sunday, Monday, August 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—Very good. Filmed in Technicolor on air craft carrier during Korean war. Did a little over average business. Played Sunday, Monday, Tuesday, August 8, 9, 10.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

ROSE MARIE: Ann Blyth—Turned this one loose on our new wide screen, and when the beautiful Canadian Rockies burst forth, it was really impressive. The story is an old one, but the music was beautiful and the film well cast. I did not think that Fernando Lamas convinced the audience—he should have had the gal instead of Keel. For western fans, it has too much singing, but most people came out saying "wonderful." We were proud to run it to above normal business. Bought on fair terms. Followed directly after "The Robe." Small town and country patronage. Played Thursday, Friday, Saturday, September 2, 3, 4.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

TENNESSEE CHAMP: Shelley Winters, Dewey Martin—I thought this was a slow-moving boxing picture. If you double-bill it, try it with a good western on Friday-Saturday. Will not stand up alone. The patrons all seemed to like it—no walk-outs on it. Did above average business. Played Friday, Saturday, August 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance—Another good "Injun" picture which we played late. Heston is very popular here and these Technicolor Indian pictures enjoy good business. The kids love them. Played Friday, Saturday, August 27, 28.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ELEPHANT WALK: Elizabeth Taylor, Dana Andrews—Very good production with beautiful setting filmed in Ceylon in Technicolor. Did only a little over average business as this is not a top draw for small towns. Played Sunday, Monday, Tuesday, August 22, 23, 24.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

THOSE REDHEADS FROM SEATTLE: Rhonda Fleming, Gene Barry—Good musical show hepped up with a $275 give-away. Business wonderful. Comments favorable. Played Wednesday, Thursday, August 25, 26.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

BEST YEARS OF OUR LIVES: Frederic March, Myrna Loy, Dana Andrews, Teresa Wright—I sure don't know why this wonderful reissue failed, but it did. Had the worst Sunday night business on it in months. It must have been the war background that made it fail. I had a very bad print on it, the sound track was bad and it was very dark.—James Hardy, Shoals Theatre, Shoals, Ind.

FRENCH LINE: Jane Russell, Gilbert Roland—Nothing wrong with this picture, but I failed with it on Thursday-Friday. I had to give RKO a Saturday or Sunday date on it, which hurt me. On Saturday night my patrons like a western. If you play it, put it on your off night. Small town patronage. Played Thursday, Friday, Saturday, August 19, 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

ROBE, THE: Victor Mature, Jean Simmons, Richard Burton—Excellent. Played this as my first picture in CinemaScope optical sound for five days—two days longer than any picture except "Gone With the Wind," and held up to double normal business all five days. Brought people in who had not been in the theatre in years. This picture has done more to stimulate business than anything played in years. Played Sunday, Monday, Tuesday, Wednesday, Thursday, August 15, 16, 17, 18, 19.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

ROBE, THE: Victor Mature, Jean Simmons, Richard Burton—Opened our converted theatre with "The Robe" with a 14′ 6″ x 51′ flat Astrolite screen, Vitascope lenses. There are parts of this picture that are better photography than others, but had no fuzziness around the edges. Our single optical sound (RCA) was clear and pure. Have seen this picture with Stereophonic sound several times, and in our 500 seat house did not miss it. Crowds held up for five days, and for the first time in my experience the audience came out of the theatre and thanked us for putting in CinemaScope and such a fine show as "The Robe." Fox has backed us up in everything and are due much credit for their efforts of the past year and a half. Small town and country patronage. Played Friday, Saturday, Sunday, Monday, Tuesday, August 27, 28, 29, 30, 31.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

United Artists

LONE GUN, THE: George Montgomery, Dorothy Malone—Fair western with fair color. George Montgomery does a good job in this one. Business fair. Played Tuesday, August 24.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

WITNESS TO MURDER: Barbara Stanwyck, George Sanders—At last a good suspense picture from U. A.! Nothing wrong with this one, acting superb, black and white photography good. This was souped up with a $250 bank, so we did O. K. Played Wednesday, Thursday, August 18, 19.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

BLACK HORSE CANYON: Joel McCrea, Mari Blanchard—A natural for all small towns. A very good horse picture which should do well in all situations, including drive-ins. Play it. These U. I. outdoor pictures are tops in my book. Thanks to Universal, did over average business.—James Hardy, Shoals Theatre, Shoals, Ind.

FIREMAN SAVE MY CHILD: Spike Jones and His City Slickers—If your patrons like crazy corny comedy, play this one which sure has it. Should do O. K. for mid-week billing in small towns. Played Tuesday, Wednesday, August 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

FRANCIS JOINS THE WACS: Donald O'Connor—As good or better than the other "Francis" pictures—real family entertainment which gave 100% satisfaction. Need more good comedies like this. Played Wednesday, Thursday, Friday, August 25, 26, 27.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

GLENN MILLER STORY: James Stewart, June Allyson—I rate this picture as double excellent. The only thing wrong was that U. I. gave it to me too late. It played all around me, which also hurt. Play it even if you have to play it late. I did over average business on it. Small town and rural patronage. Played Sunday, Monday, August 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

MAGNIFICENT OBSESSION: Jane Wyman, Rock Hudson—Tops in dramatic entertainment. Everyone liked it, but especially the women. Did way above average business. If we could have a picture like this every week, we wouldn't have anything to worry about. Universal has the product for small towns. Played Sunday, Monday, Tuesday, August 29, 30, 31.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

RAILS INTO LARAMIE: John Payne, Mari Blanchard—A very good action picture which should do well in small towns. Good color, good cast—play it. It will stand up alone with some good shorts. Small town and rural patronage. Played Friday, Saturday, August 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

TAZA, SON OF COCHISE: Rock Hudson, Barbara Rush—This did about 50% above average business. Could it be that Rock Hudson is gaining in popularity? Some people holla "Indians, Indians and more Indians," but they never miss one of this type when we play it. Next week we are "killing" Apaches again. Played Tuesday, August 17.—Michael Chiaventone. Valley Theatre, Spring Valley, Ill.

TAZA, SON OF COCHISE: Rock Hudson, Barbara Rush—Don't let them tell you there is anything extraordinary about this production. We considered it below par—just a rather vague Indian story. Played Friday, Saturday, August 13, 14.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

WALKING MY BABY BACK HOME: Donald O'Connor, Janet Leigh—A very good musical, but for some reason it failed at the box office for me—even on jackpot night. I just can't seem to make it on musicals anymore. If your patrons like musicals, play it. Small town patronage. Played Tuesday, Wednesday, August 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

YANKEE PASHA: Jeff Chandler, Rhonda Fleming—Good picture in Technicolor. Sort of an "Arabian Nights" tale. The gals of the harem "shaped up" pretty well. Played Tuesday, August 31.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Warner Bros.

HOUSE OF WAX: Vincent Price, Phyllis Kirk—I played this one late. Also played it in 2-D. Had the best Tuesday-Wednesday business in months. This picture is an exception. If you have not played it, do so. Played to small town and rural patrons.—James Hardy, Shoals Theatre, Shoals, Ind.

THREE SAILORS AND A GIRL: Jane Powell, Gordon MacRae—Fair musical comedy. Good for a mid-week date in small towns, but a little too "high class" for our folks. Played Sunday, Monday, August 29, 30.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

WEEK OF OCTOBER 4th, 1954

YOU CAN
HELP THEM
TO HELP
THEMSELVES

In support of President Dwight D. Eisenhower's spirited appeal to the exhibitors of America to hold a Theatre Audience Collection on behalf of the brave and war-ravaged South Koreans, on or about the week of October 4th, this advertisement is inserted, without charge, as a patriotic and public service by
MOTION PICTURE HERALD

Asks FCC to Approve TV Coin-in-Slot

Matthew Fox, motion picture executive and president of Skiatron TV, Inc., Tuesday petitioned the U. S. Government to provide television with a "subscriber" source of revenue to broaden its economic base and its services to the public.

Skiatron TV is the holder of an exclusive worldwide franchise to operate a system of coding and decoding television programs, known as "Subscriber-Vision," which has been developed by Skiatron Electronics and Television Corp., who are the owners of the patents employed in Subscriber-Vision. Mr. Fox asked that Skiatron TV be granted permission to start "pay-as-you-see" broadcasting to America's homes as the best and most immediate method of solving the U.H.F. problem.

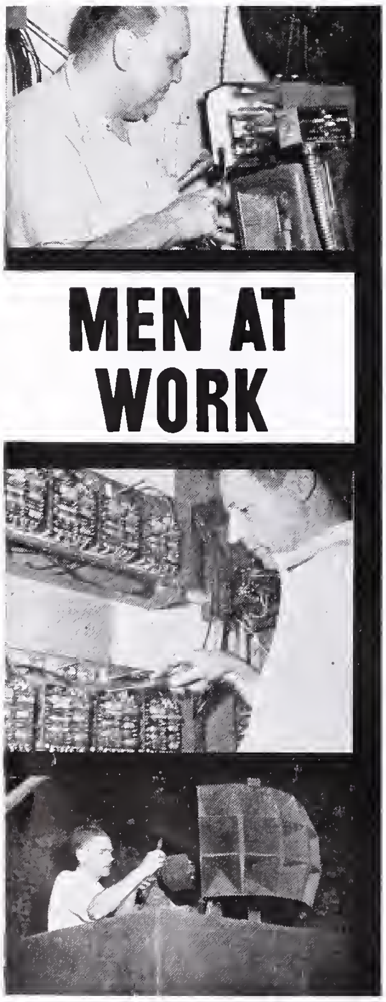
"Cost limitations make unavailable for television certain recognized types of programs. A show that has a chance to run for a year or more on Broadway cannot afford to destroy that potential audience by selling television rights for what the market presently can pay. The same thing is true for any first run feature motion picture. . . . Television has yet to evolve a system for the distribution of entertainment competitive with the older systems of distribution presently in existence. It has no paying box office to supplement or even supplant those now in operation, which Skiatron will now provide," Mr. Fox then declared.

The petition was filed before the Federal Communications Commission Tuesday. The petition asked the FCC to modify its regulations to permit broadcasting of home "pay-as-you-see" television for a maximum of 35 hours per week.

It also asked the FCC to "limit such permission to U.H.F. stations only for the next three years to help overcome their present plight caused by inability to acquire top talent and programs, thus to give them a "three-year headstart" over the established V.H.F. stations which include many of the better-known TV stations in America and many of the big networks' affiliates.

Astor Exchanges Marking Savini 50th Anniversary

R. M. "Bob" Savini, president of the Astor Pictures Corp., New York, is being honored by exchange members of his franchise system throughout the country, with a 90-day drive for bookings. The occasion is Mr. Savini's celebration of 50 years in this industry, Captain of the drive is Harry Goldstone, head of the Famous Film exchange, New York. Mr. Goldstone noted the company has more product available than ever. Although it primarily has handled rereleases, it also has new product.



Altec service men . . . 200 skilled, sound-wise field engineers . . . Altec-trained technicians equipped with Altec-designed precision tools and instruments . . . at work in theatres from coast to coast . . . installing stereophonic systems . . . servicing . . . repairing . . . replacing . . . counseling exhibitors . . . solving difficult problems . . . assuring perfect performance day in and day out . . . for 6,000 Altec-serviced theatres!

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New England Owners Hurt By Storm

A second hurricane, Friday night and Saturday of last week—this one dubbed Edna—followed hurricane Carol into New England and dealt the industry more hurt.

Drive-ins as usual suffered most. The theatres generally were hurt by water floods, power failures, and poor attendance. This occurred even in New York. Even Times Square houses reported fewer patrons.

The storm this time hit most heavily on Cape Cod and in coastal Maine. From Bath to Rockland, in the latter state, theatres were closed.

In Rhode Island, theatres hit by the first big blow are reported slowly recovering. In Providence, Albert Siner, Strand manager, said the whole of the orchestra space would have to be re-seated. William Trambukis, State manager, said the damage was worse than that caused by the 1938 wind.

At Nantucket, one of the Cape Cod islands, the Theatre-By-the-Sea was destroyed. This housed legitimate and special motion picture productions.

Sees Bigger Future for U. S. Films Abroad

HOLLYWOOD: Expressing the opinion that big American films will do even bigger business in the next few years in Europe than current American product is doing today in the European market, Herman King, vice-president in charge of sales for King Brothers Productions, returned to Hollywood last weekend after a three-month trip to Europe. "Every type of big American film is finding favor with the European public," he said. He declared that if the picture "is big and has substance, they're paying their money. But you can't give away small American films. Nobody wants them," he added.

B. Giannini, Industry Banker, Dies at 42

LOS ANGELES: Bernard Giannini, vice-president of the Bank of America, an executive who handled many film industry loans and accounts, died September 10 at St. Vincent's Hospital at the age of 42. He was the nephew of the late A. P. Giannini, founder of the bank. He is survived by his widow, his mother and five children.

Morris Spiers

Morris Spiers, 70, owner of the Lennox, Philadelphia, died September 7. He started in the motion picture industry in 1908 with the old Stanley Company of America in Philadelphia, remaining with the circuit until 1938 when he purchased the Lennox. Surviving are his wife, a daughter and four brothers.

The National Spotlight

ALBANY

Leasing by Paul Wallen of the Grand from Fabian Theatres has ended the moving of films from the nearby Palace, just as the leasing by Joseph Stowell of the Lincoln, Troy, from Stanley Warner Corporation, has stopped move-overs from the Troy. . . . Paul Gregory's third stage production, "Caine Mutiny Court-Martial," starring Paul Gregory, Wendell Corey and Steve Brodie, is booked for the R.P.I. Field House, Troy, November 23. . . . Esther Williams' wholesome stage show, featuring her husband Ben Gage, and other acts, and plugging her forthcoming Metro release, "Jupiter's Paradise," drew three fairly large audiences on a one-day breakin at the 3,660-seat Palace, with matinee price of 85 cents and evening (after 4 P.M.) admission of $1.10, children, 35 and 50 cents.

ATLANTA

At the annual meeting of the Delray Beach Drive-In Theatres, held in Ellaville, Ga., the following officers were named: Frank S. Shingler, reelected president; Dr. L. S. Boyette, vice-president; George V. Warren, secretary-treasurer and general manager, Paul Mize, operating manager. . . . "Duel in the Sun," opened at Paramount Theatre Atlanta to the largest business in many months and looks like it will be held over. The Rialto now in its fourth week of "Susan Slept Here." L. J. Duncan, Al-Dun Amusement Co., West Point, Ga., new owner of the Valley-Drive-In. . . . In for visits were the following exhibitors: W. Welch, Dallas, Dallas, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Ebb Duncan, Carrollton, Carrollton, Ga.; J. S. Tanksley, theatres in north Georgia; W. N. Snelson, ATCO theatre in Georgia; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga. . . . The front and lobby of the Dreaka theatre, Deland, Fla., have been redecorated. Theatre owned by George Stonaris. . . . The Moss Theatre Co., owner of the Ritz theatre, Ocala, Fla., has appointed as manager Richard R. Montgonery. He comes from Palm Beach where he was manager of the Carlton. The Moss Company also has transferred Doc Saunders, who managed the Ritz, to the State, in Gainesville, Fla.

BALTIMORE

J. Lawrence Schanberger, long time operator of Keith's theatre here, has retired due to ill health. Keith's theatre has been taken over by Jack Fruchtman, who recently acquired the New theatre from Morris Mechanic. Fred Schanberger, Jr., who was associated with his brother in the operation of Keith's, will remain with theatre. . . . Leon Back, president of the Allied Motion Picture Theatres Owners of Maryand, presided at the first fall meeting of that organization last week. . . . Sam Temple, Durkee circuit, has returned from a Maine vacation. . . . Mr. & Mrs. Bill Brizendine have returned from a Florida vacation. . . . Walter Gettinger, Howard theatre, is back from a New Hampshire vacation. . . . Ed Kimple, Jr., Rome circuit, has returned from Ocean City, Md. . . . Richard Dizon, manager for Town Theatres, spent the weekend in Atlantic City. . . . Irv Cantor, Hippodrome manager, is leaving for an upstate New York vacation. . . . Aaron Seidler, New Albert manager, is celebrating the birth of a son.

BOSTON

Although the returns from all the drive-ins are not in on the 1954 Jimmy Fund drive, a special merit award is deserved by Paul McBeath, manager and the McLaughlin brothers, owners, of the Fresh Pond Drive-in, Cambridge. This theatre collected a total of $2,675.77 from theatre patrons during the drive, the largest sum ever turned in by a drive-in in any of the previous Jimmy Fund campaigns. . . . Fred Katz, booker at the Warner exchange is replaced by Edward Barry, cashier's clerk. . . . Rose Chalifoux, switchboard operator at the Metropolitan theatre for the past 25 years, has resigned to accept a civil service position at Logan Airport. Sympathy to Benjamin Bebchick, MGM sales manager in the death of his father, Myer Bebchick. . . . Paramount Pictures is offering a special preview showing September 22 of the feature "Sabrina" at the Astor theatre with all proceeds to go to the Restoration Steeple Fund of the historic Old North Church. The famous spire was blown down during the recent hurricane.

BUFFALO

Mary Ryan, office manager, MGM exchange, is back from her annual vacation in Quebec. . . . Mae West will be one of the stars to appear at the Town Casino this season. The Casino opened Sept. 11, with Billy Daniels, the "Old Black Magic" of the movies. Ginger Rogers, Ann Sothern and Gordon MacRae have been booked for the same spot during the season. . . . Charles B. Taylor, UPT, again has been appointed theatre chairman for the annual Community Chest drive. . . . Sherwin Grossman, president of WBUF-TV, Inc., Buffalo's only UHF TV station, has confirmed that he and his partner, Gary L. Cohen, a former exhibitor in this neck of the woods and now WBUF executive vice president, have made a $3,000,000 offer for the 47 per cent CBS interest in the radio and TV facilities of WOCO in Minneapolis. . . . Robert T. Murphy, general manager, Century, put on a wow of a ballyhoo for the premiere of "The Egyptian," the other night. It was regular Hollywood type affair, with a parade, giant searchlights, lobby radio interviews of celebrities, etc.

CINCINNATI

The Holiday Amusement Co., Marc Cummins president, with headquarters here, operating drive-ins in Ohio, Kentucky and Florida, through its subsidiary, Mid-For Theatres, will build a 1,200-car drive-in a few miles north of nearby Hamilton, Ohio, where it has the Holiday and Acme drive-ins. The new theatre will be equipped with CinemaScope and facilities for reception of closed circuit televised programs of sports events, the first in the vicinity to have these features. It also will have in-a-car heaters for year-round operation. . . . Jack Graham, associated with RKO houses here and in Detroit, has been named manager of the Colonial theatre, in Dayton, Ohio, succeeding William Denning, who resigned after having held the post for only 60 days. . . . Jack Bunday, who formerly managed the Crosstown theatre, in Memphis, Tenn., has been transferred to Henserson, Ky., as city manager in charge of the Kentucky and Kraver theatre, units of Malco Theatres Co. He replaces Leon Pickle, who has been in charge of the two houses for more than 20 years, who will now devote his full time to operation of the Audubon drive-in, at Henderson, in which he holds a large financial interest. . . . Two additional theatres are reported closed in the West Virginia area. They are the Lorado, in Lorado and the Monroe, in Union, owned by Mrs. R. Clemens and Mr. A. B. Caldwell, respectively. Both are coal mining towns, and the closings reflect the adverse conditions which exist in the state's mining industry.

CLEVELAND

Downtown holiday weekend business was very big, first run theatres report, resulting in holdovers for "Egyptian" which tripled Hippodrome business in its opening week, "Dragnet" which more than doubled average one-week take at the Allen and "La Ronde" which is strong at the Lower Mall. . . . Steve Nowalski is turning over his Heights theatre for three Community Theatre Parties to raise $3,000 for the emergency polio fund. Volunteers will ring door bells to sell tickets at 50c for the special shows September 19-20-21. . . . Joe Krenitz, Republic salesman and Mrs. Krenitz were injured in an automobile accident last Friday on the Pennsylvania turnpike near Carlisle, Pa. . . . Warner booker Norma Rose Solomon is back from her wedding trip. . . . Shirley Fitzwater succeeds Mary McDonald as Warner bookers' clerk. . . . Jack Walsh, former local MGM salesman, is now selling Ford automobiles. . . . M. B. Horwitz, head of the Washington Circuit, is moving into the Warner Bldg. from the Film Building where he has been a tenant since it was built 34 years ago. . . . In celebration of Carl Reardon's first anniversary as U-I branch manager, salesmen Jim Levitt, Eddie Bergman and Bill Lissner, have set October 16-30 for a Carl Reardon short subject drive.

COLUMBUS

Columbus police officers were guests of Harry Schreiber, manager of RKO Palace, at a showing of "Dragnet" which went into

(Continued on following page)

THEATRE HAS ART GALLERY AS AN ADDED ATTRACTION

BOSTON: When Burton J. Coughlan, Maynard, Mass., exhibitor, built the Fine Arts theatre in 1949, he retained the idea of some day adding an art gallery to his property. This project became a reality this summer with the completion of the remodeling of an old barn connected with the theatre which has been turned into a sizeable place for the showing of paintings, objets d'art and bric-a-brac. Today the gallery is open by appointment but in the fall a gala public presentation is planned when works of New England artists will be on display.

In the early days, Burt Coughlan's father built two upstairs theatres, the Maynard and the Colonial. In 1921 he erected a modern street-floor theatre, the People's, and abolished the old Maynard. His son managed the theatres and at the death of the elder Coughlan, continued in the business. With the opening of the Fine Arts, he closed the Colonial but continued to operate the People's, an action house directed at the local residents and children.

The Fine Arts, however, is an intimate "carriage trade" showcase appealing to patrons from 100 nearby communities. It has ample free parking space, a crying room in the small balcony and plays single features with shorts. These films are selected carefully by Mr. Coughlan himself from Hollywood and abroad. There are three shows daily at 60 cents top. There are matinees at 2:30, a before-supper show at 5:45 and the evening shows start at 8:15. No children are allowed unless accompanied by an adult. The art gallery on the second floor of the barn serves as an added appeal to art lovers who attend the theatre.

Burton J. Coughlan, in the art gallery connected with his Fine Arts theatre.

(*Continued from preceding page*)

a second week at the Palace. . . . Ohio State University trustees have approved plans for a campus auditorium seating 3,200 which would be available for opera and other stage presentations. . . . "The Moon Is Blue" went into its 20th week at the World and "Magnificent Obsession" was held for a second week at Loew's Broad. . . . In addition to other improvements, Ted Pekras of the neighborhood Oak has installed a wide screen . . . Local friends of William H. Elder, former manager of Loew's Ohio, are congratulating him on his choice as manager of Loew's Warfield in San Francisco. In recent years he has been manager of Loew's Penn in Pittsburgh. He was Loew's Ohio manager 10 years ago.

DENVER

Earl Bell, Warner Bros. branch manager, entered St. Joseph's Hospital for a checkup. . . . Attending the National Theatre Supply sales meeting in Los Angeles were Joe Stone, branch manager; Dick Lutz, assistant, and Salesmen Robert Tankersley and Morton Dyksterhuis. They made the trip by plane. . . . Donna Ehlers replaced Sue Kissel in the Atlas Theatres office. . . . Floyd Brethour, assistant booker at Metro, is on a two-week leave, attending training in the Naval Air Reserve, four days of which will be spent in Bermuda. . . . Monica Farrell, stenographer at Universal, flew to San Francisco for her vacation.

DES MOINES

The Park at Fort Dodge will be reopened and called the Varsity. New seats and an air conditioning unit have been installed; the interior has been enlarged and completely redecorated. Owner and operator is Hassan Habhab. . . . A series of free movies is presented in Clarksville by the business and professional men. The pictures are shown at the Clark theatre. . . . Harry A. Dearmin, manager of the Orpheum at Marshalltown, has offered $100 reward for information leading to the arrest of vandals who damaged four seats in his theatre. . . . John H. Evers and his son, Everett, have leased the theatre at Schleswig from the V.F.W. and plan to reopen in about three weeks. . . . Carolyn Kinzel is new at Universal. . . . Maude Mackay, Columbia inspectress, is still on the sick list. . . . Mrs. A. H. Blank entertained 60 members of the executive and general committees of the second annual Golden Ball at a tea at her home.The Ball is sponsored by the Guild for the Iowa Home for the Jewish Aged and will be October 16 at Hotel Savery. Mrs. Blank's doll collection was a highlight of the tea.

DETROIT

The Picadilly will be reopened by Tollie Berryman. . . . Ruby Goldstein, 47-year-old manager of the Booker T., died of a heart attack. He is survived by his wife and two daughters. . . . Projectionist Clarence Jones is moving to Flint as WJRT-TV chief engineer. . . . Boris Bernardi has left Wisper and Westman where he's been doing press relations and is managing a road company of Oklahoma! . . . The Clawson is now a Catholic mission, leaving the town without a theatre. . . . Bill Green is using a resort technique to promote out of town attendance at "This Is Cinerama." All registering as out-of-town guest are asked to give the name of the home town daily or weekly if necessary. Mr. Green then forwards a society note to the home folks that so and so with such and such, attended the Music Hall. . . . Merle Gilman has taken over the Perrin operation from Sophia Hilke, whose late husband, Ed, built it in 1912. . . . Lee Fraser who came to United Detroit as a promotional house manager had tap dancers entertaining the line waiters at the Friday night "Living It Up" showing.

HARTFORD

The Hartford Theatre Circuit will resume operations at its first-run foreign film outlet, the 850-seat Art, the latter part of the month, according to C. J. Lawler, general manager. The theatre is being remodeled. . . . The 4,200-seat State, closed since last spring, relighted over the September 10-12 weekend, with Esther Williams headlining vaudeville revue. . . . Adele Harris, daughter of Ted Harris, partner in the State theatre, and Mrs. Harris, is engaged to Avram Levinson, Bristol, Conn. . . . Hugh J. Campbell, Central, West Hartford, and Mrs. Campbell have returned from Cape Cod, Mass. . . . Mrs. Kate Treske, Lenox, has returned from Miami.

INDIANAPOLIS

Ernie Emerling, publicity and advertising director of Loew's theatres, was here Friday to address the downtown Merchants Association. . . . The 1954 Indiana State Fair broke two daily attendance records, but its nine-day total of 570,000 was 22,000 short of the 1953 mark. . . . Dallas Schuder, manager of the Circle, has booked Esther Williams' stage show for three days, October 3, 4 and 5. . . . Marty Burnett, Loew's division manager, is spending a few days here with Howard Rutherford, manager of the local house. . . . Ray Nemo, manager of the Cincinnati Summer Opera, is here doing an exploitation job for Columbia on "The Caine Mutiny". . . . Arthur Treacher is here to close the Town and Country tent theatre's highly successful first season in "Clutterbuck". . . . Seven neighborhod and drive-in theatres are playing first run films here this week.

JACKSONVILLE

George Hightower is now managing Variety's clubroom in the Roosevelt Hotel. . . . Hugh Martin, head of MCM Theatres, and Bill P. Cumbaa, his assistant, were both in from Leesburg. . . . After several weeks in the Midwest, Merle Nelson was here preparing for the reopening of his Hollywood Theatre at Leesburg. . . . Louis J. Finske, Florida State Theatres vice-president, came back from a stay in Miami. . . . FST home office staffers gave a surprise party for LaMar Sarra, also a FST vice-president,

(*Continued on opposite page*)

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honoring him on his 50th birthday. . . . Carroll Ogburn, Warner branch manager, is recovering from a serious operation. . . . The UA staff has moved to larger, better quarters in the Guaranty Life Building. . . . O. O. Ray, Sr., came back from retirement to manage the Paramount shipping department during Ed Tanney's absence. . . . Exhibitors on Film Row were Phil Berler, Miami; Mrs. Adeline Gauthrop, Palatka; A. J. Kanaris, St. Augustine, and Harlow Land, Mayo. . . . Named on the arrangements committee for the Motion Picture Exhibitors of Florida convention here, November 21-23, were Arv Rothschild, general manager, NTE circuit, and Robert Anderson, manager, Main Street drive-in, by Horace Denning, president.

KANSAS CITY

The Glen theatre, southwest neighborhood house of the Dickinson circuit, went on an "art theatre" policy September 8; the first attraction being "Hobson's Choice" to introduce the new operation. Prices are $1 for adults, 85 cents for students, 25 cents for children. Herbert Carnes, manager of the Dickinson circuit's Kimo, at Kansas City, several years on an art theatre policy, handles this second house also. The Tower, downtown Fox midwest theatre, has resumed its place as one of the four theatres of that circuit running first run day-and-date—the others being the Uptown, midtown; Fairway, suburban, and Granada, Kansas City, Kansas. . . . S. Bernard Joffee, widely known showman of Kansas City, has been appointed to the new post of advertising manager of the Hotel Muehlebach, Kansas City, and the Hotel Allis, Wichita, Kas. . . . Ralph Gregory, recently with Dickinson Theatres, formerly on Film Row, has returned to the exchanges, as salesman for Republic, succeeding John Graham, retired, his territory being Missouri and Greater Kansas City.

LOS ANGELES

Jack Devine, son of Andy Devine, Paradise theatre manager, is in serious condition after suffering injuries in an auto crash on Palos Verdes Drive. . . . Murray Gerson, former salesman for Universal-International here, and now representing that company in San Francisco, was in town. . . . Joe Felder, father-in-law of Irving Levin, Filmakers, was in town on a visit. . . . The shuttered Marcal theatre in Hollywood will soon be reopened by Murray Gould. . . . Lloyd Miller, operator of the 99 Drive-In, Bakersfield, was here on business. . . . Minnie Sussman, secretary to Bruce Fowler of Fox West Coast, was off for a vacation. . . . Jerry Baerwitz, MGM salesman, has resigned and has joined Aubrey Schenck Productions as an assistant director. . . . Jules Needleman, salesman for Columbia and a lieutenant in the Army Air Force, was back after a two-week training schedule in camp. . . . Visitors seen on the Row were Art Sanborn, El Monte and Baldwin Park exhibitor; Bill Alford, Earl Strebe Theatres; Frank Valuskis, Buena Park; Harold Stein, Sierra Madre, and Joe Markowitz, Encinitas.

MIAMI

Marty Wucher has transferred to the Wometco confection department, where he is assisting Van Myers and Joe St. Thomas. . . . Howard Pettingill, state director of back on the main stem again as manager of publicity for Florida State Theatres, will be concentrating on the Miami area during the absence of Bill Dock, who is spending his vacation in Texas. . . . Mitch Rubenstein is the Town. . . . Zane Radney, WTVJ production chief, has been accepting congratulations on his recent engagement to Joan Pamp, with wedding bells due in November. . . . Harry Gabriel, who has been doing the rounds as vacation relief manager, is back at his old stand as manager of the Parkway.

MEMPHIS

Plans for dedication October 3 of its new hospital for children recovering from rheumatic fever were announced by the Memphis Variety Club. M. H. Brandon, chief barker, says U. S. Senator Estes Kefauver of Tennessee; George Hoover, Variety international chief; and Bill McGraw, Variety Club international executive director, would take part. . . . "Dragnet" came to Warner theatre and took command of the first run attendance in Memphis. Manager Eli Arkin reported "Dragnet" was doing nearly three times average business. "The Egyptian" at Malco was doing twice average. . . . R. L. Bostick, southern district manager for National Theatre Supply Co., is on his way to Los Angeles to attend a company sales meeting. . . . Alton Sims of Rowley United Theatres Memphis office is on a vacation trip. . . . Janiece Walker is a new employee at MGM. . . . Mrs. Lura Malin, Augusta exhibitor, was in town with her daughter, Majorie Malin. . . . Memphis chapter of WOMPI (Women of Motion Picture Industry) sent a $50 gift to West Tennessee Cancer Clinic, Miss Frances Blankenship, president of WOMPI, sent the gift.

MINNEAPOLIS

Construction of an all-steel and concrete theatre at Aurora, Minn., has been begun by Ed Knaus and is expected to be in operation about Oct. 1. . . . The Riviera at LaCrosse, Wis., has installed a new wide screen, according to Ans Holley, manager. . . . The Rialto at White, S. D., let patrons set their own price. They walked in, saw the film and paid what they thought it was worth on the way out. Theatre operators say the plan worked well. . . . New at Independent Film Service are Viv Manro, booker, and LaVerne Boerner, who has returned as branch manager's secretary. . . . Howard Walstead, formerly assistant manager of the RKO Orpheum, St. Paul, has been named manager of the RKO Pan, Minneapolis. James Heuser, formerly manager of the Pan, has been named manager of the RKO Orpheum, Dubuque, Iowa. In turn, Ray Langfitt, formerly manager of the Dubuque house, has been named manager of the RKO Iowa, Cedar Rapids, Iowa, replacing Andy Talbot, retired. . . . Dwight Swanwick is the new assistant manager of the Pan, replacing Stephen Klem, resigned. . . . Warren Betzinger has purchased the Trojan at Rushford, Minn.

NEW ORLEANS

C. J. Briant attended MGM's southern branch manager's conclave with southern district manager Rudolph Berger in his office in Washington. . . . The Fox, Pollock, La., is closed for remodeling and installation of CinemaScope equipment. Earl J. Baker is the owner. . . . Southeastern Theatre Equipment handled the sales and installation of CinemaScope equipment in Lefty Cheramie's Rebstock, Golden Meadows, La. . . . Warners' "The High and the Mighty" is capturing heavy grosses in subsequent run situations. The Gentilly, which generally plays the bigger and better pictures for two and three days. "The High and the Mighty" packed them in for 10 two-night shows and a Sunday matinee. It also went extra days at the Nola, Napoleon, Rivoli and Tivoli. . . . United Theatres summer special 5-cent admission with coupon from Blue Plate coffee, tea or margarine for kids under 12 has been extended.

OKLAHOMA CITY

Business at downtown theatres has been very good the last few weeks according to Gordon Leonard, manager of the Criterion theatre. . . . TOO held their meeting August 30 at the Biltmore Hotel, when plans were made for the annual state convention December 5-7 at the Biltmore Hotel in Oklahoma City. Polly Trindle was named publicity chairman; Ralph Drewry of Tulsa, was appointed chairman of the coordinating committee; Trade show committee, Harold Combs, Red Slocum and Paul Stonum. Ladies appointed to serve on this committee: Mrs. L. H. Goerke, Mrs. Elizabeth Tucker and Mrs. Ave Waldron. Morris Lowenstein, president of the Theatre Owners of Oklahoma, and vice-president of Theatre Owners of America, hs been appointed delegate from Oklahoma to attend the national convention. . . . Preliminary plans are being made for the Christmas Salute Drive for Will Rogers Hospital at Saranac Lake, N. Y. Morris Lowenstein, president of TOO, and Ralph Williams, manager for RKO, are in charge here.

OMAHA

An eight-page section featured last week's edition of the Dundee News, big neighborhood paper for West Omaha, giving columns of data on the new Sky-View drive-in owned by Ralph Blank and Bill Miskell. The Sky-View has been drawing big crowds to the 1,122-seat area, showing first run pictures also featured at the Admiral and Chief indoor theatres owned by Blank. . . . Mr. and Mrs. J. A. Pope have reopened their remodeled theatre at Emerson, Neb., after being closed seven months. . . . The Oshkosh drive-in theatre was sold by Merrill Nygren to Mr. and Mrs. August Koeppen. . . . Charles Greenlee bought the Oshkosh town theatre from Mr. and Mrs. O. A. Jensen, operators for 28 years. . . . Ed Christensen and Dan Huff announced they will start immediately on construction of a drive-in theatre on the Huff farm near Ord, Neb. . . . Mr. Christensen is owner of the Ord theatre.

PHILADELPHIA

The annual golf tournament and dinner dance of the local Variety Club, Tent No.

(*Continued on following page*)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First-American products, inc.
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(Continued from preceding page)

13, was staged Friday night at Meadowlands Country Club, Blue Bell, Pa., with more golf and door prizes rounded up by the committee this year than ever before. . . . Guy Hunt, general manager of the Hunt Theatres in Wildwood and other South Jersey resort communities, was host at dinner for all the local branch managers at the film exchanges, completing the evening of good will with a big league baseball game. . . . Meyer Adelman, head of the New Jersey messenger film delivery service, suffered an attack of phlebitis in Cincinnati, O., and was flown to Our Lady of Lourdes Hospital, Camden, N. J., where he is confined. . . . Gold watches were presented by Columbia division manager Harry Weiner to his secretary, Esther Rudo, for 25 years of service with the local branch, and to head shipper Johnny Sloan, who has put in 28 years of service. . . . The local syndicate which purchased Willow Grove Amusement Park from the trolley company announced that new plans for the outdoor amusement center include the building of a film house. . . . Warner Brothers branch manager Charles Beilan underwent an emergency operation at Hahnemann Hospital for a kidney ailment.

PITTSBURGH

The Stanley theatre was the scene of one of the biggest celebrity packed "premieres" ever held in this city. An advance preview of "Rear Window" was shown in conjunction with a two-day "Celebrity Golf Tournament" sponsored by the local Dapper Dans. . . . This is a city of holdovers. The Penn's "Seven Brides" is still going strong in its third week also, "Broken Lance" and "Magnificent Obsession." "Dragnet" is holding a second week at the Stanley after doing the best week's business in that theatre since "From Here to Eternity"; the Squirrel Hill is holding "Robinson Crusoe" after a great opening week, and "This Is Cinerama" is still rolling merrily along in its 39th week. . . . Film Row saddened by the sudden death of Jimmy Retter, West Virginia salesman for Warner Bros. who died suddenly while on a vacation trip. . . . Ralph Pielow, Metro branch manager, back at his desk after an illness of several months, as is also, John L. John, Metro exploiteer, back after a three-month ailment. Robert Clark, Metro West Virginia salesman, has been transferred to that company's Los Angeles exchange. . . . Gus Davis, Stanley-Warner booker, recuperating at home after minor surgery.

PORTLAND

Harold Lorrimer, Liberty theatre manager, back to work after a Denver vacation. . . . Century theatre manager Frank Breall back from a trip to Canada. . . . Al Forman has installed CinemaScope equipment in some of his outdoor theatres. . . . *Oregonian* drama editor Herb Larsen back at his desk after a month's illness. *Journal* drama editor Arnold Marks still sporting big Seaview tan. . . . Frank Doty, Paramount salesman here, off to Paramount lot in Hollywood to get training in VistaVision. . . . Herb Royster, J. J. Parker publicity director, off on vacation. . . . Russ Brown, Oregon district manager for the Evergreen circuit did a neat job as commissioner of Oregon State Fair this year. He worked with four others for record-breaking results at the gate.

THEATRE MANAGER A HURRICANE HERO

PROVIDENCE: **When Hurricane Carol swept viciously into downtown Providence, stagehands, led by William J. Trambukis, manager, rushed to the basement of Loew's State, bent on salvage. A sudden tidal wave broke through a retaining wall and roared into the basement, with Ray Prue, a stagehand, battered on its crest. His cries for help lost in the roar of the flood, he was losing his fight for life as the waters forced him to the ceiling. Mr. Trambukis, missing Mr. Prue, caught him in the beam of his flashlight from the head of the stairs, and dived headlong to the rescue. He fought his way to the drowning man, caught him under the arms and struggled to the lobby with him, almost exhausted. He administered artificial respiration until help arrived, and Mr. Prue was safe. It was days later before the story came out and the heroism disclosed.**

SAN FRANCISCO

Activity of the week centered around the giant Will Rogers Memorial Fund meeting called by George Mann, general chairman of Northern California division. Every distributor manager, sales manager and top salesman was on hand. . . . Bradley Fish of Clovis has taken over booking and buying for the August Panero circuit. . . . Mr. and Mrs. Frank Adcock have taken over the Chester theatre, there, from Walter H. Finn. . . . Earl Williams, formerly with Royal Amusement, is available for work on the row or street. . . . George Minehart, resident manager, Cinerama, has been assigned new duties to include arrangements for special matinees for the schools of Northern California, special theatre parties for organizations, industries and conventions. Charles Marquardt, former manager, Oakland Telenews, has taken over management of Cinerama. John Russell, formerly with Fox West Coast, is now manager of the Oakland Telenews Theatre. . . . Other managerial changes here include that of Charles Couvert, returning to Uptown as assistant; Charles S. Reyes, former assistant, El Rey, to manager, there; Edward Cirimele, former assistant, Uptown, appointed assistant, El Rey.

ST. LOUIS

The Skylark drive-in at St. Joseph, Mo., celebrated its sixth anniversary with a variety of top-notch pictures including "Mississippi Gambler" and "Bend of the River." . . . The Ritz theatre at Farmington, Mo., has completed the installation of CinemaScope and the first showing was "River of No Return." . . . Charles Weeks of the Weeks theatre in Dexter, Mo., has contracted to put in a CinemaScope screen and it will be installed for fall and winter showings. . . . Mrs. Ethel J. Chilton, owner of the Missouri theatre at Doniphan, Mo., who has installed CinemaScope, has announced that plans also are under way for CinemaScope pictures at the Stadium drive-in theatre next season. . . . Application was made to the St. Louis County Council for a zoning change and a special permit for a drive-in theatre on the east side of Lindbergh Boulevard, south of Kirkwood, Mo.

TORONTO

A modernized Tivoli, Hamilton has reopened under the direction of manager Don Edwards, former manager of the Nortown, Toronto. . . . The Casino, the last stronghold of vaudeville in Canada, switched to a straight picture policy. . . . Cornelius J. O'Connell, 52, manager of the Eastview, Ottawa, suffered a seizure and died shortly after the attack while on a visit to the Central Canada Exhibition in Ottawa. . . . Arrangements have been completed for the Red Feather Revue, held in aid of the Community Chest Drive in Toronto, and sponsored by Simpson's, a major department store, to be held at Shea's. . . . The Ottawa Children's Aid Society of Ottawa benefited during the showing of "Three Coins in the Fountain" when manager Ray Tubman, Capitol, set up a mock fountain where people could throw their coins. . . . Barry Allen, head of the confections department for Premier Operating Corp., is operating a refreshment stand at the Canadian National Exhibition.

VANCOUVER

A local film exchange manager said that drive-in theatres in this area and in the three Prairie Provinces accounted for more than 25 per cent of total theatre gross receipts to date this season. . . . Eileen Sambad, head usherette at the Odeon-Vogue, on vacation at San Diego. . . . William Woodward of the east-side Rex vacationing in California. . . . Michael Goldin, manager of downtown Studio theatre and executive member of B. C. branch of Canadian Picture Pioneers, died suddenly of a heart attack. Sydney Freedman, his assistant at the Studio, is in charge until a new manager is appointed. . . . FPCC party of executives will be in Vancouver next week headed by J. J. Fitzgibbons, president. While here induction ceremonies will be held for new members of the FPC 25-year club at the Hotel Vancouver. . . . Stan Pooley, former Famous Player manager here, is now in charge of an Oakland, Cal., theatre. Ernie Lackey, who was with Odeon in Vancouver, is now manager of an Alaska theatre.

WASHINGTON

Laney Payne, Pitts Theatres, Fredericksburg, Va., was hospitalized at Mary Washington Hospital, Fredericksburg, with a heart ailment. . . . The Variety Club of Washington has arranged with the *Washington Post* and *Times-Herald,* for a "Pick-A-Winner" Contest open to patients at Walter Reed, Bethesda Naval, Ft. Belvoir and Quantico Marine Hospitals. Winners will have an all-expense trip to the World Series. . . . "Rear Window" is breaking records at the Playhouse theatre. . . . Anne Griffin, 20th Century-Fox booker in Min- 20th-Fox exchange, was visiting her friends neapolis, and a former local employee at the in Washington. . . . The Variety Club will have open house every Saturday night starting October 2, and on October 30, they will have a Halloween Party in the club rooms. . . . Gerald Wagner, general manager of Lopert's Washington theatres, has returned from a European visit.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Showmen of Today Make the Stars of Tomorrow

MOTION PICTURE HERALD's fourteenth annual poll of exhibitor opinions regarding the ten most popular "Stars of Tomorrow" appeared in the issue of August 28th, and some of the ballots used have gravitated back to this desk, with some interesting quotes by Round Table members under the heading provided, to tell us "What's on Your Mind?" Not in recent years have there been so many who were willing to discuss their problems in this open forum, and the HERALD will make a feature of this material in the near future.

But what we like particularly is the fact that it is the working manager in the theatre today who is really responsible for making the "Stars of Tomorrow"—he picks 'em, but he also promotes their progress, up the ladder of fame. National reputations are made piece-meal at the local level, and it's only when you add up the total of effort expended in many situations that you create a new Star in the firmament. It's one of the Round Table's basic rules of mutual aid and benefit, applied right on the box office line, for the growth and profit of both parties.

We find many expressions of policy in these remarks, which have been discussed in previous meetings of this international association of motion picture showmen. Mert Martin, manager of the Unique theatre, Gunnison, Colorado, puts his finger on exactly the spot that was suggested on this page last week, and by Adolph Zukor, addressing his meeting of sales executives, that showmen must be salesmen, and vice versa, to obtain full results in cooperation. He says that too many old-timers merely change the signs and then sit back waiting for the audience to break down the doors to get in. Those days are gone forever. Another member from Seattle says: "The exhibitor has fallen into the unfortunate habit of blaming television for all his woes. 'Taint so! In the days when exhibitors got rich, the backbone of the business was the patron who went to the movies—actually three times a month. Today, if a family sit in front of a TV set for nine days in a row, they are ready to go out to the movies, and still potentially as good customers as ever—but we must make them *want* to go to the movies, on that tenth day."

CINEMASCOPE'S FIRST

The first anniversary of CinemaScope will be celebrated this week, and should be appreciated for its worth in all branches of film industry. Particularly, the theatre manager has been out in front, selling our new dimensions to compete with television. All credit to Spyros Skouras, who conceived and created this benefit for all branches of motion picture business. Every segment has received its share of the new profit and stabilization which has followed. Proof positive of good business and good management in a changing industry lies in the fact that 20th Century-Fox common stock, which could have been purchased several years ago, let us say, for 18½, is today worth more than double that figure in today's market.

CinemaScope is now installed in more than 8,100 U. S. theatres and increases at the rate of 200 installations per week. There are many more "wide-screen" installations that bring our new dimensions to the screen, in addition to CinemaScope. We have found a way to compete with television, and to hold our supremacy in the future. We have improved color and greater photographic depth and quality, to further offset the limitations of television in the home. There will be more processes and more improvements, as time goes on, bringing further progress.

Cinerama should have our grateful thanks, for they were first to expand the screen and show the public new dimensions. And Cinerama has grossed twelve million dollars in two years, in less than a dozen theatres, with its first and only attraction. There's no limit to the possibilities of the future. Around the corner is "White Christmas" — Paramount's first in VistaVision. We can shout long and loud in praise of our new dimensions.

There are some pretty strong opinions in these quotes from "What's on Your Mind?"

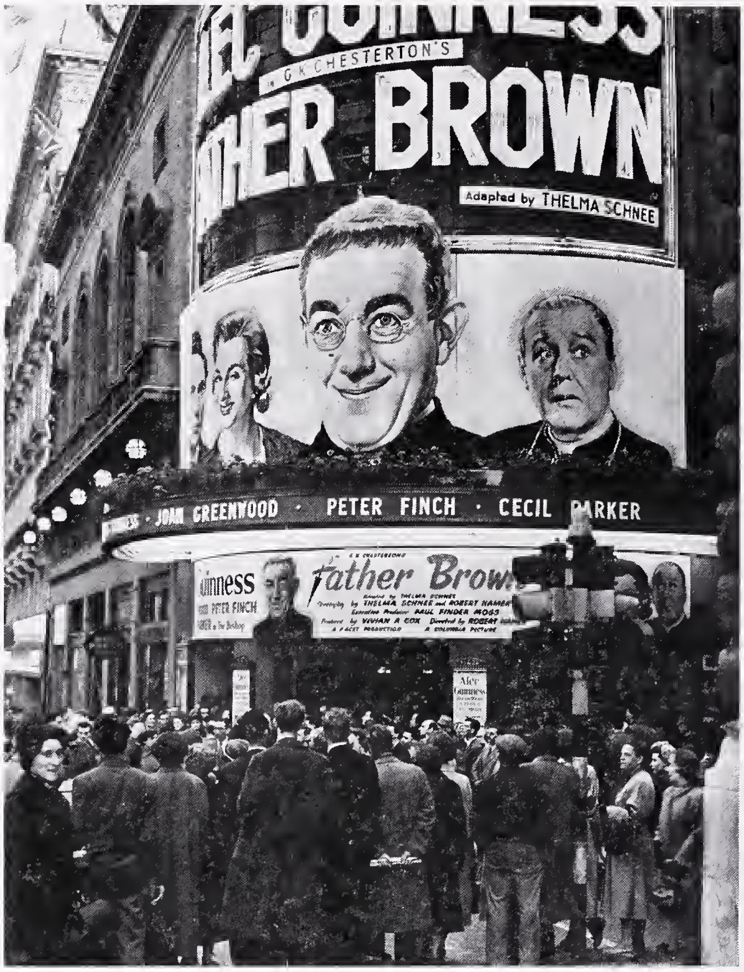
¶ TED IRWIN, manager of the Electric theatre, Larned, Kansas, population 4,447, whose local newspaper is *The Daily Tiller and Toiler* (we *like* that masthead, as pure Americana!) sends us a campaign book as an entry in the Quigley Awards competition, and contained in it is a story of public relations in a small situation that is worthy of special attention in the Round Table. He says Larned is the home of a State Hospital for the mentally ill, with wonderful facilities —and only one thing is lacking—contact with the outside world. His wife is a "Gray Lady"—a division of Red Cross activity— and she spends much of her time in free work with hospital inmates. So, Ted Irwin and the Electric Theatre broached a proposition to the Hospital authorities, which has affected the lives of more than a thousand of these unfortunate persons. Twice a week, a bus load of patients, in the care of an attendant, are brought to the theatre for a matinee, which, of course, is free, and vastly appreciated by the patients, the hospital and the townspeople. Those in charge say the idea has done more to bolster morale than anything in their history. Local and civic leaders applaud, and take part in the proceedings. His closing remark, "Casting bread upon the waters has brought back returns, many fold."

* * *

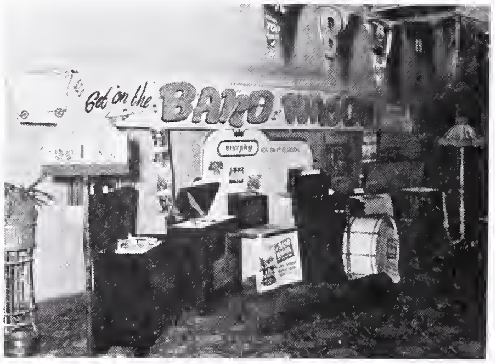
¶ PREVUE is a fan magazine in pocket-size, especially planned for sale in theatres. Martin G. Smith sends us a sample from Toledo, and says it costs 9c from the publisher, sells for 15c to patrons and thus pays a 6c profit, which is 40% on the transaction. Copies are returnable, but the sample we're holding is dated for January, and is still current with many pictures playing in many situations. The publisher, Stephen L. Saunders, at Carmel, New York, knows the exhibitor's problems and the little magazine is edited to cater to potential theatre patrons, with particular appeal to movie-goers who can be cultivated as "regulars." It's a clean and well-printed issue, with good color on both covers.

—*Walter Brooks*

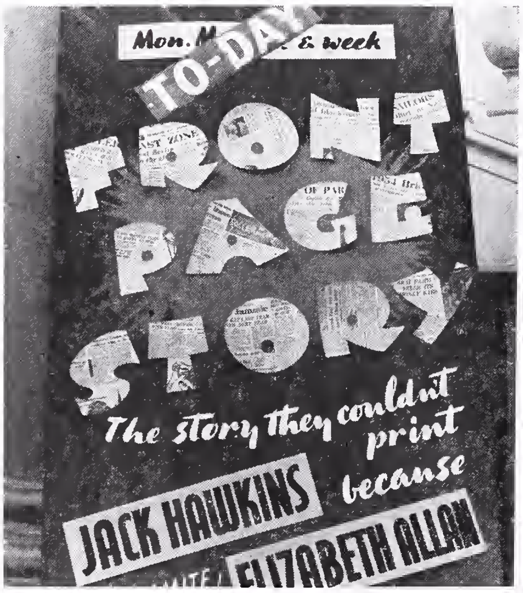
The British Are Experts


ALEC GUINNESS
IN G.K. CHESTERTON'S
FATHER BROWN
Adapted by THELMA SCHNEE
JOAN GREENWOOD · PETER FINCH · CECIL PARKER
Father Brown

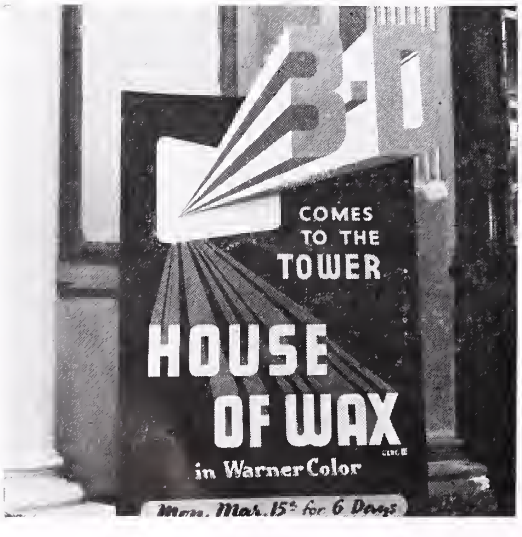
Excellent front display for Columbia's "Father Brown" which had its world premiere at the Plaza theatre, Piccadilly Circus, London. The picture will be released here as "The Detective."


Get on the BAND WAGON

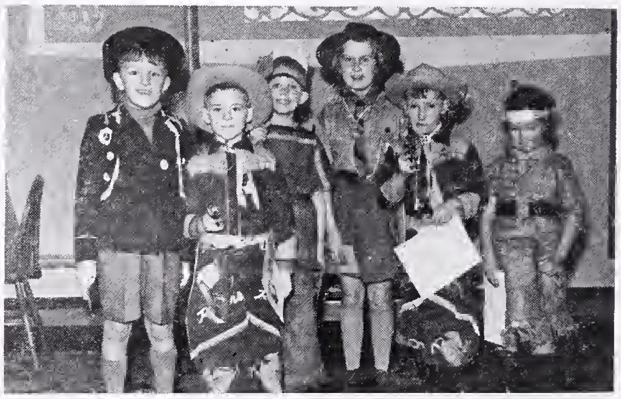
Musical tieup for "The Band Wagon" in the lobby of the Savoy Cinema, Swindon, where R. L. Cook is the manager of record, as a Quigley Award contender.

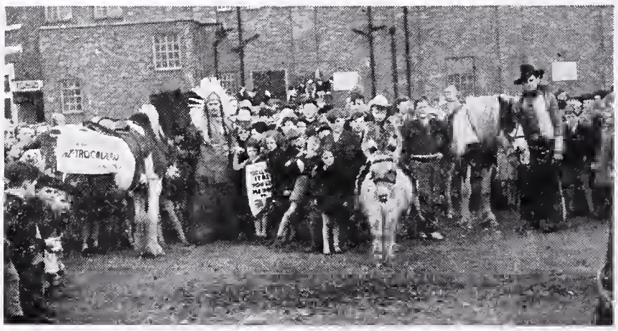

TO-DAY
FRONT PAGE STORY
The story they couldn't print because
JACK HAWKINS
ELIZABETH ALLAN

Ingenious, and compelling, this display for "Front Page Story" with the lettering cut from newspaper front pages, to tell the story. Arranged by I. Klein, manager of the Tower cinema, Peckham.


3-D
COMES TO THE TOWER
HOUSE OF WAX
in WarnerColor
Mon. Mar. 15th for 6 Days

Another by I. Klein, of the Tower cinema, Peckham—and just as ingenious in the display of both the idea and the effect of 3-D in the projection of "House of Wax."





British managers still have their favourite cowboys on the screen—while ours have gone over the hill to television! But British youngsters dress and live the parts in western attire—to build a permanent audience of movie-goers. Above, Desmond McKay's small fry at the Playhouse, Galashields, Scotland, and below, the ballyhoo for "Hondo" at the Trocadero, for their Saturday morning club.

HONOR ODEON WINNERS AT TORONTO LUNCHEON

Nicky Langston, manager of the Capitol theatre, Hamilton, Ontario, will be honored as top winner in Odeon's "Big Show" contest at a luncheon at the Royal York Hotel in Toronto on Monday of next week. A strong man in any circus, Nicky pulled his weight, to win $300 cash, the Odeon Championship Trophy and Miniature Trophy plus an extra week's vacation. David Griesdorf, general manager of the circuit will conduct an Ontario managers' meeting combined with the presentation luncheon, with honors to Wannie Tyers and Jim Hardiman for their ingenuity in dreaming up the "Big Show" campaign.

Other Big Top winners awarded $200 each were C. K. MacLean, manager of the Highland Drive-In, New Glasgow; Jacques Martin, of the Mercier theatre, Montreal; Vic Nowe, Odeon, Toronto; Ralph Bartlett, Odeon, Sarnia; Ed Burrows, Brantford; Charles Mason, Roxy, Brampton; Frank Marshall, Lux, Vancouver; Constance Smith, Odeon, Duncan; and Ray Resky, Broadway theatre, Saskatoon. The special "Ringmaster's Prize" went to Art Bahen and his Quebec Big Top—with Steve McManus as a challenging runner-up. Improvement prizes went to Ken Davies, Odeon, Guelph and Sam Binder, Rialto, Edmonton. New manager's prize went to John McKim, at the Odeon, Ladysmith. The ladies also received prizes, too numerous to mention, but all were given accessories for having been accessories in the act of showmanship.

Jack Webb Speaking

Jack Mitchell, manager of the Auburn theatre, Auburn, New York, set up a cut-out of Jack Webb on stage in advance of playing "Dragnet," just before the feature ended and played the record announcement of the picture in Jack Webb's voice when the feature was over. He says it's an easy way to get the message over.

Showmen in Action

Lou Merenbloom, manager of the Hippodrome theatre, Corbin, Ky., got the Chamber of Commerce and local merchants to go along with him on a Friday, the 13th, sale with a double truck to advertise their bargains and a special midnight show at the Hippodrome.

▼

Bernie Depa contacted heads of Catholic churches when he played a return engagement of "Song of Bernadette" at the Strand theatre in Lexington, Ky., and was assured the congregations would be urged to see the picture.

▼

Harold Lee, manager of the Babcock theatre, Bath, N. Y., offered free passes for winners in his coloring contest on "Adventures of Robinson Crusoe," and the local paper gave it a two-column story.

▼

Murray Meinberg, manager of Interboro's Main Street theatre, Flushing, L. I., promoted a "Back to School" show sponsored by a supermarket. He says, "Business? It's okey!"

▼

John Printz, manager of the Odeon theatre in London, Ontario, was a week-end visitor in New York, calling on acquaintances here who also came originally from Australia, notably Monty Salmon at the Rivoli theatre, and Albert Deane, of Paramount International.

▼

Pearl Bryant, manager of the Federal theatre, Federalsburg, Md., had some grand newspaper breaks when she installed a new wide screen, with a front page story in a weekly 12 miles away and front page pictures of the screen before and after in the local paper, with the mayor opening the curtain on the first wide screen showing.

Jim Zimmerman, manager of the Strand theatre, Marietta, Ga., reports that the B.O. on GWTW did as good business in his part of the country as it ever did. He used a huge cut-out in the lobby for two weeks previous to playdate and distributed 4,000 heralds.

▼

Gordon Evans of the Ritz theatre, Tiffin, Ohio, dressed his usher in a Robinson Crusoe outfit and had him sit beside a grass hut on the corner next to the theatre giving out sticks of gum and advice to see "The Adventures of Robinson Crusoe."

▼

For two weeks in advance of playing "Magnificent Obsession," Lou Cohen, manager of the Poli in Hartford, had a huge postcard of congratulations to Rock Hudson for his role in the picture, with space for patrons' signatures, in his lobby.

▼

Tony Anderson, who manages the Pontiac theatre in Saranac Lake, had a wonderful plug for his upcoming talent show when his newspaper ran an editorial to stir up interest in the show. Tony has arranged to send the winner to Chicago to appear on Don MacNeill's radio show, "The Breakfast Club."

▼

R. B. Smith's installation of CinemaScope at the Sierra in Chowchilla, Calif., which he owns and operates, was played up on the front page of the local paper with a list of the pictures soon to be played.

▼

Clint Young, manager of the Geneva theatre, Geneva, N. Y., tied up with a local riding academy using 12 to 15 bannered horses for a parade through the business section ending at the theatre where "Broken Lance" was playing.

This is the cast, on stage, for "Paramount Varieties"—a show endowed with local talent, which manager John W. Godfroy, of the Paramount theatre, Ashland, Ky., now promises as an annual addition to entertainment offered in his tri-state area, where they seldom see a "live" show. He had tremendous cooperation from local papers across three state lines, as well as radio and TV stations. Hard working cast rehearsed solidly for two weeks, sometimes until five o'clock in the morning. Capacity audiences demonstrated genuine appreciation for both showmanship and talent on display.

"UINTAH" IS A UNIQUE SMALL TOWN THEATRE

Bob Walker has been writing us letters about his Uintah theatre in Fruita, Colorado, and we've been writing praises of this man-and-wife team of Bob and Melba Walker who do such a good showmanship job, operating against odds and making a go of it, in a town so small we can't find the population listed. Fruita is near the Utah border, but where the name of the theatre comes from, we don't know. But it probably has local significance, and surely Bob and Melba do have, with their neighborly merchandising methods.

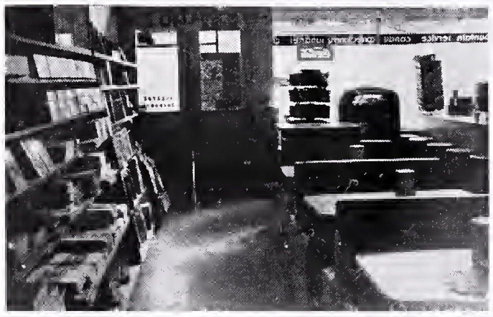
Pictures Tell a Story

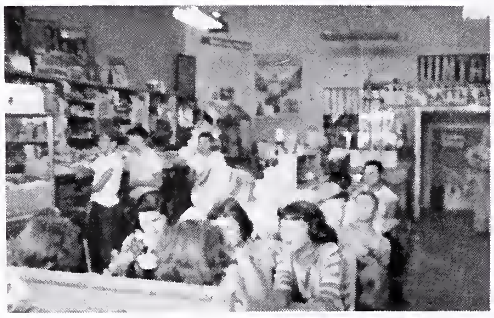
Now, we have the two snapshots on this page—not good photographs, but sufficient to show you something at this meeting of the Round Table that you've never seen before. The pictures are of the *lobby* of the Uintah theatre, the upper picture looking out towards the street, through swinging doors, and the lower picture looking back into the depth of the "store" space, to the rear, where the box office and entrance to the theatre itself are located. You have to go through this merchandising display, in both directions, to see the movies. No wonder Bob said he did good business!

There's a fountain, and booths running down the center. There's a juke box, a popcorn machine, and a display of postcards and novelties. There's a fourteen-foot candy counter, that Bob says it takes a girl's time to keep stocked. There's a "news stand" with fan magazines and comic books. It's a *store,* en route to the movies, and seldom does any of Bob's customers pass through this area without making a side purchase of something to eat, drink or read. Did any of you ever see anything like it? Not in our travels have we found another situation to match.

Passes Pay a Profit

And the Walkers are full of ideas. They distribute passes, quite freely—for they can't lose at the concession counter. He gives complimentaries to new families, good children, prize winners in various contests, good students, and apparently it all adds up to substantial cash business. Recently, he says, he started distributing passes to three motels that are located a few miles out of town down the highway. At first, the operators were skeptical as to why Bob should invite their overnight tenants in for free movies. But it pays—the merchants like it, for after they get settled in their rooms, they drive in to Fruita and look over the town, do some shopping, buy things at Bob's lobby counters and go to the movies. He has had new customers from every state in the union! Sure it won't build any permanent business, but it helps his town, and shows a profit.





A new supermarket was just built across from the Uintah theatre, and Bob was afraid he would lose some parking space that had been available. So, he proposed to the new store that he "celebrate" his opening with a special show and guest tickets. So the store owner told him he was going to surface the rest of the lot, and put up a new sign, "Free parking for our customers—and theatre patrons." Bob's theory is that you always get something back when you give a little. Enough institutional advertising of this order keeps the Walkers eating regularly and putting money in the bank.

Likes Business Clubs

He likes the Rotary and the Lion's Clubs, and they like him for he creates new ideas for their advancement and amusement, and provides stunts and games that carry movie tickets as awards at their luncheon programs. Bob and Melba make most of their lobby display materials by hand, and we have more samples of the cute and clever things they can create out of cardboard. The parish priest likes to watch the show from the projection booth, with Bob or his operator for company. Last night, Bob says, he brought in one of his church bulletins announcing that the Altar and Rosary Society would sponsor a special showing of "I Confess" on September 22nd and 23rd, and every church member is urged to attend the Uintah theatre on these two evenings.

Folks out thataway apparently carry guns, for merchants have problems with their signs, always getting shot at by marksmen. Anyhow, Bob figured out a solution. He painted up some signs of his own, with a target background, and placed them around the surrounding country-side, with the suggestion that if they must shoot at signs, shoot at his targets.

"Brigadoon" To Be On The Scotch Side

M-G-M will go all out in its campaign on behalf of "Brigadoon," it was announced by Howard Dietz, vice-president and director of advertising, publicity and exploitation.

To start the ball rolling, Emery Austin, in charge of field press representatives, has set up two separate tours where Scottish personalities will meet the press, exhibitors and make appearances where they can discuss Scot fashions, custom and "Brigadoon" to advantage of the public, M-G-M and the picture.

Commander K. D. Ian Murray, R.N., born in the Highland village of Tullibardine, Perthshire, Scotland, acted as technical adviser on the film and has been engaged to make one of the tours. He started September 9 in Boston and will visit Philadelphia, Baltimore, Richmond, Norfolk, Charlotte, Atlanta, Memphis, New Orleans, Houston, Dallas, and Chicago, before returning to the coast where he makes his home. He will wear kilts on the tour and discuss Scottish legends, customs, etc.

The second tour, which got under way September 15, at Washington, has two Scot lassies, "greeters" as they are called. They are Pat Gow and Olive Henderson, who are employed by Scandanavian Airlines as "hostesses." They appear in their native dress of tartan and kilts and distribute free to all they meet real Scot ties and sprigs of heather. They also will appear on TV, radio and make themselves available for newspaper interviews and personal appearances where they can acquire publicity on behalf of "Brigadoon."

In both instances, the personalities on tour met many theatre owners and operators in the limited time they had to spend at each of their stopovers.

After Washington the Scot lassies went to Chicago, then on to Detroit, Cleveland, Pittsburgh, Buffalo, Toronto, New York and Philadelphia. They arrived from Glasgow September 11, spending four days in New York before taking to the road.

As the personalities visited from city to city, M-G-M field press representatives accompanied them and worked out schedules where all avenues of communication were utilized to the fullest extent.

Art Cauley Has Long Line For "Long, Long Trailer"

Art Cauley, manager of the Paramount theatre, Peterboro, Ont., promoted a deluxe thirty-foot trailer which he parked in front of the theatre behind a new convertible car. Attendants clocked 1,000 curious on one day alone and naturally he had plenty of advertising covering the trailer and car for "The Long, Long Trailer." A second trailer toured the city and a four-foot model trailer was set up in the lobby.

Selling Approach

BETRAYED—MGM. Photographed in Eastman Color. Clark Gable, Lana Turner and Victor Mature, with Louis Calhern, in the amazing mystery of the man without a name, and the woman who found out before the sinister secret was "Betrayed"—Don't tell the ending! Was the man known as "The Scarf?" One was a traitor, two were betrayed. A great picture with a surprise ending to make you gasp! 24-sheet excellent pictorial material for lobby or marquee display. Other posters and two color herald in keeping with advertising theme. Newspaper ad mats in good variety, and with novelty that makes for a difference in your advertising style. Use one of the distinctive styles. Complete campaign mat has ten ad mats and slugs, including one of the unusual ones in 2-column width, two publicity mats and linotype borders to make new trim, all for 35c at National Screen—the biggest bargain on Film Row for small theatres, because you get them all for the price of a single mat, and it gives you a choice in the composing room, when your editor cooperates. "Betrayed" is the first picture ever to be photographed in Holland, and it will be appreciated by discriminating movie-goers. Special stills to sell this setting will make a good lobby frame. An 8-column story mat across the bottom of a page will create interest in the surprise mystery picture. A special 8-page "diary" herald can be printed from Mat No. 6XA. Should be folded to be read page by page as you would tell a story. Good novelty. A set of twelve 8x10 color prints will accent what television hasn't perfected.

HER TWELVE MEN—MGM. Greer Garson in the most unusual picture of her career. Photographed in Ansco color. Co-starring Robert Ryan, with Barry Sullivan, Richard Hadyn, Barbara Lawrence. You'll go for Greer as a red-headed school-marm with eleven loves too many. Not since her performance as "Mrs. Chips" has Greer Garson so endeared herself. From the story that thrilled millions in the Ladies' Home Journal. Six-sheet and smaller posters have portrait heads of the star for marquee and lobby display. No herald, but you can print your own, using oversize newspaper ad mats. The assortment of ad mats is varied for size and style, so you have a good selection. The composite ad mat, selling for 35c at National Screen supplies ten ad mats and slugs for small situations, plus two publicity mats which may get you free space, and a yard of linotype border, all on the same mat, for the price of one. Return thanks to Metro for inventing this practical benefit for small theatres—and in this pressbook you'll find another composite mat, special No. 3, which gives you 24 ad slugs, two columns wide, and in one-column width, to spell out dates and times, as drop-ins with your regular advertising—very useful, and helpful aids. A perfect tie-in is the heading for a cooperative ad page for back-to-school promotions, for it's a boys' school story. Mat No. 8XA can be used any time as a salute to "Back to School Time for Boys and Girls"—in blackboard styling, with "Shop for These Values" to attract merchants. A set of 8x10 color prints enables you to sell color with color in display.

ABOUT MRS. LESLIE—Paramount. Shirley Booth, Robert Ryan in a potential Academy Award winner for 1954. It's true what they say about Mrs. Leslie—and the man she never quite married. Pixie was only sixteen, but she knew there never was a Mr. Leslie, and she said so. 24-sheet and other posters supply the materials for cut-outs as lobby and marquee display. Folder herald illustrated in the pressbook, which contains all the best of the advertising approach. Good variety in the newspaper ad mat selection, including teasers, and the big 35c bargain campaign mat at National Screen for small theatres has nine ad mats and slugs, plus two publicity mats for good measure. A novelty is a special mat with alternate catchlines, separately, provided on one mat, reading "People will be talking and talking—," "Women will be telling each other" to fit with special advance teasers and to fit with the title of the picture to complete the line "All the talk is 'About Mrs. Leslie' " in provocative phrases that will command the attention of women.

Speed
Quality
Results
You Get All 3
WHEN GOOD-OLE-DEPENDABLE
FILMACK
MAKES YOUR
SPECIAL TRAILERS
1327 So. Wabash Chicago III
630 Ninth Ave New York

More of Hugh Borland's Novel Give-Aways

A fine entry for the Quigley Awards third quarterly competition just in from Hugh Borland with something new in give-aways. Learning of the spread of unemployment among his patrons, he distributed Unemployment Happiness tickets through the Chicago Urban League which admitted two adults for the price of one. A letter from the League accompanied the tickets. He is also encouraging women patrons with his booklet on "Beauty Aids and Horoscope Readings" and another on the use of baking soda in the home, the latter in color. Hugh's booklets are always timely and interesting and we make good use of the extras he sends.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

5c Size 73% of 1953 Bar Sales

Americans consumed two billion, 730 million pounds of confectionery in 1953, according to figures recently issued by the U.S. Department of Commerce, which agency developed the data in co-operation with the National Confectioners Association. At manufacturers' and importers' prices, that consumption is valued at one billion, one million dollars.

Sales of the American confectionery industry alone amounted to 996 million dollars in 1953, with volume estimated at two billion, 718 million pounds.

Bar goods topped other types of candy, accounting for 39.3 per cent of the total dollar value, and 37.7 per cent of the volume. Package goods were next with 35.1 and 33.9 per cent. Specialties in the nickel and dime brackets accounted for 8.2 per cent in dollars, and 5.2 per cent in pounds.

Sales of five-cent bars decreased 2.8 per cent in poundage, and three per cent in value. This decline, however, still gave the nickel bar a high place in American candy consumption; within the bar classification itself, sales of the five-cent size amount to 73 per cent of the total.

As for the ten-cent bar, volume increased almost 25 per cent in 1953, but the dollar value went up only about 12 per cent.

Named Simonin's President

Eugene B. Simonin has been elected board chairman, and James A. Ryan president, of C. F. Simonin's Sons, Inc., Philadelphia, manufacturers of corn popping and other types of cooking oils. It is the first time since 1876, when the company was founded, that a member of the family has not been president.

Mr. Ryan joined the company 30 years ago as sales manager, and has been vice-president since 1929.

Nestle Offers New Premium

A new premium to stimulate sale of Nestle chocolate bars among children has been adopted by the Nestle Company. Consisting in a "rocket cockpit" for a space ship, it ties in with the company's TV and radio advertising theme of space travel. The premium is offered on the air to youngsters who mail in 25 cents and wrappers of two Nestle bars, and is also available at points of retail sale. An attractive counter card has been made up for dealer displays.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

THEATRE MANAGER, PERMANENT POSITION now open. Give all details first letter, references, salary expected, snapshot. LYON THEATRE CIRCUIT, Franklin, Va.

MANAGER FOR 800-SEAT ACTION HOUSE. Ad writer and exploitation minded. Midwest town of 40,000. Group insurance. Salary: average $90. BOX 2809, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGERS WHO SHARE our confidence in motion picture industry! One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. Box 2805, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER, WIFE CAN run concession. Permanent position. LYON THEATRE CIRCUIT, Franklin, Va.

POSITIONS WANTED

MANAGER, 20 YEARS' EXPERIENCE, AGGRESSIVE, advertising and promotions a specialty; married, age 39, now managing large circuit first-run theatre in New York. Moving to Los Angeles. Box 2808, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE MOTION PICTURE THEATRE, operating near Groton, Conn.; 500 seats; CinemaScope, National Release options; refreshment, popcorn sections; also 2 stores, 6 apartments in income-producing building; replacement value building alone about $175,000. Complete $85,000. DOUGLAS M. SMITH, National Business Consultants, 11 West 42nd St., New York. (Brokers Protected.)

FOR SALE OR RENT THEATRE IN KENOSHA, Wis., City of 55,000 population. Serving industrial and farming community of about 150,000 population. Brick structure 44 x 125 completely equipped, seating capacity 650. Will lease on very low percentage basis, option to buy with only $5,000 down payment. Write or wire WEAVER AGENCY, 1010 56th St., Kenosha, Wis.

FOR LEASE—THEATRES IN PENNSYLVANIA. Good physical condition. Ideal for owner operation. Long term lease. Write Box 2804, MOTION PICTURE HERALD.

THEATRE FOR SALE: FIVE YEAR OLD building, in good condition, 350 seats. Property valued at $45,000, but willing to sell at low price. Located in Fowler, Michigan (outside Grand Rapids). Box 2807, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

DRIVE-IN EQUIPMENT

WIDE-SCREEN PAYS OFF! PROJECTION AND anamorphic lenses promptly available! S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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Passes Pay Three Ways For Drive-In Manager

Milan G. Steele, manager of the Lakeside Drive-In theatre in Pawnee, Okla., a Round Table member and a valued contributor to the "What the Picture Did For Me" department, mails out 50 postcards to people who attend his drive-in only occasionally telling them they many pick up a free pass at the snack bar. First, they must pay admission to get the pass, and they usually bring someone with them, Then they buy something at the snack bar in most cases. The third gain is when the patron returns to use the pass—usually bringing one or more paid admissions with him. The pass may be used any time within two weeks.

Bagpipes for "Rob Roy"

George H. Davie, manager of the Palace theatre, Toronto, had four dancers in Scottish costume and a piper performing in front of the theatre for several hours each evening of the run. During intermission they danced on stage to the tune of the bagpipes and the delight of the audience.

All Credit to the Navy

E. D. DeLamater, Jr., manager of the Rhodes theatre, Atlanta, credits the display set up in his lobby for "Men of the Fighting Lady" with creating so much interest that the picture was held over, even though it had been shown earlier at a downtown theatre. A Navy man stood by to answer questions.

RKO Prepares Ad Mats For Drive-In Openng

Special 400, 500 and 600 line ads have been designed by RKO Radio Pictures for the more than 100 drive-ins participating in the mass premier of "She Wore a Yellow Ribbon" in the New England area on Sept. 15. Slanted exclusively for ozoners, the ad for the re-release is headlined, "See the big outdooor picture . . . OUTDOORS!"

Three versions of the ad were designed by the RKO Advertising Department, with space in each for a complete listing of the drive-ins involved.

This saturation premiere is the first mass booking for drive-ins. A large number of ozoners in other sections of the country have also booked the John Wayne starrer day and date with the New England premiere.

"She Wore A Yellow Ribbon" was directed by John Ford and features Joanne Dru, John Agar, Ben Johnson, Harry Carey, Jr., Victor McLaglen and George O'Brien.

Local Talent Stage Show

Ray Leveque, manager of the Capitol theatre, Ilion, New York, has lined up local merchants to sponsor a series of Amateur and Style Shows—fashion shows with amateur talent acts—which already have received much local publicity. The local paper ran a top righthand front page story on it, which is just about the best break a newspaper can give anything.

Ben Domingo, manager of the Memorial theatre, Boston, tied up with the local Kaiser dealer to have an appropriately bannered sports car used for several days in advance of the opening of "Johnny Dark."

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 3,972 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	3	2	4	–
Act of Love (U.A.)	–	3	8	19	13
Adventures of Robinson Crusoe (U.A.)	1	7	4	–	–
Apache (U.A.)	4	9	4	–	1
Arrow in the Dust (A.A.)	–	4	13	9	2
Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	2	6	11	5
Beat the Devil (U.A.)	19	2	3	16	18
Black Horse Canyon (U-I)	1	10	25	15	2
†Black Shield of Falworth, The (U-I)	–	2	3	–	–
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	14	4	2	–	–
Caine Mutiny, The (Col.)	16	6	1	–	–
Carnival Story, The (RKO)	7	26	25	23	9
Casanova's Big Night (Par.)	–	1	10	28	34
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	5	27	32	13	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	13	16	7
†Dawn at Socorro (U-I)	–	3	–	2	–
Demetrius and the Gladiators (20th-Fox)	24	9	4	–	–
Dial M for Murder (W.B.)	4	48	27	16	5
†Dragnet (W.B.)	8	1	–	–	–
Dragonfly Squadron (A.A.)	1	4	10	6	1
Drive a Crooked Road (Col.)	–	7	3	12	4
Drums Across the River (U-I)	–	13	34	7	–
*Duffy of San Quentin (W.B.)	–	–	2	6	6
Duel in the Jungle (W.B.)	–	2	4	–	–
Elephant Walk (Par.)	15	41	22	4	–
Executive Suite (MGM)	10	35	45	24	7
Fireman, Save My Child (U-I)	–	2	5	8	14
Flame and the Flesh (MGM)	–	14	26	31	8
Francis Joins the Wacs (U-I)	10	24	3	–	–
†Gambler from Natchez (20th-Fox)	–	1	5	–	–
Garden of Evil (20th-Fox)	15	22	2	–	1
Geraldine (Rep.)	–	–	–	2	10
*Golden Mask (U.A.)	–	–	3	4	7
Gone With the Wind (MGM reissue)	11	10	5	3	–
Gorilla at Large (20th-Fox)	–	3	5	7	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	–	2	4	2
Heidi (U.A.)	3	3	6	–	6
Hell Below Zero (Col.)	–	10	23	9	5
Hell's Half Acre (Rep.)	–	2	16	5	5
†Her Twelve Men (MGM)	–	2	1	2	1
High and the Mighty, The (W.B.)	36	18	–	–	–
Indiscretion of an American Wife (Col.)	–	1	7	3	8
It Should Happen to You (Col.)	2	3	25	16	25
Johnny Dark (U-I)	2	25	26	5	4
Johnny Guitar (Rep.)	26	36	20	1	3
Julius Caesar (MGM)	9	16	4	–	–
†Jungle Man-Eater (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	2	4	–
Knock on Wood (Par.)	7	6	12	9	1
Laughing Anne (Rep.)	–	–	6	4	5
Living It Up (Par.)	15	13	2	1	–
Lone Gun, The (U.A.)	–	2	6	1	3
Long Wait, The (U.A.)	–	11	3	5	2
Lucky Me (W.B.)	2	8	21	31	8
Ma and Pa Kettle at Home (U-I)	41	59	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	19	16	1	–	–
*Make Haste to Live (Rep.)	–	1	5	4	5
Man With a Million (U.A.)	–	3	5	7	2
†Massacre Canyon (Col.)	–	–	1	6	–
Men of the Fighting Lady (MGM)	5	15	30	10	3
Miami Story, The (Col.)	–	4	15	8	5
Naked Jungle, The (Par.)	3	41	24	13	6
Night People (20th-Fox)	23	13	26	5	2
†On the Waterfront (Col.)	1	1	2	1	–
*Paris Playboys (A.A.)	–	2	3	1	2
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO reissue)	27	16	14	10	1
Playgirl (U-I)	–	–	10	11	26
Pride of the Blue Grass (A.A.)	–	1	–	5	4
Prince Valiant (20th-Fox)	14	18	15	3	8
Princess of the Nile (20th-Fox)	–	1	8	1	3
Prisoner of War (MGM)	1	9	15	4	4
*Racing Blood (20th-Fox)	–	–	5	–	8
Raid, The (20th-Fox)	–	1	9	11	–
Rails Into Laramie (U-I)	1	1	19	20	7
Red Garters (Par.)	1	11	25	32	14
Rhapsody (MGM)	1	20	14	25	13
Ride Clear of Diablo (U-I)	4	9	33	11	5
Riding Shotgun (W.B.)	–	9	21	28	5
Ring of Fear (W.B.)	1	4	1	3	3
River of No Return (20th-Fox)	59	10	17	1	2
Rocket Man, The (20th-Fox)	–	–	1	1	5
Rose Marie (MGM)	24	13	19	3	2
Saracen Blade, The (Col.)	1	–	3	1	1
Saskatchewan (U-I)	21	59	59	9	7
Secret of the Incas (Par.)	1	10	19	17	3
Seven Brides for Seven Brothers (MGM)	10	2	4	–	–
Siege at Red River (20th-Fox)	1	6	24	15	3
Silver Lode (RKO)	–	2	12	6	1
Southwest Passage (U.A.)	–	–	11	9	3
Student Prince, The (MGM)	6	8	17	9	–
Susan Slept Here (RKO)	7	19	–	–	1
Tanganyika (U-I)	–	5	22	10	8
*Tennessee Champ (MGM)	–	1	7	23	25
Them (W.B.)	3	15	11	9	10
Three Coins in the Fountain (20th-Fox)	42	31	3	1	–
Untamed Heiress (Rep.)	–	2	–	9	1
Valley of the Kings (MGM)	–	5	14	3	–
Weak and the Wicked, The (A.A.)	5	–	1	–	–
Witness to Murder (U.A.)	–	4	12	5	5
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	–	2	16	3	1

look who's dating

a bullet is waiting

BRANDEIS, Omaha ▪ **MALCO**, Memphis ▪ **EMPIRE**, Portland, Me.
PALACE, Cleveland ▪ **ORPHEUM**, Des Moines ▪ **CENTER**, Charlotte
ALHAMBRA, Milwaukee ▪ **STATE**, Syracuse ▪ **PLYMOUTH** and
WEST BOYLESTON Drive-In, Worcester ▪ **COLONIAL**, Erie
RIVOLI, Toledo ▪ **STRAND**, Providence ▪ **RODEO** Drive-In, Tucson
CAPITOL, Trenton ▪ **MAYFAIR**, Baltimore ▪ **EMPIRE**, Fall River
PARAMOUNT, Los Angeles ▪ **ROGER SHERMAN**, New Haven
COLONIAL, Allentown ▪ **REGENT**, Grand Rapids ▪ **COLONIAL**,
Dayton ▪ **ST. FRANCIS**, San Francisco ▪ **COLONY**, Raleigh

starring
JEAN SIMMONS · RORY CALHOUN · STEPHEN McNALLY · BRIAN AHERNE

Screen Play by THAMES WILLIAMSON and CASEY ROBINSON
Music Written and Conducted by DIMITRI TIOMKIN · Produced by HOWARD WELSCH · Directed by JOHN FARROW
A JOHN FARROW PRODUCTION · A COLUMBIA PICTURE · Color by TECHNICOLOR

Columbia **HITS THE TARGET AGAIN!**

SEPTEMBER 25, 1954

MOTION PICTURE HERALD

The Drive-in Theatre

The HERALD INSTITUTE of Industry Opinion

FACTS AND FIGURES ON POLICY AND PRACTICE

Part I

REVIEWS (In Product Digest): FOUR GUNS TO THE BORDER, AFRICA ADVENTURE, ROOGIE'S BUMP, HEAT WAVE, BREAD LOVE AND DREAMS, HELLO ELEPHANT!

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"BRIGADOON" BIG!

FIRST 4 DAYS AT MUSIC HALL ALMOST EQUAL TO THE 21½-YEAR RECORD-HOLDER "SEVEN BRIDES"!

CHICAGO'S BIGGEST IN 17-YEAR HISTORY OF McVICKERS! ***(Previous record-holder "Seven Brides"!)***

IN LOS ANGELES IT'S TERRIFIC!

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(And will do it again with "Deep In My Heart"!)

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Cyd Charisse • with Elaine Stewart • Barry Jones • Albert Sharpe • Screen Play,
Book and Lyrics by Alan Jay Lerner • Music by Frederick Loewe • Color by Ansco
Directed by Vincente Minnelli • Produced by Arthur Freed

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Show-mon!
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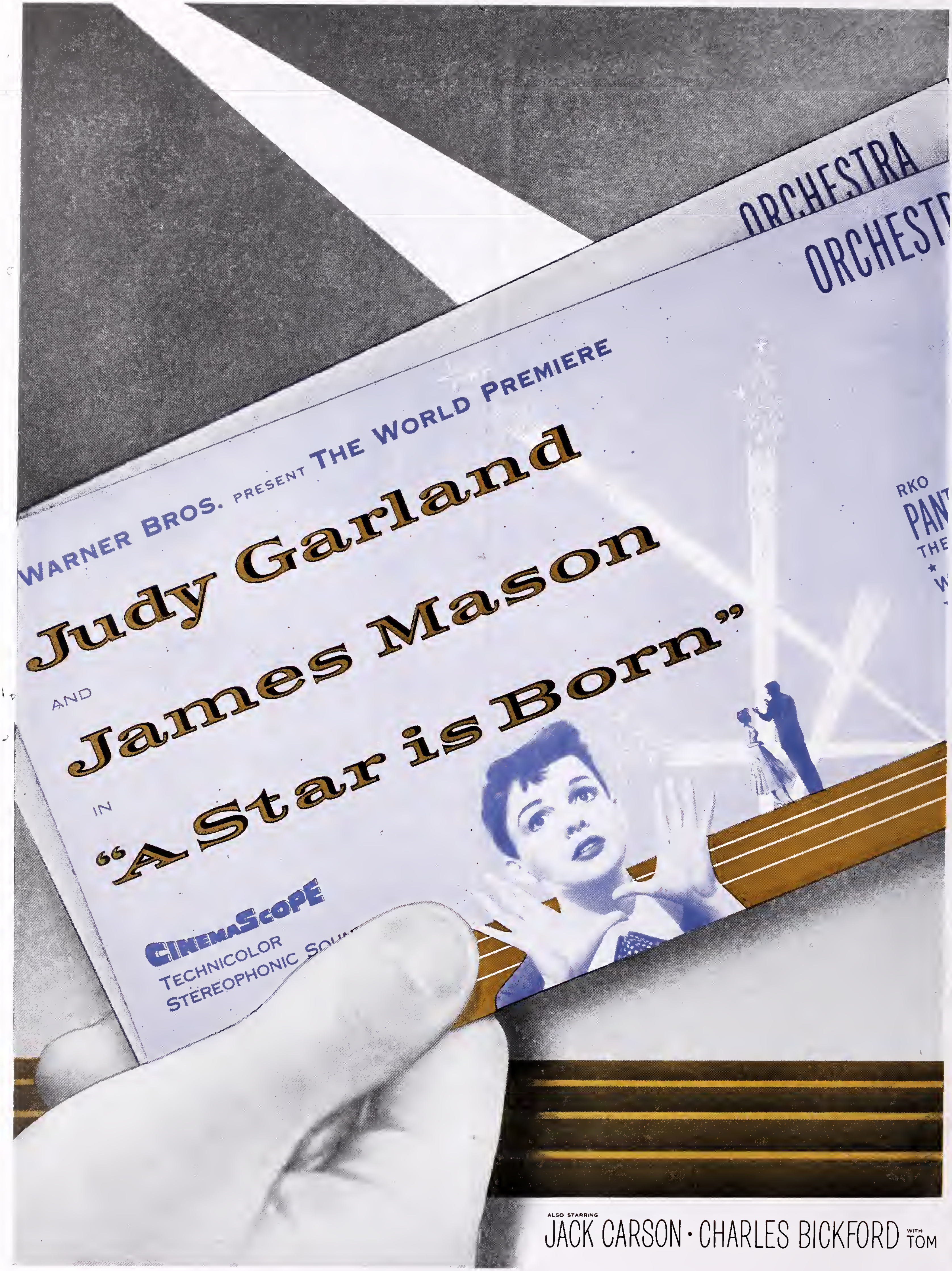
Sensational!"



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WARNER BROS. PRESENT THE WORLD PREMIERE

Judy Garland

AND

James Mason

IN

"A Star is Born"

CINEMASCOPE

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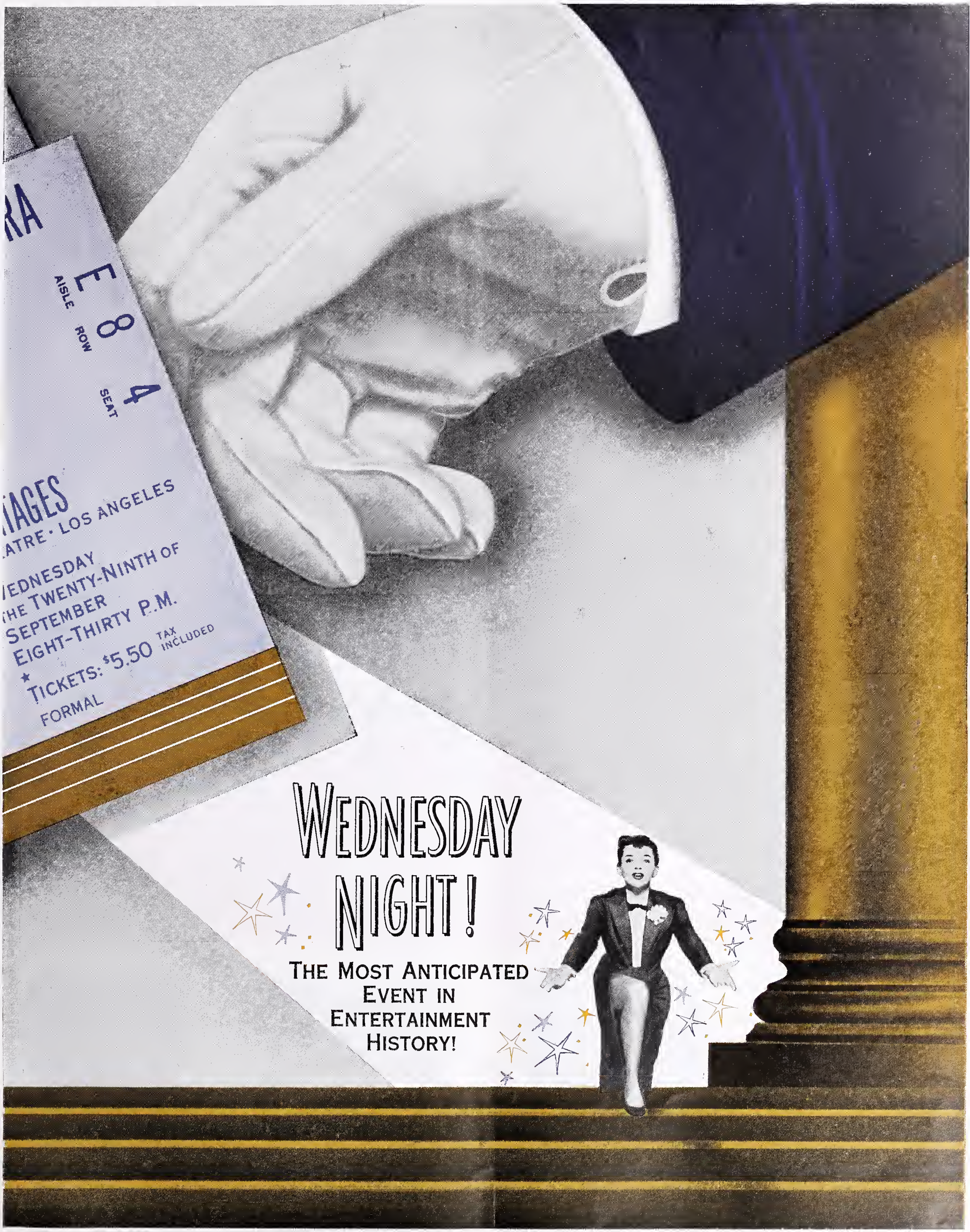
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THE MOST ANTICIPATED EVENT IN ENTERTAINMENT HISTORY!

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"Woman's World"

from 20th . . . in October!

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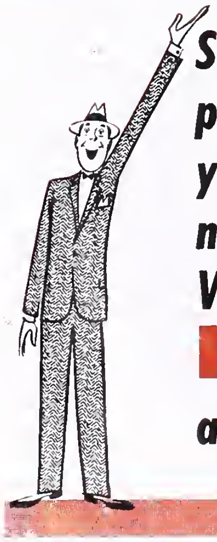

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"IT'S A WOMAN'S WORLD"
Lyrics by SAMMY CAHN
Music by CYRIL MOCKRIDGE
as sung by "THE FOUR ACES" in the picture

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The group that did it for you with their "Three Coins in the Fountain" platter! Start playing it now! As soon as your date is confirmed, contact Radio-TV Dep't, 20th Century-Fox, 444 W. 56 St., N. Y. 19, N. Y.

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Special novel CinemaScope teaser trailer sells the great cast...pre-sells the picture's wonderful new hit song! Put it on your screen immediately! Get it from your 20th exchange!

TV TRAILERS

60-second and 20-second open-end TV trailers with actual scenes from the picture! Start planning your TV campaign now! TV trailers available at your 20th exchange.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 196, No. 13 September 25, 1954

Golden Goose Murder

LADY HOLLYWOOD has a new problem — or rather a new and complicating variation of an old one. The time is at hand when studio executives concerned with engaging performers and other highly compensated creative workers must hold the line against demands that are running up production costs unnecessarily. No upturn in box office receipts can be swift enough or rise high enough to satisfy all demands which affect the current cost trend. Unless a stop is put to some current practices motion picture's Golden Goose will be done in.

It is not specifically a matter of salary or wages; rather it is of "working conditions" — if the circumstances of employment of stars, directors, writers and others earning hundreds and thousands of dollars a week may reasonably be called "working conditions."

Important personalities are indispensable for the production of important screen attractions. The importance many individuals have in film making is directly proportional to the success at the box office of past efforts. The industry's need for outstanding attractions never has been greater than at present. However, these "big pictures" must be made at a reasonable production cost. This means reasonable shooting schedules. Contract obligations that delay filming needlessly lead to exorbitant cost.

It is understandable, with human nature as it is, that lawyers and agents in their zeal for the welfare of their clients have been asking for many provisions which tend only to exaggerate costs without improving the quality. A fair day's work is required in return for a fair day's pay. This is doubly true for performers and others paid lavishly. Yet one noted performer now has a clause providing that under no circumstance will he work after 5 P.M. Another consents to work at night only for night shots. Another, if asked to work in the evening, will report for shooting only the next afternoon and then only for a few hours. The right of script approval and approval of other production details has been obtained by many stars. All these restrictive contract provisions tend often to make production unnecessarily expensive.

The cost of production is a matter of direct concern to all branches of the industry because the financial well-being of exhibition, distribution and production depend on having product to sell to the public on profitable terms. The prime responsibility for dealing with this matter rests with the studio heads, the agents, lawyers and personalities themselves. The well-being of the industry, as well as their own, depends on elimination, to the extent possible, of all contract restrictions that run up costs without improving quality. Film making is a cooperative art and science. The personal whims and conveniences of particular individuals can become just too costly.

Production today is more complex and expensive than ever before. Everything that can be done to keep down production costs and keep shooting schedules running smoothly should be done. If negative costs get further out of control, the blow to the industry could be mortal.

For every dollar spent without screen value, theatres must attract a dozen customers at average adult admissions to recover for the studio that dollar of expense. It is up to the production executive to call a halt in catering to the artist of whatever category who seeks unreasonable and needlessly costly contract privileges.

■ ■ ■

Cronar -- New Name in Film

CRONAR (pronounced officially as "crow-*nar*") has been announced recently as the name for the new DuPont polyester safety film. The new film base, under development for eight years, is now available in limited commercial quantities for leader material for motion picture processing. It is expected to be used extensively after the first commercial plant is completed in Parlin, New Jersey, a year from now. Related chemically to Dacron and Mylar, Cronar's principal assets, according to DuPont, are toughness and good aging characteristics. In strength tests it was reported that regular safety film broke after 24 flexings while Cronar withstood an average of 17,000 flexings. While regular safety film wears out the film perforations after some 1,400 projections, Cronar withstands 3,900 runs with "virtually no sign of perforation damage." Cronar is also thinner and lighter than standard film base—2,700 feet may be put on a reel which holds only 2,000 feet of standard safety film.

The motion picture industry is fortunate that its major suppliers such as DuPont have not shared the reluctance of film companies to engage in long-range research. Better pictures are not made alone in Hollywood but get their start in a film base, photographic, optical and color laboratory.

■ ■ ■

¶ Quotable Quote: "Everywhere in Europe Hollywood movies are the popular favorites. The ordinary citizens of Europe vote with their hard-earned francs, lire and pesetas for American films—part and parcel of America—over Soviet films and over their own too sophisticated movies."—James Burnham in *This Week Magazine*, August 29, 1954.

—*Martin Quigley, Jr.*

Letters to the Herald

On Legislation

To the Editor:

Here are my comments on the Allied proposals regarding a bill for Federal regulation of the motion picture industry.

Until recent years I have considered myself a rugged individualist, and as a consequence, it has been with a great deal of reluctance and soul-searching that I have come to the conclusion that under the present state of affairs such legislation is absolutely necessary. The policy of *caveat emptor* now indulged in by the distributors has come about, I feel, in the most reprehensible manner possible; that is, the usurpation, by force, of relief that was intended for the benefit of the small exhibitor. I refer specifically to the tremendous increase in film rentals as a result of the Supreme Court's decision (and the resultant Consent Decree) which was designed to give relief to small exhibitors, and to the complete confiscation of the benefits of the tax reduction.

A majority of the film companies, as is public knowledge, have abandoned any pretense of fairness in marketing their product. There has been a gradual, but increasing tendency to put floors under the film rental regardless of whether or not a picture lives up to representation, and today most of the film companies refuse to discuss a deal based upon audited expenses, even though such expenses also meet every test of reasonableness.

It seems to me then that the methods of good business and persuasion having failed, the exhibitor finds himself with the sad choice of extinction by the distributor, or regulation by the Government. It is a hard and bitter step to make, but survival on some basis is preferable to complete bankruptcy. There is also the consoling knowledge that saving exhibition is also the only method of saving production and distribution, whose belligerence and greed are destroying their own market.

My fervent hope is that some messiah may rise in the ranks of distribution who can influence his associates toward a path sane enough not to leave exhibition with only the two alternatives above-mentioned. If not, I for one will devote all of my time and energy toward the passage of some reasonable regulation for the industry.—*JULIUS M. GORDON, president, Jefferson Amusement Co., Inc., Beaumont, Texas.*

Regulation Is Bad

To the Editor:

There must be thousands of $50 per week clerks and as many more unemployed, who are licking their chops in anticipation and hope that the suggestion "that the Motion Picture Industry come under Government regulation" will meet with final approval and become law.

I can appreciate the seriousness of the problems of the various independent exhibitors who are frantically looking for some solution to the high rentals that they are currently being forced to pay and I yield to no man any greater necessity for something being done about it, than in the case of my own theatres. Yet I do not think that the remedy of Government regulation would be anything better than jumping from the frying pan into the fire. I remember too well the modest beginnings of the Blue Eagle. Exhibitors must remember that if the Government regulates the film distributors, it will also regulate the exhibitor himself and tell him what admission to charge and what salary he can pay, even to himself. Bad as conditions are for the small subsequent run theatres, I would prefer getting out of the business which I have been in all my life, to the solution, advanced by these well meaning exhibitors of Allied States Association.

I feel sure that the distributors' sales managers have the best interests of our industry at heart and that there is some way they can be made to understand that the small subsequent run exhibitor has to have further consideration. I hope that the Allied top brass can be made to realize that what they may consider to be a threat is, at the same time, an invitation to a lot of parasites who would like to feed upon the regulation of our industry.—*RALPH D. GOLDBERG, R. D. Goldberg Theatres Corp., Omaha, Nebr.*

New Outlook

To Walter Brooks:

I wish to thank you for my new outlook on the motion picture business. I guess we all find ourselves in a rut once in a while. However, since my name appeared in the list of contenders for the Quigley Award, I have been greatly inspired.

Our circuit has a monthly award which I received today for the best stunt in our theatres . . . for this I wish to thank *you*.—*RICHARD DE BOW, manager, Trans-Lux Theatre,* 1144 *Madison Avenue, New York City, N. Y.*

Side Speakers

To the Editor:

I believe that the side or surround speakers could be used a little more often and more effectively than they are at the present. After spending a lot of money to install them it would be nice to hear them more than a few seconds during a show.—*ROBERT KASE, Pickwick, Park Ridge, Illinois.*

WHEN AND WHERE

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

MOTION PICTURE HERALD

September 25, 1954

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On the Horizon

BATTLE PLAN

The possibility of united exhibitor action to meet or forestall threatened competition from subscription television appeared this week after a secret meeting of national exhibitor organization representatives at the Blackstone Hotel, Chicago, September 13 and 14. The meeting was at the invitation of Allied States Association, whose general counsel, Abram Myers, has long urged the necessity of a definite plan to prepare for a change in the nature and stature of television competition. The FCC is now considering the question of approval of fee television broadcasting. Present at the meeting in addition to Allied executives were representatives of Theatre Owners of America, Metropolitan Motion Picture Theatres Association of New York and the Texas Drive-in Association.

EXHIBITOR-OWNED

Further exhibitor stock ownership participation in Distributors Corporation of America, the newly formed distribution company headed by Fred J. Schwartz, will be offered at the Chicago TOA convention at the end of October. Present stock ownership of the company represents well over 100 theatres, it is said, foremost of the participating circuits being Century of which Mr. Schwartz is president.

ERIC JOHNSTON, PRESIDENT

A new seven-year contract under which Eric Johnston agrees to serve as president of the Motion Picture Association of America until October 15, 1961, was confirmed and signed this week. Mr. Johnston's old contract was not due to expire until 1958. Nicholas M. Schenck, on behalf of the MPAA board of directors, said, "We are pleased that Mr. Johnston has agreed. . . . His services have been exceptional. . . . His talent and leadership have guided the industry toward many important policies and decisions. . . . The renewal is an indication that the policies of the Motion Picture Association have been progressive in trade relations and in all matters which serve the public."

OPPOSED TO CONTROL

Federal Communications Commissioner Robert E. Lee this week said he did not see how Congress could enact legislation giving the FCC authority to control television and radio networks without also giving it authority to control motion picture companies, talent agencies and other groups. Speaking to a group of broadcasters at Virginia Beach, Va., the Commissioner came out strongly against giving the Commission any authority so far-reaching.

ON THE DOCKET

The Supreme Court returns next month to find, as usual, a full docket of film cases. Pending appeals raise such questions as whether stars have any rights to stop the release of their pictures to television, punitive damages won in an anti-trust suit are taxable, clearances are always illegal when part of a conspiracy--even if reasonable, and Indiana can tax rentals paid to an out-of-state film exchange.

INSTITUTIONAL

One labor leader isn't forgetting to give to his fellow workers the picture of the industry as an asset to the community. As conscious members of an organized society, the labor men and women hear from Bill Moran, Fitchburg, Mass., IATSE business agent, how the theatre is integrated into that society; how important it is to the community. Bill, who also is vice-president of the Massachusetts Federation of Labor, speaks to brother tradesmen in other locals, and points up to them the theatre as a recreation center; the expense to the community in building a substitute; and the pleasures in moviegoing now that pictures have improved, in content and format.

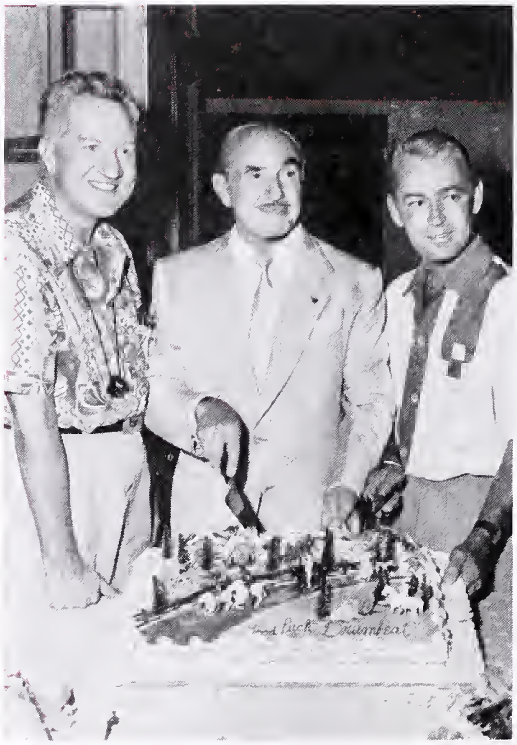
J. A. Otten-Floyd E. Stone-James D. Ivers

This week in pictures

MISS CINEMASCOPE
First Anniversary
CinemaScope

IT WAS ONE YEAR AGO that CinemaScope burst upon the world, with the now historic "The Robe." Wednesday morning, at the Roxy Theatre, New York, site of the great occurrence, managing director William Moclair helps "Miss CinemaScope" cut a birthday cake.

MARKING COMPLETION of "Drum Beat," which Jaguar Productions made for Warners, director Delmer Daves, left, and star Alan Ladd, right, are hosts at a party at which, naturally, production chief Jack L. Warner is guest of honor, and gets to cut the cake.



THE MAN FROM MGM. Commander Ian Murray, touring the country for "Brigadoon," for which he was technical adviser, puts in at MGM's Philadelphia exchange. In sporran and kilts, center, he meets some of the local boys. They are, in order, Wesley Watson, Weiland-Lewis circuit, Atlantic City; Bill Madden, MGM branch manager; John Turner, United Artists eastern district manager; Jay Wren, Paramount Theatres division manager; Lou Formato, MGM district manager; George Beatty, Goldman Theatres; and Ed Herber, Universal branch manager.

ON THE SET of Paramount's "Eddie Foy and the Seven Little Foys," Bob Hope greets Ida Schreiber, executive secretary of the Southern California Theatre Owners Association.

BACKING THE PREMIERE of United Artists' "The Barefoot Contessa," scheduled for September 29 at the Capitol Theatre, New York, in behalf of CARE. The scene above was at a committee meeting held this week. Shown with Robert W. Dowling, chairman of the premiere committee are entertainment personalities Lena Horne, Nina Foch, Maggie McNellis, Rita Gam, and Eleanor Holm.

by the Herald

ONE OF THE MOST heavily attended cocktail parties the New York industry can remember featured Gina Lollobrigida, star of "Bread, Love, and Dreams," and a leading actress of the Italian industry. The IFE film opened Monday at the Paris theatre in New York.

AS WOMPI (Women of the Motion Picture Industry) met in New Orleans. Top picture, the new officers: seated, Pat Wagner, second vice-president; Gene Barnette, corresponding secretary; Rolande Guma, director. Standing: Ruth Taubman, first vice-president; Conne Aufdemorte, president; Hazel Schwartz, and Imelda Geissinger, directors; Mary Kelly, recording secretary; and Della Favre, treasurer. Second picture, men who were their honored guests: Henry Goldberg, James Cass, Milton Aufdemorte, Page Baker, Rev. Canon W. S. Turner, James Fitzmorris, William Holliday, J. F. Murphy, J. Berglund, Alec Johnson, and Abe Berenson.

COMPLETED JOB. Steven Dohanos, artist, left, shows at his Westport, Conn., studio, the illustration which will be the key for Paramount's newspaper and magazine campaign on "White Christmas." It shows the opening scene, a World War II battlefield with Bing Crosby singing and Danny Kaye seated. With Mr. Dohanos are composer Irving Berlin, account executive George Richardson, Paramount advertising manager Sid Blumenstock, and Buchanan agency vice-president Roy Winkler.

HERALD INSTITUTE PROVES THAT:

FAST-GROWING DRIVE-IN EXHIBITION BIG BOY NOW

The HERALD INSTITUTE of Industry Opinion

by JAMES D. IVERS

DRIVE-IN theatres today constitute more than one-fifth of the total exhibition plants in the United States. In spite of the fact that only one-third of them are open all year round, they account for more than one-fifth of the gross box office revenue. Indigenous to the American scene, a by-product of our automotive economy and mores, they have become as much a part of the American consciousness and vernacular as automatic transmissions and power steering. And by doing so they have played a very large part in restoring and maintaining motion pictures as an institutional part of American life.

Their growth has been phenomenal. Starting with an experimental one built by Park-In Theatres, Inc., at Camden, N. J. in 1933 they were slow to catch on. At that time they were only a variation of the old open-air theatres, popular in the days of silent pictures before air conditioning. Development of the in-car speaker opened the way for wide development but World War II intervened. In 1946 there were less than 200 but by 1950 there were 2,000 in operation and as of this summer 4,152 installations were packing them in.

The mushroom growth naturally brought problems but in the main this was one economic and sociological change that the film industry was ready and waiting for, technologically and otherwise. They created some internal alarms, excursions and problems but most of them have been met. To determine how well these have been met and to provide a statistical picture of the drive-in theatre phenomenon of today, the Herald Institute of Industry Opinion undertook a study of the question through its exhibition panel. The results, published here and in a subsequent article, are the first such data to be amassed.

Approximate answers to some of the questions explored have been substantially known or guessed at in the industry, other questions have brought in some surprises, but in either case the Institute survey provides a statistical base for a study of the drive-ins today. Some of the results:

MORE than four-fifths of the drive-ins in operation are in "substantial competition" with nearby indoor theatres but a majority of them play an early run, neither first nor late subsequent.

MORE importantly, from a standpoint of trade practice peace, more than three-quarters of them feel that they have been able to arrange for the run they consider best in their situation.

ABOUT three-quarters of the theatres run double features most or all of the time and well over 90 per cent indicate that color attractions are a must for their operation.

WHEN THEY'RE OPEN

Most offhand guesses have estimated that about half the drive-in theatres in the country are open all year round. The Institute survey indicates that only 33.7 per cent of the 4,200 present installations can remain open 12 months, some of these, of course, equipped with in-car heaters. Average operation for the others covers seven months, the opening and closing dates April 1 and November 1. A wide range, depending on geographical location, was indicated, however—from March 1 to May 15 for opening dates and from October 1 to December 15 for closing. Many panel members indicated weekend operation only in the early spring and late fall.

THE average national admission price is 55 cents. Four-fifths of the theatres admit children under 12 free but where admission is charged it averages 14 cents.

OUTDOOR action pictures—"Westerns" but not in the old standard sense—are the overwhelming favorite.

FOUR-FIFTHS of the theatres either have wide screen now or are planning to install it and slightly less than two-fifths have magnetic sound equipment or are planning for it. The balance say they have no plans for either.

One of the graver problems attending the rapid expansion of the drive-in field was the fear among many industry executives, both distribution and exhibition that they would upset with catastrophic results the delicately balanced clearance and run structure, already under severe stress and strain. Nothing of the kind seems to have happened.

Sampling of the returns from the Institute panel members indicate that about 45 per cent of the theatres have settled for an early run, not necessarily first run. Almost 20 per cent of them do play first run in their area and another 35.5 per cent play late subsequent run.

But, more importantly, even though 81.1 per cent are in "substantial competition" with nearby indoor theatres, 80 per cent of them consider that they have been able to arrange the best possible run for their situation. This may be partly accounted for by the fact that many of the installations are operated by exhibitors who also operate year-round indoor theatres in the same areas and who can arrange satisfactory deals.

The figures given are the national averages but the breakdown by population category does not show any unexpected departures from the norm. For instance more theatres in the two smaller population categories play late subsequent run whereas in the areas serving populations of from 30,000 to over 100,000, a heavy majority play early run. On the questions of competition and satisfactory arrangements for a run, the relationship is maintained pretty well all along the line.

Complete Peace Does Not Reign in Drive-in Area

This is not to say, of course, that unalloyed trade practice peace reigns in the drive-in field. The minority who indicated dissatisfaction were vocal. One small town exhibitor panel member wrote, "After having been in this business outdoor and indoor for over 40 years, it is really amazing to find out what little regard the producers have for the small town exhibitor." Another said, "The major circuit and film companies are both giving me a tough time on films. I have been trying to move up on my 28-day clearance without much success."

On the other hand a southern small town owner explained that he had no competition because he also owned the town's only indoor theatre and his nearest competitor is 30 miles away. He added that his combined gross for the two operations runs about 150 per cent of the indoor winter gross.

Double featuring is more heavily practiced in the large population areas than in small towns but nowhere does it have less than a two-thirds majority. Some owners, however, reported that they employ a mixed policy, using double features only on weekends and there were evidences of some outright opposition. One owner wrote, "I am very much opposed to double featuring except for Saturdays and perhaps an occasional holiday show. I feel it is unnecessary and cheapens the value of movie entertainment to the public.

More than a third of the drive-ins today have installed some version of a wide screen, the survey shows, and another 44 per

A SUMMARY OF THE RESULTS

QUESTION		Population of area served				
		Up to 7,500	**7,500-30,000**	**30,000-100,000**	**Over 100,000**	**National Average**
1. What run do you normally play?						
	a) First run	25%	19%	13%	22%	19.8%
	b) Other early run	25	38	50	66	44.7
	c) Late subsequent	50	43	37	12	35.5
2. Are you in substantial competition with any nearby indoor theatre?						
	Yes	87.5	84	74	79	81.1
	No	12.5	16	26	21	18.9
3. Have you been able to arrange for the run you consider best?						
	Yes	88	75	84	70	79.2
	No	12	25	16	30	20.8
4. Do you regularly run dual features?						
	Yes	76	67	61	95	74.8
	No	24	33	39	5	25.2
5. Do you consider color essential?						
	Yes	100	95	95	82	93
	No	—	5	5	18	7
6. How about wide screen?						
	a) Now equipped	25	28	35	55	35.8
	b) Plan to install	44	52	40	41	44.2
	c) No plans now	31	20	25	4	20
7. How about magnetic sound?						
	a) Now equipped	5	7	15	40	16.8
	b) Plan to install	13	28	40	5	21.5
	c) No plans now	82	65	45	55	61.7
8. What is your average admission?						
	a) Adults	49 cents	53 cents	56 cents	61 cents	55 cents
	*b) Children under 12	13 cents	16 cents	12 cents	17 cents	14 cents

---

*80.6% of those answering this said children under 12 were admitted free.

cent plan to do so in the near future. Only 20 per cent indicated that they did not intend to do so at this time. Here again the percentages by area run about as expected with the heavier proportion of those who have already installed wide screen in the larger cities and towns.

The question of magnetic sound, however, is another matter. About 16 per cent said they had installed magnetic sound equipment — not necessarily stereophonic — and another 21.5 per cent said they planned to do so. A heavy majority, 61.7 per cent, said they had no plans in this direction.

Many of the panel members indicated that they thought magnetic sound installations were unnecessary in a drive-in with its specialized sound problems. They said they were already running or were waiting to run CinemaScope pictures with optical sound track.

One member, however, from Texas, linked the two developments to the future development of the industry. "I personally believe that wide screen and magnetic sound," he said, "coupled with CinemaScope have opened an entirely new future to showmen in all phases of the industry. With the shooting of future films in wide screen, and in color, people will certainly not stay home seven nights a week and look at a 17, 21 or 36-inch postage stamp picture."

More results in the Institute drive-in study, covering the vital aspects of refreshment sales and the breakdown of the box office dollar, will be published in next week's issue of The HERALD. The remaining questions cover the relationship of refreshment sales to admissions, the distribution of the refreshment dollar and operation by the owner vs. concessionaire. Also covered is a study of where the box office dollar goes, a supplement to the similar study of indoor theatres, published in the issue of July 31.

On the matter of color, which has played a very large part in the development of the drive-in itself, the Institute panel members were almost unanimous in saying that it was required for their type of operation. This is because color pictures can be shown while there is still considerable daylight, enabling the owners to start their shows much earlier than with black and white pictures.

The average admission price follows a natural curve upward, depending upon area location. Figures given in the chart are per person, the prevailing practice today, although many owners report they still use the "dollar-a-car" attraction for special nights.

20th CENTURY-FOX'S

CINEMASCOPE

... is ONE year young TODAY!

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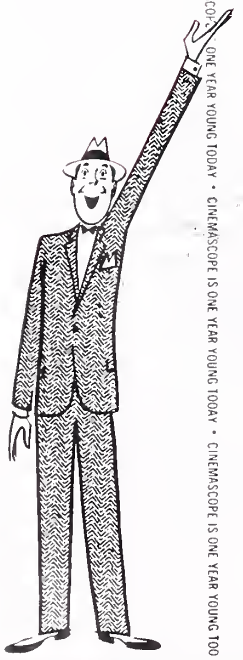


WE of Twentieth Century-Fox this month celebrate the first anniversary of CinemaScope.

We do so in a spirit of gratitude for CinemaScope has proven to be an instrument for the restoration of the supremacy of motion pictures as popular entertainment.

We are grateful that the courage and vision of an entire industry helped to make CinemaScope one of the greatest and most invigorating events in motion picture history since the advent of sound.

Just a year ago, anxiety pervaded this industry because of declining theatre attendance due largely to the initial impact of free television in the home. More than 6,000 theatres had closed. People wondered what had happened to a habit established through the decades as one of the ingrained American ways of life—going to the movies.

But here at Twentieth Century-Fox we resolved that the same showmanship that had created a three billion dollar industry out of a back-street nickelodeon could save the day. We were certain that with a fresh form of motion picture entertainment the world would find its way back to the theatre doors.

So, out of a compelling necessity, which is the mother of all invention, CinemaScope came on the scene September 16, 1953 with the realism, impact and story-telling range afforded by CinemaScope's combination of revolutionary lenses, screens and 4-track magnetic Stereophonic Sound.

Something had come to the screen that enabled audiences to feel, breathe and live the spirit of whatever romance, adventure, history or great endeavor was portrayed in glowing CinemaScope.

Today, CinemaScope has earned world-wide acceptance and acclaim. Today attendance at motion picture theatres has shot upward.

Reprinted from THE WALL STREET JOURNAL, September 16, 1954

A year ago only one CinemaScope motion picture had been produced, and today 97 CinemaScope pictures are in release, in production or preparation in the United States and in foreign countries.

After one year, the total number of theatres equipped for CinemaScope in the United States and Canada is 8,100 and the world-wide total is 11,100 which represents 75% of our income possibilities, this being an achievement far beyond our fondest expectations.

After one year the estimated domestic theatre investment in CinemaScope equipment is $66,875,000; and that in foreign countries, $16,500,000.

This is why we extend our gratitude to the thousands of exhibitors who backed the judgment of Twentieth Century-Fox with their own foresight, matching their courage with their diminishing dollars. They re-equipped their theatres to fit our dreams and the public's desires, making CinemaScope a reality and a by-word.

In the record of CinemaScope's success, which is still being written, we must include our acknowledgment of the cooperation of other producing companies in adopting the new medium and joining in the production of CinemaScope pictures.

We include in this acknowledgment: Loew's, Inc., Walt Disney Productions, Columbia Pictures, Warner Bros., Universal-International, R.K.O. and United Artists, and many independent producers in the United States and abroad.

In the same manner we express our thanks to equipment manufacturers throughout the world who re-tooled and accelerated their production in the tremendous transition period.

We are grateful, above all, to the public for recognizing instantaneously our effort to satisfy its advancing tastes in entertainment.

CinemaScope has revived the movie-going habit of the American public.

This is a fact of enormous importance because the American Motion Picture Industry since its inception has striven not only to inspire and entertain, but to be a world-wide evangel of the American way of life, spreading knowledge everywhere of this country's achievements.

CinemaScope has thus helped to make our industry an important factor in our national life.

And we rejoice in the many congratulatory letters and telegrams we have received from exhibitors throughout the world on this, the first birthday of CinemaScope, which has made history and triggered a veritable explosion of vigorous new ideas in motion picture making.

We of Twentieth Century-Fox pledge to you, the public and the exhibitors and producers of all the world, all our energies and resources in developing each year new technical advancements and even finer CinemaScope productions and techniques in order to create greater satisfaction on the part of greater audiences.

In gratitude for your cooperation, encouragement and support, we dedicate ourselves to the one unceasing endeavor of serving the theatres of the world with such matchless motion picture entertainment for the public that no present or future competition will challenge its popular supremacy.

RANK INVASION FACED CALMLY

U. S. Reaction Is Cordial to Threat of Acquisitions to Push British Films

by PETER BURNUP

LONDON: Further discussions may be expected on J. Arthur Rank's complaints that his pictures are not given adequate playing time in American theatres when John W. Davis, JARO managing director, goes to New York early in November.

Last week, at a press conference here, Mr. Rank in the company of Mr. Davis vehemently attacked the American industry for "denying fair playing time to British pictures" and added that just as soon as there was free convertibility of money, Mr. Davis would travel to the United States to acquire the necessary theatres to achieve this end, whether it be 50 or 100 theatres. The occasion for the strong remarks was the release of the Odeon group's financial statement for the year, a highly satisfactory accounting for the stockholders.

[Reaction in American industry circles to Mr. Rank's promise of theatre acquisition in the U. S. was generally cordial, if a bit skeptical. The following are some of the comments made by industry leaders in New York:

["My screens are open to all good product, regardless of its label. By 'good product' I mean pictures tailored to the American market. I am a merchant constantly in need of merchandise—pictures, that is. I will sell the customers what they buy, regardless of its place of origin."

["Rank has a world-wide reputation as an exhibitor. He would be very welcome in United States exhibition."

["The more the merrier. He will find that there are plenty of theatres available."

[From an observer who recalled that both the Park Avenue and Winter Garden theatres in New York had been leased exclusively for the showing of Rank product a number of years ago, "If his product couldn't keep those theatres open, how does he expect to keep 50 or 100 theatres running?"

[A representative of the Justice Department in Washington said simply that if Mr. Rank followed through on his intention, it assuredly would be subject to the U. S. anti-trust laws and would depend on the number and location of the theatres.]

Mr. Rank claimed it was of supreme interest to Great Britain and America that the latter play fair with British pictures. He did not blame distributing companies for the existing situation, nor did he suggest that there is any sinister, organized boycott of British films, but he did say the deadlock must end.

"Before leaving this business," Mr. Rank said, "Mr. Davis and I are determined that the American mass audience will have an opportunity to see British films."

Mr. Rank then referred to the current visit to the United States of Britain's Chancellor of the Exchequer to promote better financial understanding. He complained that American exhibitors were featherbedded until the advent of television and now need to learn the lesson that British pictures can be made to pay. The complaints against the American market for British films have been made by Mr. Rank and Mr. Davis periodically over a long period of time.

Small Percentage of Time

Last week they pointed out that while 50 per cent of the earnings of British pictures are derived from overseas, British pictures nevertheless account for less than one per cent of total American playing time contrasted with the 70 per cent of British playing time devoted to American pictures. Mr. Davis cited the case of "Genevieve," Britain's biggest money-making film last year which accounted for spectacular grosses in Canada. The picture earned less than $500,000 in the United States, he said, despite high praise by non-trade reviewers.

On the Rank Organisation's break with 20th Century-Fox, Mr. Davis claimed the American company was the only loser. He reiterated his belief that the public is not interested in stereophonic sound and that Spyros Skouras had completely misjudged the public sense thereon. He said the Rank Organisation is investing £1,500,000 re-equipping for the new techniques but that the Organisation still is feeling its way in that field. The Organisation now can cope with any system, but will not commit itself exclusively to any one, it was said. Two VistaVision productions now are planned by the company and some others are likely to follow.

In the year's financial statement, the release of which prompted the press conference, Mr. Rank revealed that profits to the Odeon group from exhibition overseas rose from £410,698 to £418,787, despite the aforementioned ill-regard in which the U. S. market is held.

Profits Up Sharply

The group's net profits, before tax, are shown at £5,524,129 against £4,738,910 and the group figure, after tax, is up from £2,126,653 to £2,264,655. Profits from film production and distribution were more than doubled in the year. The accounts show that they rose from £352,800 to £836,800 to mark a further stage in the recovery from the disastrous years 1949-50 and 1950-51 when losses on production and distribution reached £2,138,000 and £1,315,000 respectively.

Manufacturing interests concerned with equipment and the like yielded £1,275,572 against £1,263,513.

Profits from exhibition in Britain have risen from £2,855,000 to £3,196,200; though still well below the £3,525,200 earned in 1950-51, the fall from the 1951-52 level of £3,202,800 has been almost made good. In his report to stockholders, Mr. Rank records that in spite of the further spread of television there was an increase of nearly three per cent over the previous year in the number of attendances at the group's theatres in this country.

"A most encouraging factor has been the continued rebound in our theatre business in certain of the larger television-saturated areas, where the novelty of television has fallen off and the period of installment payments for television sets has been completed," runs the report.

He points out also that the satisfactory results on the production and distribution side have been achieved with the help of the Eady Fund. It is essential that the Fund be continued if production is to be maintained at its present level, he says.

It is considered likely here that, with the happy outcome of the long haul back to solidity, a considerable operation will shortly be undertaken in the funding of Odeon's temporary indebtedness.

Showmanship Awards To Odeon Managers

TORONTO: Featuring the two-day Ontario regional conference of Odeon Theatres, Ltd., in the Royal York Hotel, Monday and Tuesday, was the "Big Show Award" luncheon when prizes were presented to winners in this province of the 1954 showmanship competition.

Before some 150 people, including officials from Canadian film distributing companies, Odeon's champion showman, Nick Langston, manager of the Capitol theatre, Hamilton, received $300 cash, the championship trophy and one week's extra vacation with pay.

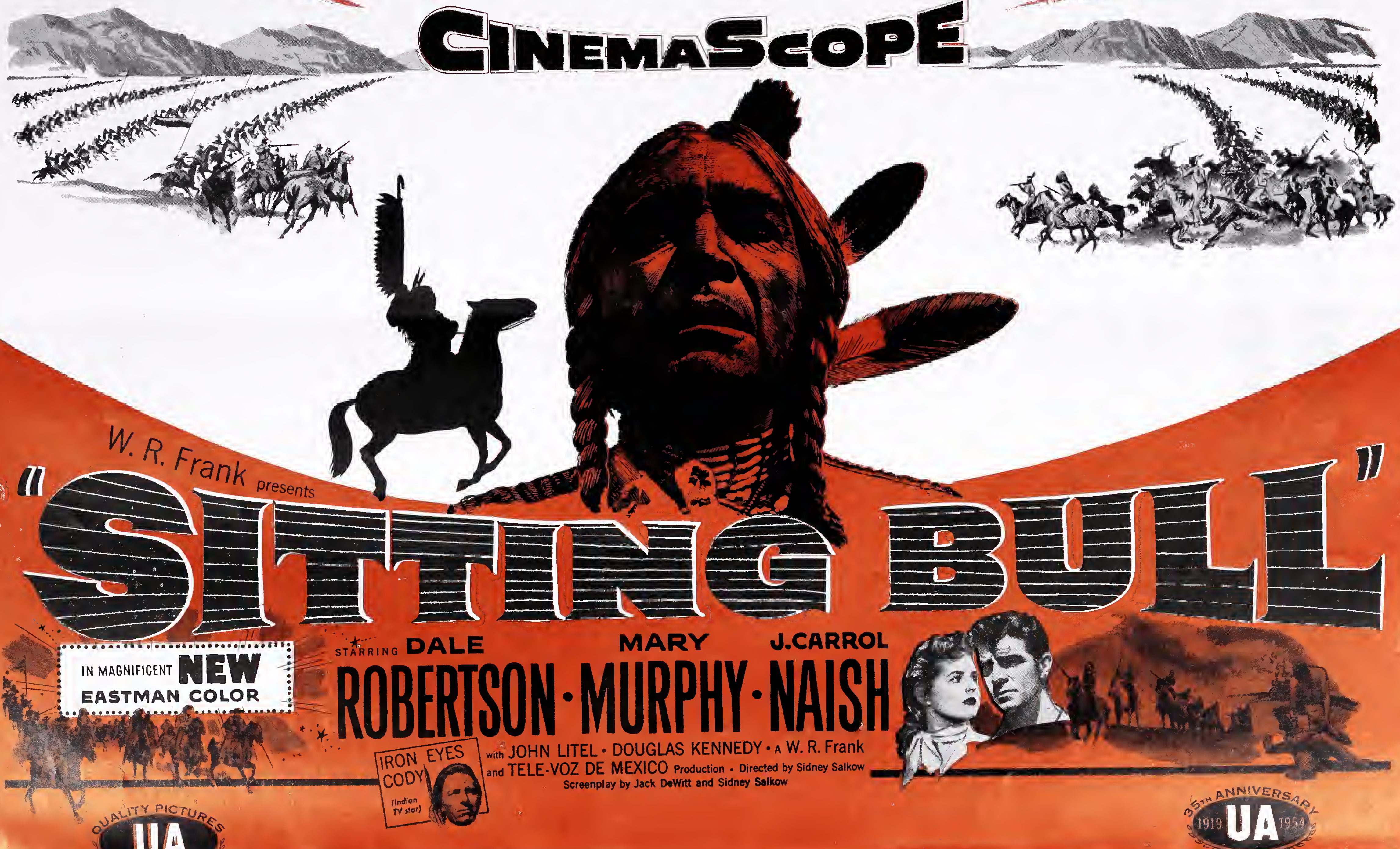
The second-prize winner, Don Gauld, Odeon, Fort William, received $100 and one week's extra vacation, while Ken Davies of the Odeon Theatre, Guelph, won $100 for the best improvement over 1953. District prize-winners, each of whom received $200, were Vic Nowe, Odeon Theatre, Toronto; Ralph Bartlett, Odeon, Sarnia; Ed Burrows, Odeon, Brantford, and Charles Mason, Roxy Theatre, Brampton.

Paramount Gulf Opens Its New Saenger at Shreveport

Paramount Gulf opened its Saenger Theatre, Shreveport, La., September 17, with appropriate publicity-gathering ceremonies. Proceeds were donated to the Shrine Hospital for Crippled Children, in that city. At the ceremonies, H. G. Plitt and Maurice Barr, of New Orleans, represented the circuit; Mayor Clyde Fant, the city; and Charles O. Cook, Potentate, the Shrine organization.

THE BIGGEST BATTLE THE WEST EVER FOUGHT THUNDERS ACROSS THE SCREEN IN

CINEMASCOPE



W. R. Frank presents

"SITTING BULL"

IN MAGNIFICENT **NEW** EASTMAN COLOR

STARRING **DALE ROBERTSON · MARY MURPHY · J. CARROL NAISH**

with JOHN LITEL · DOUGLAS KENNEDY · A W. R. Frank and TELE-VOZ DE MEXICO Production · Directed by Sidney Salkow

Screenplay by Jack DeWitt and Sidney Salkow

IRON EYES CODY (Indian TV star)

QUALITY PICTURES UA

35TH ANNIVERSARY 1919 UA 1954

DISNEY HANDLES OWN FEATURES

Buena Vista Releasing All Features; RKO Retains Distribution of Shorts

Walt Disney Productions' feature product during the next two years will be released in the United States through Buena Vista Film Distribution Company, it was announced this week by Roy O. Disney, president of the Disney organization.

Distribution of Disney product previously was through RKO Radio. Present contract arrangements still call for the RKO distribution of Disney shorts. Buena Vista is a wholly-owned subsidiary of Disney Productions.

To Nationals Elsewhere

In other areas of the world distribution will be handled by nationals of all important countries in Continental Europe, Australasia and Japan.

Mr. Disney called all Buena Vista officials and sales personnel to the Disney studio in Burbank Tuesday for a sales convention and the entire feature product of the company was screened. In this group of films was the live-action CinemaScope feature, Jules Verne's "20,000 Leagues Under the Sea."

Also on the release schedule is "Lady and the Tramp," first all-cartoon CinemaScope feature; "Sleeping Beauty," second all-cartoon feature in CinemaScope.

Buena Vista was organized about a year ago as a wholly owned subsidiary of Disney Productions to distribute Disney's first feature-length True-Life Adventure, "The Living Desert." Currently Buena Vista is distributing "The Vanishing Prairie," second True-Life Adventure feature. Third in this series of nature films for release by Buena Vista is "The African Lion," now near completion.

Increased activities by Buena Vista eventually will necessitate the enlarging of its forces throughout the country, but this will be done gradually. National Film Service, with offices in all key areas in the U. S., will continue to handle the physical distribution of the Disney product.

Universal Gets Record Dates for "Bengal Brigade"

Advance bookings for Universal-International's "Bengal Brigade" have been made by 1,446 theatres, Charles J. Feldman, Universal vice-president and general sales manager, announced this week in New York. This number is a record in the company's history, he said. The comany will take advantage of this in its two-and-one-half page color advertisements being placed in the November 2 issue of *Look* and the November 12 issue of *Collier's*.

New York's Tax Total at $4,000,000

The annual receipts from New York City's five per cent admissions tax should be in the neighborhood of $4,000,000, compared to the $5,500,000 total which was predicted by City Budget Director Russell Beame, exhibitor spokesmen said in New York this week.

The estimate was based on the July-August receipts of 143 representative houses belonging to five major circuits, Loew's, RKO, Century, Skouras and Brandt. These circuits Monday reported amusement taxes totaling approximately $494,000 to the City Tax Collector, including the tax breakage of $87,000 which the exhibitors withheld pending determination of the legality of the city levy by the courts. Exhibitors contend that the law's tax breakage provision in many cases yields a tax in excess of five per cent.

Earlier, New York Supreme Court Justice Charles S. Colden signed an order enlarging the temporary injunction order, which curbs collection of the breakage amounts, to cover all New York City exhibitors who have applied to the Queens General Court for intervention permission in the current suit against the city. Exhibitors who intervene must post bonds equal to the amounts of the breakage withheld.

Exhibition's $4,000,000 tax total prediction was based on the view that the remaining 290 theatres in the city should contribute a two-month total of about $400,000. It was pointed out that business usually always booms in the summer months and that the month-by-month collections for the rest of the 12-month period probably will not continue at the present rate.

Broidy Is Weighing New Overseas Distribution

Steve Broidy, Allied Artists president, who returned to New York Tuesday from Europe, disclosed that the company is considering three alternative plans for foreign distribution. He said: "company officials are considering opening its own branches and exchanges abroad; investigating the possibility of distributing its product through the foreign branches and exchanges of major distributors; considering the continued distribution through independently owned exchanges in each foreign nation." Mr. Broidy was accompanied on his return by Harold J. Mirisch, vice-president, who had also been abroad on company business.

Allied Unit Backs Plea To Congress

MONTICELLO, N. Y.: Acting on the premise that the distributors' policy of pricing films is confiscatory of the benefits derived from the reduction in the admission tax, Allied Theatre Owners of New Jersey Wednesday recommended that the issue be submitted to the national board as a subject for Congress to investigate, the thesis being that Congress granted theatres relief which they are not receiving.

This topic held the spotlight at the annual convention here of the New Jersey unit at the Concord Hotel this week.

The delegates also talked about print shortages reporting that many shows were advertised but not played and some of them reported that even trailers that they had booked were not available. There were suggestions that pictures not delivered within a reasonable time be reduced in price.

Wilbur Snaper, president, reported to the general membership on the visit to the sales managers by the national Allied film committee. Irving Dollinger, regional vice-president, asked for closer liaison with the national organization through his office.

Officers of New Jersey Allied elected for the coming year are: Mr. Snaper, president; Louis Gold, first vice-president; Sidney Stern, second vice-president; John Harwan, vice-president; William Basil, secretary; A. Louis Martin, treasurer; Harry Sheer, sergeant-at-arms; Mr. Dollinger, national director and board chairman.

Following were two of the resolutions passed by the convention:

"That no picture can be played at terms of 50 per cent of the gross and allow a fair and equitable profit to the exhibitor and therefore be condemned all 50 per cent pictures and any distributor who asks 50 per cent of the gross as film rental."

"That this organization wishes to acknowledge its appreciation to Al Lichtman of 20th Century-Fox and Charles Reagan of MGM for their statements that exhibitors are entitled to an equitable profit in their operation. It is our earnest hope that this basic economic principle of business will soon be recognized and put into practice by all distributors."

Ed Grainger Resigns To Be Independent

HOLLYWOOD: Edmund Grainger, producer at RKO Radio studios, resigned Tuesday to become an independent with a planned program of two pictures a year for the next five years. He will start his new enterprise shortly after January 1, the new company to be called Edmund Grainger Productions, Inc. Mr. Grainger, who has been with RKO for the last five years, has several important story properties. He is negotiating with RKO to make his headquarters there.

1955 ALMANAC OFFERS FULL INDUSTRY DATA

Twenty-sixth Edition Gives Detailed Information on Film and TV Fields

The 1955 edition of MOTION PICTURE AND TELEVISION ALMANAC, published annually by Quigley Publishing Company, will appear next week.

This is the twenty-sixth edition for motion pictures and the third year in which television has been included. The latter has been expanded this year to include every important phase of the industry just as has been done with motion pictures for as many years now. A separate section is devoted to television, and in addition, television data has been interspersed throughout the book in the other sections where television information is of value to readers.

Book Divided Into Fifteen Sections, Thumb Indexed

Edited by Charles S. Aaronson, the 1955 ALMANAC is divided into 15 sections, each of which has complete and revised material on its particular subject. Each section is thumb-indexed, permitting the most convenient form for use by the reader. There is also a complete table of contents, and a full index cross-listed, which makes it that much easier to locate quickly a particular reference desired.

Included in the 1,100 pages of the 1955 ALMANAC is the only authoritative "Who's Who" section in both motion picture and television industries. All the important executives, performers and technicians, numbering many thousands, are included, and making this a unique and important biographical reference file.

With this edition, the ALMANAC is designated with single-year dating, rather than dual-year, as in the past, since the calendar year now has greater significance than the so-called show season of years ago.

The 15 sections into which the ALMANAC is divided represent a true cross-section of the vital information which is provided for both industries, now so closely related.

Sections and Contents Are Given in Detail

After the biography section are the following, in the order in which they appear in the book:

Corporations—Detailed information on motion picture companies, large and small, with respect to their corporate makeup and officer personnel.

Theatre Circuits—Companies operating four or more theatres in both the United States and Canada; buying and booking outfits in the United States and Canada; a list of theatres, operating on an art picture policy, both full-time and part-time.

Drive-Ins—A complete and up-to-date listing of all the drive-in theatres in the United States and Canada including the theatre, location, capacity and owner.

Television—A review of the television year by Pinky Herman; maps of the four networks indicating their national setups; articles written by network officials included Robert W. Sarnoff, executive vice-president of NBC; J. L. Van Volkenburg, president of CBS Television; Alexander Stronach, Jr., vice-president in charge of ABC-TV network; and Ted Bergmann, managing director of DuMont Television; a complete list of all the stations authorized and their top personnel in the U. S.; FCC channel allocations; a list of companies offering program material including producers, distributors and other services; the leading advertising agencies, national and regional; all TV station representatives; a list of TV and radio companies, including the networks and their personnel; all organizations.

Pictures—A listing of all feature releases from 1944 to 1954 including title, stars, release date and whether in color; company-by-company breakdown of pictures released in the 1953-54 season; foreign and British films released in the U. S.

Award and Poll Winners—A listing of Academy Award winners through the years; all the Quigley Publications Awards; awards made by various magazines and groups for both motion pictures and television; awards of the Society of Motion Picture and Television Engineers; Sylvania TV Awards, and many others.

Services—Motion picture exchanges in the key cities of the country and Canada; distributors of trailers; film carriers; screening rooms; producers of short subjects, cartoons and newsreels; film laboratories; color processes; film storage vaults; raw stock and film libraries; literary and talent agencies; publicity representatives; Government film bureaus.

Motion Picture Organizations — Detailed listings of producer-distributor and exhibitor organization in the United States and Canada; guilds and unions; Variety Clubs, film clubs and general groups.

Equipment and Supplies—A complete listing of manufacturers and services including studio and theatre equipment; equipment listed by categories; theatre supply dealers in the United States and Canada.

Codes and Censorship—Full texts of the Motion Picture Production Code, Motion Picture Advertising Code, Television Code; state and city censor boards; public previewing groups; motion picture councils and other community organizations.

World Market—Detailed information on the film industry in many countries throughout the world with market analyses by correspondents of Quigley Publications; theatre supply dealers in the world market.

The Industry in Great Britain—A review of the year by Peter Burnup, London editor of Quigley Publications; the companies, their structure and personnel; trade organizations; Government divisions on film affairs; studio facilities; processing laboratories; chief theatre circuits; televsion companies and production units, trade associations, equipment and apparatus manufacturers, advertising agencies.

Press—Trade publications in both motion picture and television industries; motion picture and television writers and critics of the newspapers; fan magazines, both film and TV; national magazine film writers; Hollywood representatives; newspaper syndicates; foreign press representatives.

Non-Theatrical—A listing of producers and distributors, libraries and miscellaneous services for advertising, industrial, educational, television, documentary purposes.

In addition to the above sections, there is also a complete statistical section. For motion pictures, there are statistics on exhibition, distribution, production, employment and financial. For television, the date includes statistics on TV sets, stations, employment, revenues, expenses.

There is also a list of "The Great Hundred," motion pictures released through the years. It includes notable money-making attractions and/or creative artistic achievements. Also contained is a thorough review of the film year, written by the editor.

THEATRES OF NATION NUMBERED 14,000

The 1955 edition of "Motion Picture and Television Almanac," out next week, reports in its Statistics section that there were 14,053 permanent four-wall theatres regularly showing motion pictures in the U.S. as of July, 1954, and 4,152 drive-ins, more than a third of which are open all year 'round. The 4,152 drive-ins operating at mid-year, 1954, represent a growth from 100 in 1946 and compares with 3,950 last year. Since the Almanac went to press the figures on total number of theatres have been confirmed by the U. S. Bureau of Census and in a check conducted by the distributors' committee of sales managers. The Census Bureau said there were 15,504 theatres. The sales managers' committee counted 15,585. Both said the total included part-time and strictly seasonal operations estimated to total about 1,500.

"STAR IS BORN" TO HAVE 2-HOUSE BROADWAY RUN

A twin Broadway engagement for Warner's "A Star Is Born" has been set with record admission prices to be charged at the Paramount and Victoria, the two houses which will begin the run the night of October 12.

It was announced by Ben Kalmenson, Warner Bros. distribution vice-president, that the formal New York two-theatre premiere will take place the evening of October 11.

Edward Hyman, vice-president of American Broadcasting-Paramount Theatres, disclosed Paramount theatre plans for the picture. He said admission prices will be raised to a $2.30 high for weekend evenings, representing the highest price ever charged for a film by the Paramount and the highest ever charged on Broadway other than the $2.50 general admission price record set by the Roxy for "The Robe." The Victoria will have the same price scale as the Paramount, it was learned.

Tickets for the premiere night will be priced at $5.75 each. The Paramount will begin its advance sale of premiere night tickets this weekend. Following the premiere Paramount plans to open its doors at 5 A.M. to handle the expected crowds and keep open 24 hours through Columbus Day. Judy Garland, star of the film, will be on hand for the premiere, it was stated.

The tentative admission scale for the 3,650-seat Paramount and the 811-seat Victoria was said to be as follows: from opening to 1 P.M., $1.50; from 1 to 3 P.M., $1.85; from 5 P.M. to closing, $2, and $2.30 on holidays and weekends.

A comprehensive all-out pressbook of 28 pages plus a 12-page inserted advertising section has been prepared by Mort Blumenstock's advertising and publicity department.

Special de luxe copies of the book for distribution to leading exhibitors and circuit heads has been prepared, sealed with a spider-weave glassine dust jacket.

The pressbook opens with a color spread presenting the billing and the story. This is followed by another spread emphasizing in montage the unprecedented top magazine and newspaper "breaks" that have blanketed the country with publicity on the production. Following is a spread detailing the company's record advertising campaign with a readership of 170,000,000 in national magazine and Sunday supplements, which is in addition to the giant city-by-city newspaper, TV and radio advertising.

Other sections deal with exploitation and display material.

UniversalNet $2,636,415

Universal Pictures and subsidiary companies have reported earnings for the 39 weeks ending July 31 of $2,636,415 after providing $250,000 for contingent liabilities and $3,400,000 for Federal taxes on income.

After dividends on the preferred stock, this is equivalent to $2.49 per share on the 988,574 shares of common stock outstanding July 31.

For the 39 weeks ending August 1, 1953, adjusted earnings were $2,051,008 after providing $250,000 for contingent liabilities and $3,300,000 for Federal taxes on income. After dividends on the preferred stock, this was equivalent to $1.87 per share on the 999,306 shares of common stock outstanding August 1, 1953.

New England Group Hears Dollinger of New Jersey

BOSTON: Liaison officers to facilitate cooperation between National Allied and the regional units, especially in the fields of general film and legislative problems, were suggested here last week by Irving Dollinger of New Jersey, regional vice-president of National Allied, in a speech at the first fall meeting of Independent Exhibitors of New England at the Hotel Bradford. Mr. Dollinger urged all members to watch closely for the possibility of additional theatre taxes in the municipalities in individual states. Liaison officers will be selected in the near future. Irving Isaacs, president of the New England group, presided.

20th-Fox Sets 57 Dates for "Woman's World" by Oct. 31

Twentieth Century-Fox's newest CinemaScope production, "A Woman's World," will have 57 first domestic playdates by the end of October, following its premiere opening September 28 at New York's Roxy theatre, the company announced this week. The drama, which stars Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl and Cornel Wilde, opens September 29 at the Oriental, Chicago, and at the Wilshire, Los Angeles, October 5, followed by 54 more openings throughout the country before the end of the month.

RKO to Release "Quest"

"Quest for a Lost City," feature length Eastman color adventure film with the explorer team of Dana and Ginger Lamb, will be distributed by RKO, it was announced by J. R. Grainger, RKO Radio Pictures president, and Sol Lesser, head of Sol Lesser Productions.

Picketing of Columbia Is Called Off

MINNEAPOLIS: Exhibitor picketing of the local Columbia exchange, which featured a sign reading "Columbia is unfair to independent theatre owners" and which was under way for three days last week was called off last Friday pending final ruling on temporary injunction proceedings before Judge Gunnar H. Nordbye in Federal District Court.

The suit, filed by Columbia attorneys against North Central Allied and Benjamin Berger, NCA president, as well as 15 Allied directors and others, charged the picketing was illegal and the sign was designed to indicate that a labor dispute was in progress where none existed.

The delay in a ruling on Columbia's application was granted by Judge Nordbye to permit Stanley Kane, executive counsel for NCA, additional time to prepare a brief in the case. In his request, Mr. Kane promised that there would be no further demonstration at the exchange.

The dispute arose over Columbia's film rental demands for "The Caine Mutiny." Defending Columbia's right to set its own rental terms, David Shearer, Columbia counsel, said that the film was one of the top pictures of the year and that "the terms we establish should be established in a free market—free from this type of restraint."

Mr. Kane's answer to the complaint denied that North Central Allied was officially sponsoring the picketing demonstration, although he admitted that Martin Lebedoff, member of Allied's board of directors, "was instrumental" in organizing the picket and that Mr. Berger also was involved. The court gave Mr. Kane 20 days in which to file a brief and Mr. Shearer five days in which to answer.

Paramount's "Sabrina" In Broadway Premiere

Fanfare, including a lobby broadcast, celebrities and arc lights, drew throngs to the Criterion theatre, Broadway, New York, Tuesday evening, as Paramount opened "Sabrina." The opening was in honor of William Holden, one of its stars, who was present, along with others such as Grace Kelly, Gina Lollobrigida, Cole Porter, Eva Gabor, and others.

Two Drive-ins Ready

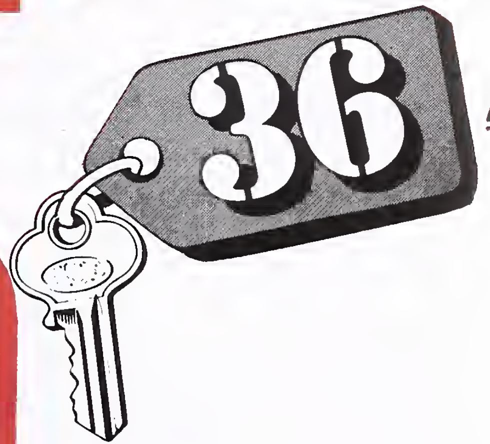
DENVER: Two additional drive-ins are being prepared for early opening in this territory, with one of them opening a new town to films. R. H. Daniels is building a 350-car drive-in, planning on year-round operation, at Hollywood, N.M., which will give the town its first film establishment. Schumour Theatres is building a 350-car drive-in at Craif, Colo., where they also operate conventional theatres.

"36"

36 KEY MAJOR CIRCUITS

HAVE ALREADY BOUGHT

"PRIVATE HELL 36"



"LOADED WITH FAST ACTION AND SUSPENSE!"
—N. Y. Daily News

"OFF-BEAT STORY WITH DYNAMIC IMPACT!"
—Film Daily

"CRISP... DRAMATIC!"
—N. Y. Daily Mirror

"'HELL' OFF TO HOT B'WAY START!"
—Daily Variety

- UNITED-PARAMOUNT THEATRES
- RKO THEATRES
- STANLEY-WARNER THEATRES
- WALTER READE CIRCUIT
- FABIAN THEATRES
- FLORIDA STATES THEATRES
- WILBEY KINCEY CIRCUIT
- MARTIN THEATRES
- NEW ENGLAND THEATRES
- AMERICAN THEATRES
- E. M. LOEW CIRCUIT
- JAMESTOWN AMUSEMENT CORP.
- BALABAN & KATZ THEATRES CORP.
- PUBLIX-GREAT STATES THEATRES
- INTERSTATE THEATRES
- COOPER FOUNDATION
- FOX-INTERMOUNTAIN THEATRES
- TRI-STATE THEATRES
- UNITED DETROIT THEATRES
- FOX MID-WEST THEATRES
- ARIZONA-PARAMOUNT CORP.
- FOX WEST COAST THEATRES
- ROBERT L. LIPPERT THEATRES
- MINNESOTA AMUSEMENTS CORP.
- PARAMOUNT GULF THEATRES
- CENTURY THEATRES
- RANDFORCE AMUSEMENT CO.
- CO-OP THEATRE SERVICE, PITTSBURGH
- L.A. DRIVE-IN THEATRES
- REDWOOD THEATRES CORP.
- EVERGREEN THEATRES CORP.
- JOY HOUCK THEATRES
- NORTHIO THEATRES
- TEXAS CONSOLIDATED THEATRES
- ALLADIN DRIVE-IN THEATRES CORP.
- NEVADA THEATRE CORP.

PRIVATE HELL 36

A FILMAKERS Presentation starring

IDA LUPINO
STEVE COCHRAN
HOWARD DUFF · DEAN JAGGER
DOROTHY MALONE

Written for the screen by COLLIER YOUNG and IDA LUPINO
Produced by COLLIER YOUNG
Directed by DON SIEGEL
Distributed by Filmakers Releasing Organization

YOUR TURN TO BUY IT NOW!

Watch for... "MAD AT THE WORLD" and "CRASHOUT"

FILMAKERS RELEASING ORGANIZATION

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending September 18 were:

Albany: Black Shield of Falworth (U-I), The Egyptian (20th-Fox).

Atlanta: Dragnet (W.B.), King Richard and the Crusaders (W.B.), Seven Brides for Seven Brothers (MGM) 3rd week.

Boston: The Caine Mutiny (Col.), Dragnet (W.B.), The Egyptian (20th-Fox), Rear Window (Par.).

Buffalo: The Bounty Hunter (W.B.), Crossed Swords (U.A.), Duel in the Sun (SRO reissue), The Egyptian (20th-Fox) 2nd week, Seven Brides for Seven Brothers (MGM) 7th week.

Cincinnati: Dragnet (W.B.) 2nd week, Duel in the Jungle (W.B.), Rear Window (Par.) 3rd week.

Cleveland: Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 2nd week, Valley of the Kings (MGM).

Columbus: Dragnet (MGM) 2nd week, Magnificent Obsession (U-I) 2nd week.

Denver: Broken Lance (20th-Fox) 3rd week, Dragnet (W.B.) 2nd week, Rear Window (Par.) 3rd week, Seven Brides for Seven Brothers (MGM) 2nd week, Vanishing Prairie (Buena Vista) 4th week.

Des Moines: The Egyptian (20th-Fox) 2nd week.

Detroit: The Caine Mutiny (Col.) 11th week, Dragnet (W.B.), Magnificent Obsession (U-I) 3rd week.

Hartford: Black Shield of Falworth (U-I), The Egyptian (20th-Fox) 3rd week, Seven Brides for Seven Brothers (MGM).

Indianapolis: The Egyptian (20th-Fox), Susan Slept Here (RKO).

Jacksonville: About Mrs. Leslie (Par.), Black Shield of Falworth (U-I), The Caine Mutiny (Col.) 4th week, The Egyptian (20th-Fox) 2nd week.

Kansas City: Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 2nd week, Living It Up (Par.) 2nd week, Rear Window (Par.) 2nd week, Seven Brides for Seven Brothers (MGM) 2nd week.

Memphis: Broken Lance (20th-Fox), Dragnet (W.B.) 2nd week.

Miami: Living It Up (Par.) 3rd week.

Milwaukee: Dragnet (W.B.), The Egyptian (20th-Fox) 2nd week, Living It Up (Par.) 3rd week, Susan Slept Here (RKO) 3rd week.

Minneapolis: Apache (U.A.), Duel in the Sun (SRO reissue).

New Orleans: The Black Shield of Falworth (U-I), Dragnet (W.B.), The Egyptian (20th-Fox) 2nd week, Seven Brides for Seven Brothers (MGM) 2nd week.

Oklahoma City: Broken Lance (20th-Fox) 3rd week, The Caine Mutiny (Col.) 3rd week, Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 2nd week, Susan Slept Here (RKO) 2nd week.

Omaha: Apache (U.A.) 2nd week, The Egyptian (20th-Fox) holdover, Seven Brides for Seven Brothers (MGM) holdover.

Philadelphia: Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 2nd week, On the Waterfront (Col.) 6th week, Rear Window (Par.) 4th week.

Pittsburgh: Broken Lance (20th-Fox) 4th week, Dragnet (W.B.) 2nd week, Magnificent Obsession (U-I) 4th week, Seven Brides for Seven Brothers (MGM) 3rd week.

Portland: The Black Shield of Falworth (U-I), Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox).

San Francisco: Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 3rd week, Pushover (Col.), Rear Window (Par.) 2nd week, Seven Brides for Seven Brothers (MGM) 4th week.

Vancouver: Doctor in the House (JARO), The Final Test (JARO) 2nd week, Gone With the Wind (MGM reissue) 4th week, Sabrina (Par.) 3rd week.

Washington: Broken Lance (20th-Fox) 2nd week, The Caine Mutiny (Col.) 10th week, Dragnet (W.B.) 2nd week, Gambler From Natchez (20th-Fox), Rear Window (Par.) 2nd week, Seven Brides for Seven Brothers (MGM) 4th week, Susan Slept Here (RKO) 4th week, The Vanishing Prairie (Buena Vista) 3rd week.

Showmanship "Workshops" Are Planned by MGM

How to sell theatre tickets. This will be the subject of one-day round table sessions at which MGM will be the host and exhibitors their guests. They will be held in exchange areas, and are to be called "Ticket Selling Workshops".

The company says the only thing to be discussed is that one topic. It adds that wherever practical it will hold its forums in conjunction with meetings of regional exhibitor organizations.

Mike Simons, MGM director of customer relations, will conduct the meetings, and also bring to them experts in the promotion of pictures. Each meeting will be "tailored to the needs of the territory".

The company says some exhibitor units have asked to be allowed to "co-sponsor"; and some showmen of prominence have offered personally to cooperate. Its own home office staffs are already preparing material.

Wolfberg in Talks to Aid Makelim

A round of conferences with circuit executives was begun in New York last weekend by John Wolfberg, vice-president of Makelim Productions, in an attempt to line up at least an additional 500 theatres, especially larger houses in key cities for the Makelim program.

Mr. Wolfberg, who was in New York from the coast, said that already 2,500 theatres have subscribed to the Makelim plan, making playing time commitments for 12 Makelim productions over a one-year period.

Shooting on the first Makelim production will begin in about six weeks, Mr. Wolfberg said. The pictures will be top productions, featuring top stars, he added. An announcement on the titles and stars will be made shortly by Mr. Makelim on the coast, Mr. Wolfberg said.

It was understood that Mr. Wolfberg was scheduled to confer with officials of Stanley Warner, American Broadcasting-Paramount Theatres, RKO Theatres, the Brandt circuit and representatives of other leading theatre circuits.

Mr. Makelim acknowledged that some theatre owners, due to the newness of the Makelim plan, were reluctant to join, fearful of "blind booking." He stressed, however, the merits of the plan which he called "a new form of distribution," highlighting the profit-sharing provisions under which the exhibitor and distributor share 50-50 in the residual profits of the pictures, the profits garnered from the foreign market and from non-subscribing theatre bookings.

U-I Advertising-Publicity Chiefs Meet on West Coast

Universal-International advertising, publicity and exploitation executives will gather at the company's coast studios Monday for a series of conferences with David A. Lipton, vice-president, on promotional plans on pictures to be released during the next few months and on long-range promotional planning on pictures currently in production. Attending from the New York home office will be Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; Herman Kass, eastern exploitation manager; John Horton, Washington representative; Ben Katz, midwest field exploitation representative, and Robert Gillham, of Cunningham and Walsh, Universal's advertising agency.

New 'U' Exchange Office

KANSAS CITY: Universal's branch office, located in a new one-story building on Film Row which was opened last week, has 7,000 square feet on its main floor and a large outdoor billboard atop the roof.

EXHIBITORS EVERYWHERE

ANSWER ALLIED'S CALL TO ARMS!

ALLIED BROKE THE "SOUND BARRIER"
AND WITH YOUR HELP
ALLIED CAN BREAK THE "PROFITS BARRIER!"

—Attend—

NATIONAL ALLIED'S GREAT "PRODUCT CONVENTION"

AND

"SILVER ANNIVERSARY TRADE SHOW"

OCTOBER 12, 13, and 14

HOTEL SCHROEDER **MILWAUKEE, WISCONSIN**

NO. 1 CONVENTION ISSUE

THE RIGHT TO MAKE A PROFIT!

Allied's campaign to restore profits to the theatres will reach its climax at this Convention, and its success depends upon whether a thousand determined, resolute exhibitors are gathered here, whose voices cannot be ignored and whose influence will be irresistible.

CONVENTION HIGHLIGHTS

BUSINESS

Labeled the "PRODUCT CONVENTION," great emphasis will be placed on the following issues:

1. Excessive Film Terms that Deny Profits.
2. Artificial Print Shortage.
3. Government Control.
4. Unfair Trade Practices.

Open Forums and Frank Discussions to Precede Concrete Action on Above.

Film Clinics for all Types and Sizes of Theatre Operation.

Complete Coverage, in Simple Form, of the Technological Advancement in Motion Picture Presentation.

A "SILVER ANNIVERSARY TRADE SHOW" Reflecting 25 Years of Progress in the Mechanical Operation of Theatres.

SOCIAL

- ★ 2—ALL-INDUSTRY COCKTAIL PARTIES!
  (Courtesy of National Carbon Co. and Pepsi-Cola Co.)
- ★ 2—EXHIBITOR LUNCHEONS!
- ★ 2—LADIES' LUNCHEONS!
  —One with a Style Show
  —One with a Special Tour
- ★ NIGHT CLUB DINNER PARTY
  with a breathtaking floor show, featuring the "Crew-Cuts" and other top entertainers!
  (Courtesy of the Coca-Cola Co.)
- ★ ALLIED'S "SILVER ANNIVERSARY" BANQUET
  and a bevy of Hollywood Talent headed by:

ESTHER WILLIAMS
and
MORTON DOWNEY

DON'T DELAY!

SEND IN YOUR HOTEL RESERVATIONS TODAY!

Write, Wire or Phone

HAROLD PEARSON, Reservations Chairman
ALLIED THEATRES OF WISCONSIN
1027 W. Wells Street, Milwaukee 3, Wis. **Phone BRoadway 1-6696**

Hollywood Scene

Deadwood, So. Dak.

Esteemed Editor:

Last year's vacational letter from this place to this space broke to the trade the first authentic news about the nature and the history of the mechanisms and the procedures which have become, in a scant eleven months, the exciting and stimulating thing the world now knows as VistaVision. It would be nice if this year's vacational letter from this most level-eyed town in our nation were the conveyor of comparably important information, but it is not. This one contains nothing more vital to the film industry than some findings about some people who have had things to ask and things to say about the movies. Probably the most vital of the findings is that they're still asking and still saying.

Not Many Constructive Things to Tell Then

A year ago, about a double fortnight later than this, the supply of constructive things to tell an asking-type individual noting the motor car's home port and moved thereby to inquiry wasn't big, rich nor alluring.

The 3-D balloon had overshot its mark and was descending as swiftly as it had risen; exhibitors participating in this publication's Herald Institute of Industry Opinion survey of the situation had decided "3-D Future Hinges on Better Stories," understating the disaster quite some.

CinemaScope was an exciting name for a system thrillingly acclaimed on the occasion of its first use anywhere for the world-premiere of itself and "The Robe" at the Roxy theatre in New York on October 16; but there was no power in this cheering information to inspire a population that had just had its fill of another system wearing identical adjectives.

On the other, the folks in the towns and in the cities and in between had been told by syndicated columnists in print and by assorted speakers on radio and television that Hollywood had lost the ball, and probably the ball game. The big men in the front offices couldn't make up their minds about what to do next, the gossips were saying, and this was a more damaging libel than the old one about the big men being bull-headed.

This Year It's Quite The Other Way Around

No, there wasn't much a constructive cross-country traveler could convincingly confide to the plain citizen about the great future of the motion picture at that point on the calendar.

This year it's the other way 'round. There's so much to tell that is good, favorable and promising that a guy finds himself tiring his listener if he isn't careful. This year that word CinemaScope, which was merely the name of a system on that other tour, is the brightest all-around star in the box office firmament. The people in the towns and cities and beyond them ask, "Is it in CinemaScope?" with the same eager inflection they used to ask, "Is it in Technicolor?" and still do.

It's not to be said properly that they stay home if it isn't, for there is plenty of proof to the contrary, but it's no stretch to say that people in general are disposed to forgive the absence of one top star, maybe two, if it says "CinemaScope" on the marquee. All of which makes it clear as a bell that CinemaScope, far from depressing public anticipation of VistaVision, in the way the collapse of 3-D prejudiced CinemaScope's reception, is having the precisely opposite effect.

Yes, a casual inquirer about the status of the motion picture this year is likelier than not to weary of the topic while his informant is still going strong. Fortunately, there are not so many inquirers (there never are when they're happy about what they're seeing) as a year ago, and they are better equipped with knowledge of what's what.

There's nothing like a slow trip across this country to give you a feel of it, plus a perspective on Hollywood. From this far point of view most of the marginal matters that obscure the scene at close range vanish into the smog, and only the tremendous skill and great art that the world loves as its own remain. Even level-eyed Deadwood deems these wondrous.—William R. Weaver.

◆

SIX pictures were started, and two others were completed, during the week.

"Interrupted Melody" is an MGM project in CinemaScope and color. It has Eleanor Parker, Glenn Ford, Cecil Kellaway, Roger Moore, Ann Codee and Peter Leeds in the cast. Jack Cummings is producing, with Curtis Bernhardt directing.

"The Trouble With Harry" is producer-director Alfred Hitchcock's next undertaking for Paramount release and is going in VistaVision and Technicolor. Edmund Gwenn, John Forsythe, Stanley MacLane and Mildred Dunnock are principals.

"The Seven Year Itch" is the Marilyn Monroe picture, already extensively publicized, which Charles K. Feldman and Billy Wilder are co-producing, the latter also directing, for 20th-Fox. Other players are Tommy Ewell, Evelyn Keyes, Carolyn Jones, Victor Moore and Sonny Tufts.

"Not as a Stranger" is the first Stanley Kramer picture under his new releasing contract with United Artists. Kramer is producing and directing. Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford are principals.

"Gentlemen Marry Brunettes" is a Russ-Field-Voyager production for United Artists release. It is being shot in CinemaScope and Technicolor and in Paris, with Robert Bassler producing and Richard Sale directing. Jane Russell, Jeanne Crain, Scott Brady, Alan Young are in the cast.

"Justice Comes to Tomahawk" is a Universal-International production with Lex Barker, Mara Corday, Stephen McNally and John Dehner as principals. Howard Pine is producing, and Jack Arnold is directing.

THIS WEEK IN PRODUCTION:

STARTED (6)

MGM
Interrupted Melody (CinemaScope; Color)

PARAMOUNT
The Trouble With Harry (VistaVision; Technicolor)

20TH-FOX
The Seven Year Itch (CinemaScope; Color)

UNITED ARTISTS
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
Justice Comes to Tomahawk (color)

COMPLETED (2)

COLUMBIA
Prize of Gold (Warwick; Technicolor)

20TH-FOX
White Feather (Panoramic; CinemaScope; Technicolor)

SHOOTING (26)

ALLIED ARTISTS
The Big Combo (Theodora-Security Prods.)
The Black Prince (CinemaScope; Technicolor)

COLUMBIA
My Sister Eileen (CinemaScope; Technicolor)
Tight Spot (formerly "Dead Pigeon")

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
The Glass Tomb (Hammer) formerly "Outsiders")

MGM
Hit the Deck (CinemaScope; Eastman)
Boulevard in Paris (CinemaScope; Technicolor)
Prodigal (CinemaScope; Color)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

REPUBLIC
Timberjack (Trucolor)

20TH-FOX
Racers (CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Kentuckian (formerly "The Gabriel Horn") (Hecht-Lancaster Prods.; Cinemacope; Technicolor)

UNIVERSAL
To Hell and Back (CinemaScope; Technicolor)
Lady Godiva of Coventry (Technicolor)
The Looters

WARNER BROS.
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

8,000 Dates Anticipated On 'Luther'

Approximately 8,000 contracts for the "popular price" release of "Martin Luther" in October are expected throughout the world, Cresson E. Smith, general sales manager for Louis de Rochemont Associates, and Henry Endress, chairman of the administrative committee of Lutheran Church Productions, said in a recent New York interview.

The film, which Mr. de Rochemont produced in Germany on a budget of $500,000 for Lutheran Church Productions, already has brought in $3,000,000 in film rental in 3,000 United States bookings and about $200,000 in rentals in Canada, Mr. Smith said. The only other country in which the film has been shown extensively thus far is Western Germany, where it has had 845 dates with runs of from one to 10 weeks. Europa Films is handling the German distribution.

The picture, which de Rochemont is distributing in the United States, England, Norway, Sweden, Denmark, Finland, Switzerland, Holland and Iceland, and which 20th-Fox is releasing in other areas of the world, will open at the Guild theatre in New York October 15 at popular prices. Earlier it had a 14-week run at the same theatre with prices scaled up to $1.80.

National Screen Service will continue to handle the physical distribution of the film for de Rochemont. Mr. Smith also announced that exhibitors will be allowed to play a second feature with "Martin Luther," something which was not allowed in the earlier release of the film. The only condition set by the distributor is that the second feature be approved by Lutheran Church Productions to make certain it is in good taste.

Wallis Will Make Three For Paramount Next Year

Hal B. Wallis will produce three top-budget pictures for Paramount release during 1955, he said in New York last week, after returning from Europe. One of the films, possibly in VistaVision, will be made in Europe, he added. Mr. Wallis will begin shooting locations in Key West in November, for "The Rose Tattoo," a Tennessee Williams play for which the author has also done the screenplay. Dean Martin and Jerry Lewis will make "Martin and Lewis in Paris" for him after the first of the year, and then this will be followed by a Shirley Booth vehicle, he said.

Cinerama Anniversary

Next month, Cinerama will mark one year at the Boyd Theatre, Philadelphia. A feature of the commemoration will be a Chamber of Commerce "movie luncheon" in the theatre's lounge.

TELEPHONE MEETING STARTS "SALUTE" DRIVE

A national closed telephone circuit conference will inaugurate the 1954 Christmas Salute, for the Variety Clubs-Will Rogers Memorial Hospital. It will be September 30, and will be conducted by Abe Montague, Hospital president, from New York City, speaking to exchange area offices whose managers are serving as distributor chairmen. These have invited to the conference local exhibitor chairmen, branch managers, radio and TV executives, Variety Club barkers, and equipment and accessory dealers, all of whom make up the personnel of the drive. This year, the Drive seeks 200,000 scroll signatures, and $250,000. It will operate until January 15.

Plan to Push Perspecta Abroad

Arthur M. Loew, president of Loew's International, announced in New York this week that MGM has set up a special fund of more than $2,500,000, in addition to its regular advertising budget, to promote in the international market its new season's product and Perspecta stereophonic sound. Such a merchandising move, said Mr. Loew, is unprecedented in the international market.

The new global policy, to be known as PEP (Perspecta Exhibitor Plan), stems from the fact that this is the first full season in which all MGM pictures in international markets will be released with Perspecta sound tracks, Mr. Loew said. Theatres in all parts of the world will get their first chance to play a steady stream of MGM directional sound pictures and to cash in on the distinct plus values of the sound system, he added.

Concluding, he said: "We are convinced that stereophonic sound represents a permanent advance in industry techniques. While we are in business to sell pictures and not directional sound, we will not neglect educating the public with regard to the improved use of stereophonic sound that Perspecta makes possible in the new MGM attractions.

"This is not a job for us alone. We will invite and we will get the closest collaboration of the showmen of each country who, in the last analysis, are the closest link with the public we both serve."

"Angelika" in New York

The German language film, "Angelika" opened at the 68th Street Playhouse, New York September 24. Joseph Brenner Associates is handling. The picture has subtitles.

New 'Maria' Dedicated To Edison

WEST ORANGE, N. J.: This town, the birth place of motion pictures, again has a motion picture theatre. A full-scale replica of the first motion picture studio, the "Black Maria," was dedicated here Wednesday with appropriate fanfare at the Edison Museum with Vice-Admiral Harold G. Bowen, executive director of the Thomas Alva Edison Foundation, in charge.

On hand were many distinguished guests who heard addresses on motion picture's contributions to education, technology and the entertainment fields and witnessed the dedication of a memorial plaque paying tribute to the late Mr. Edison as founder of the motion picture industry.

Among the principal speakers was Adolph Zukor, chairman of the board of Paramount Pictures, who traced his own long career in the industry and his early associations with Mr. Edison. "We businessmen," said Mr. Zukor, "who have at times been credited with the development and growth of the motion picture industry realize full well our indebtedness to him." The executive also pointed out the tremendous economic importance of the motion picture industry today as well as the part it has played in education and in selling the American way of life abroad.

As part of the ceremonies, the premiere was held of Jules Levey's 30-minute color film, "The Story of Thomas Alva Edison." The documentary, which has no actors, tells the story of Mr. Edison's life by showing not only his inventions but the places where he worked and lived. In his West Orange laboratory, Mr. Edison developed the first motion picture camera, called the Kinetograph, and opened a new field for entertainment and education. Mr. Edison's 1899 Strip Kinetograph, recently discovered in an unused vault, also went on display Wednesday for the first time here.

The "Black Maria," which seats 50, is open to the public each week Monday through Friday, showing the documentary film as well as various early Edison productions. The inventor constructed the first studio in the backyard of his West Orange laboratory in 1892. A frame building covered with black tar paper, the "Black Maria" was built on a circular track, with a roof which opened to allow the sunlight to enter.

Technicolor Starts New Plant in France

Ground has been broken at Joinville, near Paris, for the first buildings of the new Technicolor plant there. Several engineers from Technicolor, Hollywood, are helping. The plant will have an annual capacity of at least 70,000,000 feet of positive prints. Production on a regular basis at the plant will begin some time in 1955.

Telecast of Big Bout Is Called Good

Despite technical difficulties in five situations that resulted in ticket refunds, the closed circuit telecast of the Rocky Marciano-Ezzard Charles heavyweight title fight resulted in business that was described as "very good" by a Theatre Television Network spokesman early this week.

The telecast did not set any records because of the mechanical failures and the ticket refunds due to the two postponements of the International Boxing Club event. (For a story of the fight motion pictures, see opposite page.)

In Chester, Pa., Albany, N. Y., Huntington Park, Cal., New Orleans and San Francisco patrons were highly irked and on the verge of rioting when the closed circuit telecast blacked out due to burned out tubes, picture and power failure. The manager of the Stanley theatre in Chester, J. M. Feldhun, promised his patrons refunds of $3.60 to ticket holders. In Albany the Grand theatre promised refunds of the $3.30 price.

Prior to the fight last Friday night a spokesman for IBC estimated that theatre television returns would be about $200,000. An announcement early this week stated that returns were not all in but were expected to reach about $125,000, with $35,000 from radio.

Some 70 theatres carried the fight. An official of the Stanley Warner Corp. reported that in 10 situations where the bout was shown, these was 85% capacity.

It was announced this week that Box Office Television holds exclusive rights to the closed circuit telecasting of the Notre Dame football games. The first of the seasonal series will be presented October 16 when the team meets Michigan State.

IFE Sets Release of "Bread, Love, Dreams"

With the American premiere this week in New York of the Italian film, "Bread, Love and Dreams," it was announced that I.F.E. Releasing Corporation would distribute the picture in the U.S., Canada and the Far East. Bernard Jacon, vice-president in charge of sales and distribution, hoped it might duplicate its success in Italy and throughout Europe. "Bread, Love and Dreams" will first play the principal cities. It then will be aimed at the circuits without benefit of dubbing, with one already set. I.F.E. also disclosed that between now and March, 1955, it would release 11 films. Five would be in color and six in black-and-white, two of which are specialized or non-dubbed films. By the latter part of next spring, it also expects to have a film photographed in CinemaScope.

Urges Distributors Aid Theatres in Selling

Distributors ought to spend more energy assisting exhibitors to sell product, and less attempting to obtain "unreasonable and inequitable film rentals," George Kerasotes, vice-president of United Theatres of Illinois, told a regional meeting at the Leland Hotel, Springfield, Ill., Monday.

He added that "higher rentals result from higher grosses," and declared distributors have seemed to feel they've completed performance of contract by selling the exhibitor a valuable motion picture at high terms.

The exhibitor's margin of profit is too small to permit large advertising, Mr. Kerasotes said, and added: "we have all played motion pictures our patrons enjoyed, but only a few attended."

Show Superscope in 3 Capitals Abroad

HOLLYWOOD: Demonstrations of Superscope will be held in three European capitals during October, Joseph Tushinsky, co-inventor of the system, declared last weekend. He was to sail for Europe September 30 for a showing in London October 12. This was to be followed by demonstrations in Paris October 19 and in Rome October 26. Mr. Tushinsky's newly-perfected anamorphic photographing lens will be made available to studios in Hollywood following his return from Europe, he indicated.

TOP STARS!
SIZZLING ACTION!
FABULOUS TECHNICOLOR!
. . . . a lady from nowhere . .
MAUREEN O'HARA
COLOR BY Technicolor
. . . . and a no good guy .
MAC
CA

See Trial Early in 1955 Of Terre Haute Action

WASHINGTON: The Government's anti-trust suit against two companies operating theatres in Terre Haute, Ind., is expected to come to trial early next year, according to the Justice Department. At a pre-trial conference last week, parties to the case were told the trial probably would be set for January or February. The case was brought some time ago against Alliance Theatre Corp. and the Fourth Avenue Amusement Co., which were operating six first run theatres in Terre Haute under a pooling agreement. The Government's complaint alleged that the pooling agreement violated the Sherman Anti-Trust Law and the combined operation of the Alliance and Fourth Avenue theatres monopolized the first run theatres in Terre Haute.

RKO Extends Deadlines On Stock Purchasing

The board of directors of RKO Radio Pictures has extended until December 31 the period within which stockholders may exercise their privilege of tendering stock to the corporation for redemption at $6 per share. The board also authorized an extension until December 15 of the period in which Howard Hughes may accept an offer previously made by the corporation to purchase from him, at $6 per share, all or any portion of the 1,262,120 shares of stock owned by him. In a statement to stockholders, the company pointed out that there have been tendered by the stockholders for redemption a total of 951,810 shares, leaving still outstanding 2,963,103 shares, including the 1,262,120 shares registered in the name of Mr. Hughes and 884,900 registered in the name of the Atlas Corporation.

Republic Battles Autry In Supreme Court

Republic Pictures over the weekend asked the Supreme Court to uphold an Appellate Court's decision that it has the right to use Gene Autry's voice, name, and likeness in commercial advertising. Mr. Autry last week had appealed that lower court decision, to the higher court. Republic attorneys in their brief stated Mr. Autry's employment contracts allowed the company to use his personality to advertise a picture; and, for a limited time, and subject to various conditions, to use them also to advertise other products.

Youngstein Names 31 To Aid B'nai B'rith

A committee of 31 persons in home offices, exchanges, circuits, independent theatres and other branches of the industry will aid chairman Max E. Youngstein raise funds for the 1954 drive of the New York Cinema Lodge, B'nai B'rith. They are expected to sell 500 contribution certificates at $25 each.

Fight Film a Good Show

Intelligently shorn of all excess film baggage, the short subject of the Rocky Marciano-Ezzard Charles heavyweight championship bout confines itself to the bare essentials of the ring affair, and does it very well in 21 minutes. Les Winik produced.

United Artists, which is distributing the subject as produced by the International Boxing Club, reports 600 prints shipped to theatres throughout the country. Marciano, a champion of impressive caliber, proves in this subject that he is no flash-in-the-pan, but a real fighter of courage, tenacity and power, even though he may lack finesse.

In this fourth successful defense of his title, during which at the same time he extended his winning streak to 47 professional bouts, Marciano gave Charles little or no chance to hit the comeback trail. The second and eighth round knockdowns are repeated in slow motion, as is the knockout.

Here is the highlight of the film, since the camera has caught with amazing clarity the six separate and distinct thudding blows which drove Charles to the canvas in the eighth round. They land with relentless force and even spacing which almost appears staged, and of course are extremely effective in slow motion. It's a good subject, which can be profitably exploited.—C. S. A.

SENSATIONAL STORY!
ACTUALLY FILMED ON LOCATION IN TANGIER!
FIRE OVER AFRICA
DONALD REY
A FRANKOVICH-SALE PRODUCTION
with BINNIE BARNES · GUY MIDDLETON · HUGH McDERMOTT · JAMES LILBURN
Screen Play by ROBERT WESTERBY · Produced by M. J. FRANKOVICH · Directed by RICHARD SALE
from Columbia!

People in The News

Sol A. Schwartz, president, and Thomas O'Connor, treasurer and vice-president of RKO Theatres, left last weekend for an inspection tour of the company's theatre properties in the midwest and on the west coast.

C. J. Bachman, employed over 20 years with the Stanley Warner Theatres as chief engineer, has joined the Fairchild Recording Equipment Co. as theatre equipment products manager.

Sam Seplowin has been appointed manager of Republic's Chicago office and Morris Dudelson manager of the Detroit branch. The former moves to Chicago from Detroit, where he was company branch manager. The latter was formerly with United Artists.

Andrew MacDonald has been named assistant comptroller of Allied Artists. He has been with the company since 1946.

J. Willis Sayre, drama editor of the *Seattle Post-Intelligencer,* was honored at a dinner Thursday night at the Press Club given by theatre and distribution executives. It was staged as a goodwill and industry gesture.

Sam Gorelick, RKO Chicago branch manager, has been promoted to Midwestern district manager. He is succeeded as Chicago branch manager by Ray Nolan, St. Louis branch manager. The latter post will be handled by Tom Williamson, promoted from salesman in St. Louis. Frank E. Belles has been promoted from salesman to branch manager of the Cleveland office, replacing Jack Bernstein, who resigned recently.

Samuel Pinanski, president of American Theatres Corp., has been reappointed a trustee of Lowell (Massachusetts) Technical Institute. The appointment, for three years, by Governor Christian Herter, marks the fifth term to which Mr. Pinanski has been appointed.

C. G. Belmont, for the past 10 years with RKO Radio's foreign division, has resigned to join the same division of United Artists.

Samuel J. Friedman has been appointed to the United Artists publicity staff, succeeding Charles Handel, who has resigned.

CinemaScope Sound Aided

An industry program, aimed at selling the public on CinemaScope Stereophonic Sound, has been announced by D. J. White, president of Magnasync, after talks with 20th Century-Fox executives.

Labeled "Stereoette", the first phase of the program involves a theatre lobby display, including a Stereophonic enclosure in which the public receives a demonstration of dimensional sound. With each display kit, a supply of brochures is furnished which the listener is invited to take home. It tells the story of CinemaScope Stereophonic sound in simple language.

Fully endorsed by 20th-Fox, the Stereoette was described by Spyros Skouras, president, as follows: ". . . we remain convinced of the vast superiority of four-track Stereophonic Sound over any other known method of reproduction. We do believe that your 'Stereoette' display will prove an effective way of projecting that fact to the public."

Jack Arthur Canadian Pioneer of the Year

Jack Arthur, MBE, veteran of almost 52 years in show business including a tour with Sir Harry Lauder's concert party when he was only nine, was named this week to be the recipient of the "Pioneer of the Year" award of the Canadian Picture Pioneers, it was announced in Toronto by N. A. Taylor, president. Mr. Arthur, violinist, conductor, producer of the Canadian National Grandstand Show and "Mr. Showbusiness" of the CBC radio program, was born in Glasgow and is a veteran of many years in the operation of theatres, including a long stint in the head office of Famous Players as supervisor of a number of houses. He will be honored in November at a special dinner to be attended by film and theatre people from all parts of Canada.

ITOA Reelects Brandt to 21st Year as President

The membership of the Independent Theatre Owners Association reelected Harry Brandt to his 21st year as president and four other New York City exhibitors vice-presidents at a general meeting held last week in New York. Renamed vice-presidents were David Weinstock, Max A. Cohen, William Namenson and Julius Sanders. Renamed treasurer was Leon Rosenblatt. Elected secretary was Edith Marshall, with John C. Bolte, Jr., named sergeant-at-arms. Elected board members were Richard Brandt, Samuel Einhorn, Norman Elson, Sam Friedman, J. J. Goldman, Jack Hattan, Ben Knobel, Larry Kurtis, Murray LaBoss, Abe Leff, Martin Levine, Martin Lewis, Al Margolies, Walter Neithold, Irving Renner, Ray Rhone and Jack Rochelle.

B'nai B'rith Medal Goes To Balaban

Barney Balaban, president of Paramount, has been selected as the first recipient of the President's Medal for Humanitarianism by the Supreme Lodge of B'nai B'rith, oldest and largest Jewish service organization, it was announced this week by Samuel Markle, chairman of the Barney Balaban tribute committee.

The medal, the first to be awarded in the 111-year history of B'nai B'rith, will be presented to Mr. Balaban by Philip Klutznick, the organization's national president, at a testimonial dinner this Sunday evening, September 26, at the Waldorf Astoria Hotel. The film executive will be cited for "35 years of dedicated service to B'nai B'rith and to his fellow man." The testimonial will pay tribute to Mr. Balaban by providing $1,000,000 for the economic development of Israel through the sale of State of Israel Development Bonds in his honor.

On Monday of this week President Itzhak Ben-Zvi of Israel asserted that the people of his country were "reassured as to our future relations with the United States" due to the efforts of American communal leaders such as Mr. Balaban. The President expressed his views in a cable to the Metropolitan Council of B'nai B'rith which is sponsoring the $1,000,000 testimonial to Mr. Balaban.

Participating in the program at the dinner will be leading representatives of the entertainment world including Eddie Cantor, George Jessel, Eddie Fisher, Grace Kelly, William Holden and other personalities of equal importance.

MPEA Names Johnson Chief Of European Division

Eric Johnston, president of the Motion Picture Export Association, announced this week the appointment of G. Griffith Johnson, MPEA vice-president, to head the Association's European division. In the new post Mr. Johnson will be in direct charge of the European operations under the over-all supervision of Ralph Hetzel, MPEA vice-president and head of the Association's international department. Heretofore, Mr. Hetzel has included direct supervision of the European division among his duties. Mr. Johnson is expected to divide his time between Washington and New York, with trips to the overseas offices as the situation demands.

Ohio Drive-in Sold

MILFORD, OHIO: The Mo-Tour-In drive-in theatre here, has been sold to Frank Yassenoff, owner of drive-in theatres in Columbus. The Milford Amusement Company, of which Vern H. Williams is president, sold the theatre to Mr. Yassenoff, who has already taken over.

The National Spotlight

ALBANY

The first anniversary of CinemaScope found area exhibitors debating the impact of the process and the pictures produced with it; the product shortage created for unequipped theatres; the value of CinemaScope to drive-ins, and other problems created by the introduction of the new medium. . . . The Paramount team that made the detailed survey of Fabian's Palace and Stanley Warner's Strand for VistaVision comprised Dr. Charles Daily, Jim Pierson, Gilbert Norton and Gasper Urban. Branch Manager Dan Houlihan accompanied them. It was not announced which of the theatres might get "White Christmas". . . . Richard Murphy, manager of Fabian's Plaza, Schenectady, since 1946 and pre-war manager of Proctor's there, is new managing director of Proctor's in Troy. He succeeded Larry Cowen, who took an indefinite leave of absence due to illnes. Louis Rapp has been promoted from manager of the Erie, Schenectady, to a similar post at the Plaza.

ATLANTA

Rube Joiner has joined the Distributor Group, Inc., distributors of 35mm. free films and whose booking office is located at 756 West Peachtree St. . . . George G. Thorton and R. J. Horn, owners of six theatres in Alabama, have started construction of their new 350-car drive-in in Winfield, Ala. Opening date is set for January, 1955. The theatre will be equipped for CinemaScope and wide screen. . . . Carroll Ogburn, Warners' Jacksonville branch manager, is undergoing treatment for a gastric ailment in a hospital there. Ollie Williamson, southern district manager with headquarters in Atlanta, will look after the Jacksonville branch while Mr. Ogburn is in hospital. . . . William Brodwell, Jr., owner of the Sharon drive-in, Abbeville, S. C., has ordered Super-Panatar lenses and plans to widen his screen 20 feet more. . . . Harry Katz, Kay Exchange, Atlanta, checked in after a visit to his Charlotte branch.

BOSTON

Hurricane Edna knocked business out on Saturday matinee but the downtown theatres reported capacity houses that evening and all day Sunday. Loss of electricity in many suburban homes accounted for the rush to theatres. . . . Sam Horenstein has severed connections with the Manley company and has joined American Theatres Supply Company. . . . Nathan Yamins, president of Yamins Theatres, Fall River, has been named president of Temple Mishkan Tefila, Roxbury, one of the oldest temples in this section. . . . Bill Dewire has been added to the staff of Alexander Film Company. . . . Sylvia Savits, daughter of Bill Savits, manager of the Arcadia theatre, Portsmouth, N. H., will marry Sidney Horn of Long Island in December. . . . A son and fourth child was born to Francis Maranhas, assistant manager at the Meadow Glen drive-in, Medford.

BUFFALO

George C. Maurer, who at one time was chief usher at Shea's Buffalo and assistant manager at Shea's Bellevue, Niagara Falls, and who now is a sales executive at the MGM home office, will be married here Saturday in St. Stephens Evangelical and Reformed Church to Joan Walden, the New York City ice skater who recently starred for two years at the New Yorker Hotel and appeared on Godfrey's TV ice shows. . . . Jack Goldstein, National Screen sales executive, working out of the local office, is back in town after a two-week vacation at Montauk Point, where, it is alleged, he caught one fish. . . . Eddie Miller, manager of the Paramount, has tied up with the Sample Shop stores in a promotion on the current attraction, "Sabrina," which promotes both the picture and the gowns worn by Audrey Hepburn. The stores, five of them, are using window displays and using a quarter page ad. The theatre is putting on an exhibit of the gowns on the mezzanine. . . . Ralph Waite Burgard has assumed his duties as assistant manager of the Buffalo Philharmonic Orchestra.

CHICAGO

The Chicago theatre announced the booking of "A Star Is Born" for October 15. The Warner film starring Judy Garland will have an extended run. . . . Jan Sterling will be a Chicago visitor Oct. 6 when her latest picture, "Human Jungle," premieres at the Roosevelt theatre. She'll make personal appearances at every show as well as sing on opening day. . . . Karl Harte, the U-I traveling auditor, spent a few days in town. . . . Walter Hyland, the head booker at the local U-I office, is still receiving congratulations on his 40 years at the Chicago office. . . . Evie Baum, Ben Katz's secretary, just returned from a Florida vacation. . . . Wally Heim tore a muscle in his leg and is in Augustana Hospital. . . . Bill Hollander, chief of B & K publicity, will vacation in Europe. His staff at B & K honored him and his wife with a bon voyage luncheon.

CINCINNATI

Exhibitors in neighborhood houses, where business has been only fair for the most part, are beginning to take an optimistic view of the future. . . . Construction work has been started on a new drive-in theatre, to be named the Pike 27, near Covington, Ky., just across the Ohio River from here, according to announcement by the M. & M. Theatre Co. . . . George Turlukis, operator of the Ramona drive-in, within the city limits at nearby Hamilton, Ohio, will enlarge the present screen to 124 feet by 52 feet to accommodate CinemaScope, which, it is claimed, will be the largest screen in Ohio.

CLEVELAND

"Dragnet" is holding over a third straight week at the S-W Allen and Warner's report it is doing holdover business in all key territorial engagements. . . . Horace Shock, pioneer drive-in theatre owner and member of the ITO board of directors, sold his three theatres, the Lima, Gloria and Sharon of Lima, to Wick Theatres, Inc., of Cleveland, newly formed company headed by Douglas Wick and Robert J. Leaver, Cleveland attorneys who are new in the industry. . . . Arth neys who are new in the industry. . . . Arthur Luthi of the Luthi Studios is due home this week from an extended vacation in California. . . . Dan Ensel, 20th-Fox cashier, was the Cuyahoga County winner of the Caine Mutiny-Mainliner drama contest. His prize was a portable tape recorder and eligibility in the national contest. He has little theatre experience. . . . Jack Bernstein, who recently resigned as RKO branch manager to become general sales manager for Allied Artists of Canada, will be guest of honor at a testimonial dinner here on Oct. 11. In charge of ticket sale are Morris Lefko, RKO district manager; M. J. Glick, Salesmen's Club president; Joe Weinstein, Warner district booker, and Nate Schultz, Monogram franchise owner. . . . Henry Deutschlander has re-opened his Diana theatre, Valley City, for two days a week.

COLUMBUS

Maury Sher and Louis Sher have announced their acquisition of a lease for the Bexley, East Side neighborhood which has been closed for the past two years. The Shers, in association with Ed Shulman, Studio, Detroit, Mich., will operate the Bexley as an art house, opening Oct. 1. . . . Ground has been broken for a new $250,000 drive-in at 3695 E. Main St., to be operated by the Mainview Corp. of Chicago, Ill. The drive-in will be equipped with in-car heaters and is expected to be opened Jan. 1. . . . Mrs. Lelia Stearn is celebrating her 10th anniversary as operator of the Southern. Mrs. Stearn has installed a new seamless Walker screen, new seats and new carpets. . . . Esther Williams was chosen "The Sweetheart of Sigma Chi" by the Ohio State University chapter during her stage engagement here at Loew's Ohio. . . . The Showman's Club, which was organized to become Tent No. 2, Variety Clubs International, has been dissolved. . . . Screen star Jean Arthur will open the Hartman stage season here Nov. 1 in "St. Joan."

DENVER

The Vogue was robbed during the night and $830 taken from the safe. . . . The Broadway, downtown first run, formerly opening at 12, now opens at 5 p.m., with 60 cent price until 6, and 85 after. On Saturdays, Sundays and holidays it will open at noon. . . . Entire gross of opening night of "Sabrina," at $1.25 a seat, at the 1,750-seat Denham, to go to community chest. Donated by Mrs. Vera Cockrill, theatre president. . . . Joe Barnett, 84, partner in Albuquerque Exhibitors, Albuquerque, N.M., died there. . . . C. U. Yaeger, Atlas The-

(*Continued on following page*)

FRACKMAN REMEMBERS EARLY YEARS OF SHOW BUSINESS

MILWAUKEE: Genial Jack Frackman, Republic branch manager here, is looking back these days over 20 years in Milwaukee with Republic, plus quite a few more spent in learning the business in locales ranging from Chicago to southern California. The industry being what it is, one does not have to be old to remember its infant days, and Jack, still young, has a full quota of stories relating to the selling of pictures starring Theda Bara, Jack Hoxie and others of such early fame.

JACK FRACKMAN

Mr. Frackman is a native Milwaukeean. At the age of five he moved with his family to Peoria, Illinois, and later to Chicago, where at the age of 20, he got a job selling pictures for Owl Films, two of whose stars were Tom Mix and William S. Hart. Not long afterward he went west, where he work in Sol Lesser's film exchange, covering the territory stretching from San Diego up to Santa Barbara. During World War I he saw active service in France with the 40th Division, and, upon his discharge in 1919, resumed his film career in Chicago. He believes that he is the first film salesman working out of Chicago to use a car, a sporty Model T. During his post war Chicago career Mr. Frackman worked for Arrow Pictures, and it was an Arrow affiliate, Progress, which sent Jack to Milwaukee to open an exchange at North 7th and West Wells Streets, on Milwaukee's old Film Row.

It was just 20 years ago that Herbert J. Yates, in the process of forming the present Republic Pictures, named Mr. Frackman to head the Republic branch in Milwaukee. The organization has advanced. Today Jack sells big ones like "The Quiet Man" and "Johnny Guitar" as well as taking care of diversified television interests.

Commenting on his hobbies, Jack says seriously, "Well, I have a wife, a son and three grandchildren—and outside of them, my hobby is movies, every day in the year."

(*Continued from preceding page*)

atres president, left for east to attend world series. Been doing this 20 years. . . . August Koeppe has bought the Oskosh drive-in, Oskosh, Neb., from Merrill Nygren.

DES MOINES

The Northside drive-in at Ottumwa was swept by fire and owner Jake Cohen said damage will amount to $10,000. The blaze started in the concession building. . . . Sale of the Liberty theatre building in Council Bluffs has been disclosed. Sale was made for $35,000 to A. C. Smead, who has operated the theatre for several years. . . . Gilbert Rathman, manager of the Marion theatre at Marion, reported the theft of $85 from the cash drawer at the theatre. The burglar also attempted to open the theatre safe but was scared off by Mr. Rathman. . . . Glen Wilson has reopened the Lakota theatre at Lakota after weeks of darkness. . . . Jim Green, manager of the Princess at Eagle Grove, has been transferred to Estherville where he will manage the Estherville. Replacing Green at the Princess is Robert Nicholson, who has held theatre posts in Fremont, Neb., and Rockwell City, Ia. . . . A. H. Blank, president of Tri-States Theatre Corp., has announced the appointment of William Haver as manager of the Paramount theatre and city manager for the chain in Waterloo. He replaces Robert Leonard.

DETROIT

David Idzal turned the cellar Circus Room at the Fox theatre over to the local press who drank a toast or two to the first birthday of CinamaScope. . . . Co-hosts were 20th's Sol Gordon and Idzal's girl, Jean Kennedy, who saw that everyone got plenty. . . . The fourth television station covering Detroit area opened September 16. CKLW-TV, sister of long standing radio station CKLW in Windsor, is operating on 325,000 watts, most powerful in North America, with a 650-foot tubular tower located on the Canadian shore of the Detroit river. The new station, one of eight privately owned in the Dominion, will carry movies, Dumont network shows and local features. . . . Republic Pictures moved from the Film Exchange Building to the 20th-Fox Building on the other side of Cass Ave. . . . Frank Downey, subject of a huge testimonial dinner recently, has taken his retirement to the suburban Los Angeles section.

HARTFORD

J. F. McCarthy, Connecticut district manager for Stanley Warner Theatres, and general chairman of the Oct. 4 testimonial dinner, honoring Lou Cohen, Loew's Poli manager, and Mrs. Cohen, has named a 49-man working committee. The dinner, at the Statler Hotel, marks the 35th wedding anniversary of Mr. and Mrs. Cohen and Mr. Cohen's 35th year in show business. . . . Nick Kounaris and Paul Tolis of Kounaris-Tolis Theatres have postponed opening of their $150,000, 950-car capacity Meriden (Conn.) drive-in to next spring. . . . Car capacity of the Mansfield drive-in, RFD No. 1, Willimantic, one of Connecticut's newest outdoor ventures, is being increased from 275 to 900. . . . Mrs. George E. Landers, wife of the Hartford division manager, E. M. Loew's theatres, is visiting their son-in-law and daughter, Dr. and Mrs. Ben Vicas, in San Francisco. . . . Atty. Joseph Shulman of Shulman Theatres, Hartford, and Mrs. Shulman have returned from Los Angeles.

INDIANAPOLIS

Variety Tent No. 10 is dickering for a building on film row to house its clubrooms, with office space available for other industry units. The Allied Theatre Owners of Indiana will become its first tenant if the deal goes through. . . . Manager Al Hendricks had a capacity audience for the Marciano-Charles fight telecast at the Indiana Friday night. There was no trouble except for the confusion caused by two postponements. . . . Al Borkenstein, Fort Wayne, exhibitor, held his annual open house for state film men at Lake Wawasee Tuesday. . . . Joe Bohn, Real Art manager, is back at work full time after a long convalescence from his recent illness. . . . Norman Linz, RKO salesman, suffered a broken collar bone in an auto crash last week. . . . About 200 golfers attended Variety Club's outing Sept. 13.

JACKSONVILLE

John Fulton, international representative of the Variety Club, was to meet here with the local crew of Tent 44 at a luncheon in the Variety clubroom. . . . Jimmy Langston, former assistant at the Palace, is now studying for the Capuchin priesthood at a monastery in New Jersey. . . . Musette Stovall, U-I staffer, journeyed to the altar with Fritz Eageler. . . . Doris Flynn, also of U-I, was vacationing at Daytona Beach. . . . Marie Elliott is a new film inspectress at 20th-Fox. . . . Ray Pruitt, 20th-Fox assistant cashier, was on an annual leave. . . . A repeat trade screening of "Brigadoon" was set up at the Florida theatre by MGM branch manager Fred Hull. . . . Kathleen Willis and Aileen Roberts, MGM office workers, motored to Connecticut for an autumn visit. . . . Out-of-towners in were John Sutton, Orlando; Jim Partlow, Altamonte Springs; Harry Botwick and Ed Campbell, Miami; Howard Smith, Brooksville and Ocala; E. C. Kanaris and Norris McCollum, St. Augustine.

KANSAS CITY

The Ashland, a Commonwealth circuit theatre, was sold out at $3.30 per for the TV fight Friday night; but had only a few film patrons Wednesday night when the fight postponement was announced too late for advertising a picture. . . . The Motion Picture Association will hold its annual party Monday, September 27. . . . The annual convention of the Kansas-Missouri Theatre Association will devote the first day, September 28 to 10-minute talks by supply men on new equipment and to talks

(*Continued on opposite page*)

(Continued from preceding page)

by advertising men on promotion of the new pictures and other topics. One exhibitor will relate his experience with CinemaScope. Wednesday morning a business session will be held. . . . Two circuits had conventions recently. The Fox Midwest celebrated its silver anniversary at Excelsior Springs. Also in convention was the Commonwealth circuit, whose meeting was conducted by Robert Shelton, vice-president and general manager of the company.

LOS ANGELES

Dode Samuels is equipping his Carlsbad theatre in Carlsbad with the latest CinemaScope equipment. . . . Four teen-aged children were held by San Bernardino juvenile authorities after they admitted setting fire to the shuttered State theatre. . . . Back from a business trip to San Francisco was Herbert Rosener, who, besides operating theatres up north, has the Vagabond and Beverly Canon art houses here. . . . Glenn Harper's Corona theatre is celebrating its 25th anniversary with a series of special showings. . . . Carl Burrows, Warner booker, was off to San Francisco and Monterey for a two week's vacation. . . . Joe Zangrilli had the license plates stolen from his new car. . . . Dean Hyskell, Fox West Coast advertising-publicity man, checked out of the Cedars of Lebanon hospital to complete his recovery at home from a broken hip.

MEMPHIS

The Memphis Censor Board banned again "Duel in The Sun," which it banned originally in 1946. . . . Sunset drive-in, West Memphis, had standing room only—one of the largest crowds in its history—to see the theatre-television telecast of the championship fight last week. Manager Bob Kilgore was delighted. No Memphis theatres joined in the network. . . . Loew's State in Memphis did twice normal business with the first week of "Broken Lance," to lead the first run attendance parade. . . . B. D. Becker, Blytheville, Ark., purchased Mox and Savoy theatres at Blytheville from Warren Moxley, owner. . . . Strand theatre, Obion, Tenn., closed recently for repairs, has reopened for business.

MIAMI

Bob Brower, manager of the Capitol, was living out of a suitcase for several days prior to taking off on his vacation. Reason was postponement of the championship bout, with his theatre one of three in area scheduled to offer it. Taking off after the tantalizing delay, Bob and his wife Bea will gratefully relax at the family farm in Greeneville, Tenn. . . . The Claughton treble damage suit for $9,450,000 against six major film companies started last week with the selection of a jury to serve in the Federal Court presided over by Judge W. Whitehurst. Original suit included Loew's, Inc., Wometco Circuits and RKO Radio but the latter two were dismissed and Loew's dropped prior to this week's trial. One of biggest cases ever tried in this area, trial is expected to last from three weeks to two months. . . . 26 co-workers in the Wometco accounting department attended a belated bridal shower for Louise Luebbert Hagberg at the home of Clara Williams, with Mrs. Billie Wall serving in the capacity of co-hostess.

MILWAUKEE

Although the weather wasn't favorable, everyone had a wonderful time at Variety Club of Wisconsin's annual stag and golf tournament held Monday at Brynwood Country Club. Winners in the tournament were Gordon Hewitt, Hank Tollette, Ben Poblocki, T. J. Lees, G. J. Grossman, A. A. Hartel, and H. Eifert. . . . The Warner theatre here will telecast the season's opening performance of the Metropolitan opera of New York, as well as of the New York philharmonic-symphony orchestra. . . . Visiting here this week at the Columbia exchange was Carl Shalit, district manager. . . . Mrs. Louise Bergtold, owner of the Westby theatre, Westby, Wis., has returned home after spending her vacation in Washington, D. C. . . . Two old Milwaukee theatres are to be sold and razed for a future parking lot: the Atlantic and Empress.

MINNEAPOLIS

Clyde Cutter will take over the Broadway, neighborhood house, and is seeking a 35-day run on the north side of the city. Fred Holzaphel formerly operated the house. . . . CinemaScope and stereophonic sound have been installed in the Grand at Baudette, Minn., Warren at Warren, Minn., and Metro at Pine Island, Minn. . . . Don Swartz, owner of the Independent-Lippert exchange, announced that he has sold all key suburban houses in Milwaukee "Duel in the Sun" breaking on Oct. 1. . . . Jack West has been promoted from student booker to booker at Universal. . . . Bert Zats, booker at Independent-Lippert, is engaged to Marjorie Cohen. . . . Robert Kaye is the new assistant manager at the RKO Orpheum, St. Paul. . . . Mrs. Louise Bergtold has installed CinemaScope in her Westby at Westby, Wis. . . . Leo Doty, office manager at Universal, is recuperating at home after being hospitalized. . . . Continual rains put a damper on box office grosses, especially at drive-ins.

NEW ORLEANS

Stephen S. Riggs has closed the Beach Walk-In, Fairhope, Ala. for the season with expectation of reopening in the spring. . . . Mike Lyon is the new manager at Slidell Theatres, Inc.'s combined Tudor and Globe. He replaces Larry Dufour, who has returned to Lippert Exchange as territory salesman. Mr. Dufour replaces Roy Nicaud who was appointed manager of Realart-Lippert Exchange, Atlanta, by new owners Harold Cohen and Joy N. Houck, of New Orleans, and Francis J. White, Charlotte. . . . The King drive-in, Shreveport, La., has converted to CinemaScope. All of the new equipment, plus stereophonic sound and wide screen, was furnished by the RCA dealer, Dallas. Opening CinemaScope picture was "Three Coins in a Fountain. . . . The Joy, New Orleans, was closed for two days for remodeling and installation of a wall to wall screen, new sound and other equipment. . . . A. L. Royal reported that "Jesse James' Women," Mississippi's first motion picture produced by Panorama Productions and distributed by U. A., is doing big business in the state.

OKLAHOMA CITY

The Villa theatre celebrated the 10th anniversary of Saturday morning "kiddie shows" September 11, with free ice cream for all children, plus a big cartoon show, plus "Living It Up" and "Gypsy Colt." . . . The Criterion and Harber theatres, in cooperation with "The Advertiser," are giving two free theatre tickets, to persons whose name appears in the classified columns of "The Advertiser" each week. . . . The newly organized Auxiliary of the Variety Club, Tent 22, will have its next board meeting October 6 in the Variety club rooms at the Biltmore hotel, which will be followed by a luncheon. . . . Pat McGee, general manager of Cooper Foundation Theatres, Denver, will be in Oklahoma City next week. . . . The Campus theatre, Stillwater, Okla., was reopened September 12 after a remodeling job and the installation of a wide screen. . . . A new drive-in, located west of Prague, Okla., was opened September 14. The theatre is owned and operated by Si Barton, who handled the operation of the Savoy in Prague last year.

OMAHA

A. G. Miller, owner of the Miller theatre at Atkinson, Neb., had charge of the annual Hay Days Queen contest that was one of its most successful in years. . . . Paul Tramp, Oxford exhibitor, was taken to a hospital in Grand Island with injuries suffered in a two-car auto accident. . . . Barney Rosenthal has moved from the Warner Brothers booking staff to a similar position at the Columbia exchange. . . . Bill Granville of Quality Theatre Supply, lost his mother, Mrs. Frances Howard of Omaha. . . . Latest among many conquests by cupid recently in local movie circles is the engagement of Darlene Nelson, secretary at Warners, to Cal Bard, United Artists salesman. . . . Dorothy Williams Holm of Universal is back from her honeymoon. . . . Lois Greenberg of Allied Artists was married to Manfred Kreitstein and they are honeymooning in Chicago.

PHILADELPHIA

Yorktown in the suburban area marked its 20th anniversary with Jay A. King, Jr., house manager since the opening of the house, marking his 30th year as theatre manager in the section. . . . Herman Nitzky, manager of William C. Hunt's Regent, Wildwood, N. J., was selected recipient of the theatre circuit's second annual employees' award—this year a scholarship check which will pay for his senior year at Temple University here. . . . Dave Rosen's independent film exchange announced it is handling for the area "Pickwick Papers" and a short titled "Boy Stops Niagara." . . . Paul Kleiman, manager of the Pearl, was named exhibitors' chairman for the forthcoming United Fund campaign, and co-chairman for PAL (Police Athletic League) Week which starts Oct. 23. . . . With the completion of interior decorations, Sunday night screenings have been resumed at the quarters of the local Variety Club, Tent No. 13, with Al Davis in charge. . . .

(Continued on following page)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

Capitol property, Lebanon, Pa., will be converted into a men's and women's retail store by Silo Cut-Rate Stores. The house was closed for several months. . . . Installation of a new wide-vision screen at the Queen, Wilmington, Del., was completed. . . . Patricia Ann Abbott, daughter of Harry Abbott, president of Local 307, IATSE, was married last week to Alexander L. Maggitti.

PITTSBURGH

"A Star Is Born" will reach the Stanley Oct. 15, with "Brigadoon" reaching the Penn one week earlier. . . . The Variety Club resumed its Friday night family gatherings. . . . Fred Kelly, teamed with his brother, Gene, in MGM's "Deep In My Heart" flew in from his home in Closter, N. J., to participate in the Cerebral Palsy Telethon. . . . The postponements of the Marciano-Charles fight created havoc with the Harris, Penn and Stanley schedules, but all houses sold out solid. . . . Bernard Lauth, Fulton projectionist, parted with his tonsils. . . . It's a boy, Thomas Edward, for the Emil Forgan's. Dad is with 20th Century-Fox exchange here. . . . "This Is Cinerama" in its 42nd week at the Warner hopeful of reaching the one-year mark here in December. . . . Leon Reichblum, theatre operator here for 25 years, and his family moved to Miami Beach. . . . Ken Winograd of the Oriental enters the rabbinate Oct. 1.

PORTLAND

Lots of outdoor theatres have installed CinemaScope equipment. . . . George Sherman, Walt Disney Studio executive, was in town for a few days from Hollywood to work with Guild theatre manager Marty Foster. . . . Frank Breall has the Marciano-Charles fight film set for his Century theatre. . . . Henry Fracher, Paramount VistaVision expert, was in town with Neal East, Paramount western division sales manager. . . . Herb Royster, J. J. Parker Theatres publicity director, is vacationing in Coos Bay area with his family.

PROVIDENCE

In this area, recently battered and ravaged by a major hurricane which resulted in the worst flood conditions recorded in weather bureau annals, some semblance of normalcy has been restored. . . . With the resumption of electric power, the RKO Albee, and Majestic re-opened, after only a brief shutdown. . . . The badly-flooded Loew's State took a little longer to get going. Bill Trambukis, manager, worked 72 hours without sleep, supervising and assisting in replacing 22 rows of seats, new carpeting and other furnishings; besides cleaning and salvaging refreshment appliances and stock. . . . The Strand still remains closed as some 2,000 seats are being installed. A new screen will replace the one almost virtually destroyed by the tidal waters, while refreshment equipment, rugs, carpeting and other furnishings are gradually being replaced as they become available. . . . Most all neighborhood houses and drive-ins are running at full capacity.

ST. LOUIS

Herschel Eichhorn, who has been successful in motion picture operations in Southern Illinois, has been elected president of the Cairo Retailers Association at Cairo, Ill. . . . The Frisina Amusement Company of Springfield, Ill., recently took part in the promotion of the Sixth Annual Sangamon County Safety Campaign, during which participating firms were given membership certificates. . . . The Northside drive-in at the former naval air base, five miles north of Ottumwa, Ia., was swept by flames recently and Jake Cohen, the owner, placed the loss in excess of $10,000. . . . The management of the Mercier theatre at Perryville, Mo., has contracted for CinemaScope equipment and it will be installed this month. . . . R. L. Adams of Kansas City, Mo., who has had seventeen years' experience in the moving picture business, has leased the Canton theatre at Canton, Mo., from Bill Collins and has taken over the management of the house.

SAN FRANCISCO

Changes in management this week include the transfer of Kenneth Ketner from Paramount assistant to St. Francis assistant. . . . Ward Stoops took over operation of Patio theatre, Half Moon Bay, from Loren Powell. . . . The Valley theatre, Gustine, owned by Roy Cooper, closed indefinitely, Sept. 19. . . . The Rio, Monte Rio, booked by Arch Buying and Booking, will go on winter policy of one change a week, Oct. 1. . . . Closed for the winter season are Tahoe, Kings Beach, Sept. 23; Red Bluff drive-in, Red Bluff, Sept. 18. . . . Richard Mann, son of George Mann of Mann's Theatre Service, was commissioned an Ensign in the Navy, Sept. 9 at Stanford University. . . . Bob Hazzard, United Artists office manager is the father of his first child, a son, Albert William.

VANCOUVER

Buck Taylor and Rod Martin, veteran stage hands at the Strand; Canada's oldest stage manager Syd Summers of the Orpheum, and Lou Karp, B. C. district booker in Vancouver, were inducted into the Famous Players 25-year club at Hotel Vancouver by J. J. Fitzgibbons, president of the company. . . . Steve Allen, of the Odeon theatre, Victoria, was appointed manager of the Metro at New Westminster. He replaced Alex Myers, who will become relief manager at five district theatres. Odeon circuit is putting into effect the five-day week for its managers in the Vancouver area. . . . Barry Freeman, who was in charge of the FPCC Starlite drive-in at Nanaimo, Vancouver Island, takes over as manager of the Regent, Burnaby, with Victor Tombe moving from the Regent to manage the Victoria Road in Vancouver. Both are Famous Player units. . . . Clarry McCarthy, assistant to Ivan Ackery at the Orpheum, has resigned and will join the staff of the Indian Hospital, Sardis, in the Fraser Valley. . . . Gordon Dalgleish, of the Park theatre, is spending his vacation with his uncle, Jack Watson, FPCC supervisor, at Regina, Sask.

WASHINGTON

Joseph Gins, Universal district manager with headquarters in Boston, was a recent Washington visitor. . . . Loew's Capitol will have a closed circuit TV November 8 opening of the New York Metropolitan. . . . Saratoga Village in Frederick, Md., has been renamed "Brigadoon." The village has 54 inhabitants. The Motion Picture Association will have a private screening of "Brigadoon" for the new townspeople. . . . The Ben Lust Theatre Supply offices have been redecorated. . . . George Stath, former manager of the Dumbarton theatre in Georgetown, died at the age of 61 after a long illness. . . . RKO Keith's, for the first time in its history, is holding a picture for the 11th week—"The Caine Mutiny."

Form Drive-In Company

Bohemia Drive-in Theatre Corp. has registered a certificate of incorporation with the Secretary of State in Albany to conduct business in Farmingdale, Queens County, N. Y. Incorporators are: James E. Donovan and Alice Court, Bethpage; Harold R. Hudson and Howard T. Hogan, Farmingdale.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

GENE AUTRY World's Greatest Cowboy *and* **CHAMPION** World's Wonder Horse

in

"THE COWBOY AND THE INDIANS"

"LOADED PISTOLS"

"THE LAST ROUND-UP"

"SONS OF NEW MEXICO"

"The STRAWBERRY ROAN" reprints

"RIDERS OF THE WHISTLING PINES"

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

MGM To Establish New "Ticket Selling Workshops"

METRO was first, more than ten years ago, to conduct "Exhibitor Forums" for better showmanship, under the guidance and inspiration of the late Henderson Richey, and these were well attended in a dozen cities, when this "show" was put on the road. Now, MGM plans to re-establish the basic idea, wtih a series of "Ticket Selling Workshop" meetings for exhibitors, in every branch territory, according to announcements by Loew's Vice-President Charles M. Reagan, general sales manager, and Howard Dietz, director of advertising, publicity and exploitation.

Theatre owners and managers will be invited to attend one-day, round table sessions and the sole topic of discussion will be ways to sell tickets at the box office. There will be no selling of pictures, as such, following the original policy of these forums. Many old customers of the company have asked MGM to provide meetings to improve business at the grass roots, and they want to swap ticket selling ideas with their fellow showmen. Mike Simons, director of exhibitor relations for MGM, will conduct the meetings, and bring a panel of experts in the promotion of ticket sales, including those in newspaper, radio and television.

Each meeting will be tailored to fit the requirements of the territory, with ticket-selling ideas for both large and small towns, and conventional or drive-in theatres. With an increasing number of important new pictures coming from all sources, Mr. Reagan believes the time is ripe to help theatre managers sell this fine product at the local level. MGM's part will be to set the date, provide the place, and supply experts who have the necessary know-how in merchandising the picture. It will be a two-way street, in every instance, where managers may themselves contribute to the meeting, in the Round Table policy of mutual aid and benefit for better ticket sales. Alice Gorham, one of our Quigley Grand Award winners, has always had the door of her office with United Detroit Theatres, lettered "Department of Ticket Sales"—and the idea is a good one. We have just one objective, at the point of sale.

Si Seadler, advertising manager for MGM, Dan Terrell, publicity manager, Emery Austin, exploitation manager, and Oscar Doob, in charge of special attractions, will take part in the meetings, with Tom Gerety acting as coordinator. The meetings will coincide, as far as possible, with regional exhibitor meetings and conventions, and several organizations of theatre owners have already asked to co-sponsor the events to give their members this opportunity.

SELL COLOR WITH COLOR

This is the season when television returns to the air, and the pages of daily newspapers throughout the country are filled with publicity and paid advertising for new programs. It can be felt at the box office, and you should take steps.

Color will be promised, in television, but it is more of a promise than a threat, if the truth were known. The most optimistic opinions are that perhaps 10,000 television sets will be equipped to receive color this year, and even this figure is exaggerated. You may believe what you read in the publicity or the advertisements, if you wish, but you can discount the figure as much as 90% for the real truth. It's remarkable how many contradictory statements have been made—and how obvious it is that color hasn't yet arrived in television.

One major company, early in the market with a color TV set offered at $1,000, has given a "rebate" of $505 to each purchaser. Competent authorities agree that ALL of the early 12½-inch screen color sets will be obsolete before they can receive any programs this Fall.

We have color, and we can deliver it.

* * *

¶ THE ROUND TABLE has reason to be grateful for the report that the J. Arthur Rank Organization will acquire 50 to 100 theatres in the United States, for the promotion of British pictures in this market. There are 50 or 100 theatres that can be acquired for such a purpose with distinct advantage for both parties. These theatres could be bought in this country with British sterling, when convertible. Our owners here would willingly accept the exchange. Such theatres would be located in strategic locations where we now have two competitive theatres with the same policy. Under Mr. Rank's direction his theatres would have specialized management and very special handling, including everything that had to do with publicity, advertising and exploitation.

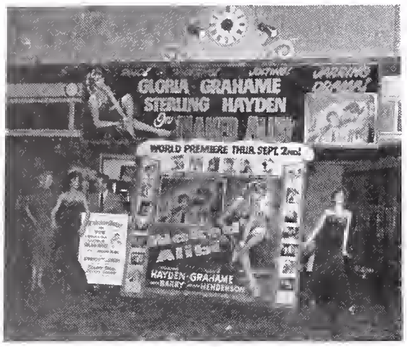
It would make new jobs for 50 or 100 managers who have special training or talents in the handling of British pictures, in this country. There are more than 100 situations where such a policy would not only pay a profit, but it would diminish the competitive front between theatres in the same neighborhood. We would welcome that opportunity with open arms, and we might tell Mr. Rank, in an aside, that many managers in England and Canada have asked us when they might hope to find jobs in the United States.

The Department of Justice in Washington has indicated there is no objection to this type of transaction.

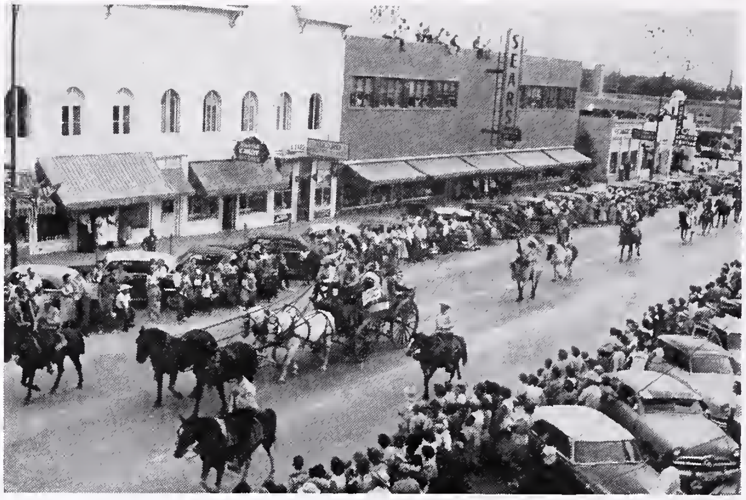
* * *

¶ HAPPY DAYS, at the 55th Street Playhouse in our block, when we found a line extending up the block and around the corner for a theatre, seating 295, with a scale of up to $1.50, in our neighborhood. We asked the manager on the head of the line how long we would have to wait for seats, and he said a minimum of 35 minutes. Since the admission price is so high and the seating capacity so low, we think this deserves a special mention in the Round Table. The attraction was *eleven* of the UPA cartoons, beginning with "Gerald McBoing McBoing" and extending into the most recent release. No wonder they were standing in line for this banquet serving of top quality product! The essence is, that anybody can do it, anywhere. Also billed, and we don't see how they did it, were four of George K. Arthur's short films, all excellent, but this adds up to more than anybody could expect, even for $1.50 admission. —*W. B.*

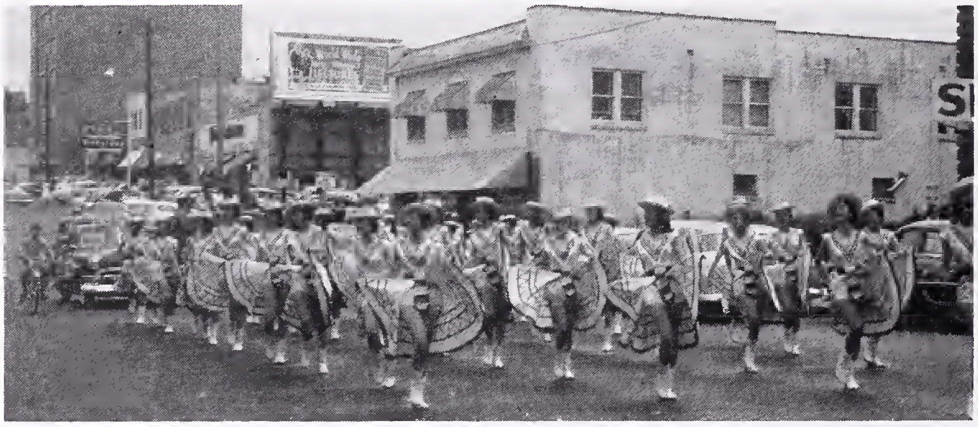
Promotions Put Over Pictures



One of the girls standing with manager Richard J. Sklucki, of Detroit's Broadway Capitol theatre, is Peggy Burke, stand-in for Gloria Grahame, in town for the world premiere of Universal's "Naked Alibi"—but the girl at the other end of the display is a poster cut-out, to encourage interest in a "look-alike" contest on TV.

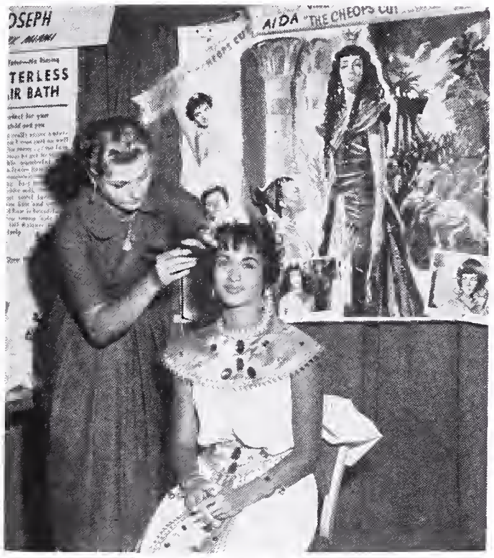


Parade in Rapid City, S. D., for the spectacular world premiere of United Artists' first CinemaScope picture, "Sitting Bull" — at the Elks Theatre—brought more than 100,000 people into town from all over the Black Hills country. Taking part were Sioux Indians, cowboys, cowgirls, the Governor of South Dakota, and the stars of the picture.

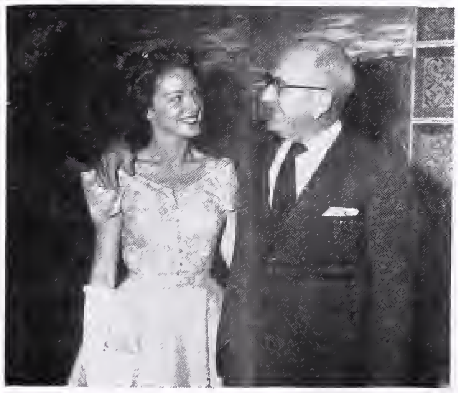


"Drilling for Girls in Texas" is the title of a new Paramount short film, featuring the nationally-famous "Apache Belles" and here they are on parade in their home town of Tyler, Texas, for the world premiere at the Tyler theatre, where C. W. "Shorty" Moss is the manager, and a member of the Round Table.

Part of the promotion for I.F.E.'s production of the color opera film "Aida", is the prompting of the new "Cheops Cut"—the hair-do that promises to put over many dates—and playdates.



Those "Seven Brides for Seven Brothers" surely enjoy being photographed with important theatre managers around the country—or is it vice versa? Here, at left below, is Ruta Lee with Will J. Connor, head of John Hamrick Theatres in Seattle and Portland; front and center is Virginia Gibson, with Nat Williams, exhibitor leader in Thomasville, Ga., and at right, the same smiling bride, with a group at the Jacksonville Variety Club, Bob Heekin, city manager for Florida State Theatres, Boliver Hyderof, of the Talgar Theatre Co., Horace Denning, president of Florida Theatre Owners, and Clarence "Danny" Deever, manager of the Normandy Drive-In theatre, and chief barker of the new Jacksonville Variety Club.



ROUND TABLE IN BOSTON

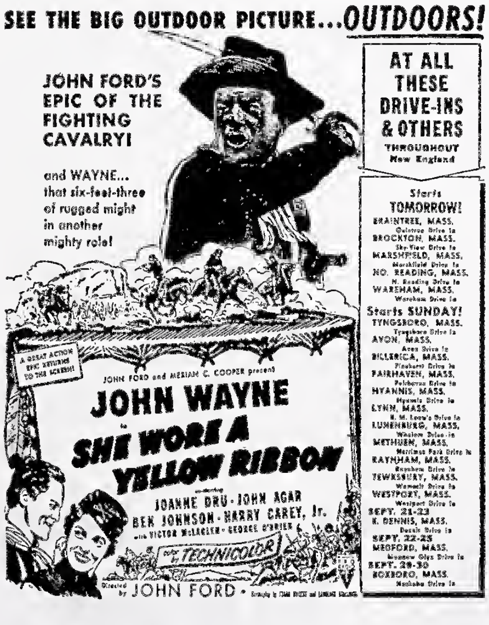
Martha Hyer, featured player in Paramount's "Sabrina" pictured in the belfry of Old North Church in Boston, with the Rev. Charles Russell Peck, Vicar. He holds the tip of the original weather vane, made in 1740, and she has a piece of the wreckage of the steeple, famous in the story of Paul Revere, which was destroyed by Hurricane Carol.

BUSINESS isn't merely "picking up" in Boston—it HAS picked up, past tense. They talk about the accomplished fact, and are prepared to prove it, with figures—and enthusiasm for our new product in the theatres. We liked being in Boston, because there were so many we met and talked to who believe in the upward progression of motion picture industry. "The Egyptian" is knocking them for a loop in the Hub, at RKO Keith's Memorial theatre, and we are sorry we missed seeing Ben Domingo, who manages this beautiful theatre. We always seemed to be on the other side of town when we thought of him.

"Sabrina" to the Rescue Of the Old North Church

Arnold Van Leer, friend over many years, is Paramount's field man in Boston, and we encountered him immediately upon arrival at the Sheraton-Plaza, which is the best hotel in Boston. He was entertaining Martha Hyer, one of the top players in "Sabrina," on a guest appearance, and Arnold has a bright idea in using the Boston premiere as a benefit for Old North Church. Hurricane Carol blew the steeple down, on this historic church where Paul Revere watched for one lantern by land, two if by sea—when the British were coming. The appeal is so popular that Paramount is going to continue the drive, beyond Boston, to restore the steeple. It takes $150,000 to put it back again, and we found hundreds of people looking for it, because you could hardly see the original church, without its steeple, behind Fanuel Hall.

At a cocktail party for Martha Hyer, at the Sheraton-Plaza, which was part of Arnold Van Leer's promotion in Boston, we encountered those hardy by-line writers, Marjory Adams and Peggy Doyle, both of whom gave liberally in the Boston papers. And we met Jack Brown, manager of the local Paramount exchange, who has a line for it, in support of the star system. Jack says that infrequent movie-goers are finding their favorite stars in pictures they haven't seen, in the revival of these films in drive-in theatres, and so they are coming back to the indoor theatres to see these same old favorites, in newer picture. On the other hand, the Boston papers are filled with big display ads for "She Wore a Yellow Ribbon"—the first mass-saturation pressbook ads in the history of the industry, placed by RKO for regional drive-ins.



SEE THE BIG OUTDOOR PICTURE...OUTDOORS!

JOHN FORD'S EPIC OF THE FIGHTING CAVALRY!

and WAYNE... that six-feet-three of rugged might in another mighty role!

A GREAT ACTION EPIC RETURNS TO THE SCREEN!

JOHN FORD and MERIAN C. COOPER present

JOHN WAYNE in

SHE WORE A YELLOW RIBBON

co-starring JOANNE DRU · JOHN AGAR · BEN JOHNSON · HARRY CAREY, Jr. with VICTOR McLAGLEN · GEORGE O'BRIEN

Color by TECHNICOLOR

Directed by JOHN FORD · Screenplay by FRANK NUGENT and LAURENCE STALLINGS

AT ALL THESE DRIVE-INS & OTHERS THROUGHOUT New England

Starts TOMORROW!
BRAINTREE, MASS.
Quintree Drive In
BROCKTON, MASS.
Sky-View Drive In
MARSHFIELD, MASS.
Marshfield Drive In
NO. READING, MASS.
N. Reading Drive In
WAREHAM, MASS.
Wareham Drive In

Starts SUNDAY!
TYNGSBORO, MASS.
Tyngsboro Drive In
AVON, MASS.
Avon Drive In
BILLERICA, MASS.
Pinehurst Drive In
FAIRHAVEN, MASS.
Fairhaven Drive In
HYANNIS, MASS.
Hyannis Drive In
LYNN, MASS.
E. M. Loew's Drive In
LUNENBURG, MASS.
Whalom Drive In
METHUEN, MASS.
Merrimac Park Drive In
RAYNHAM, MASS.
Raynham Drive In
TEWKSBURY, MASS.
Wamesit Drive In
WESTPORT, MASS.
Westport Drive In
SEPT. 21-23
E. DENNIS, MASS.
Dennis Drive In
SEPT. 22-25
MEDFORD, MASS.
Meadow Glen Drive In
SEPT. 28-30
BOXBORO, MASS.
Nashoba Drive In

All Boston papers carried this big display for the mass booking of RKO's "She Wore a Yellow Ribbon" in drive-in theatres, all through New England, and the first example of a pressbook mat prepared for such an occasion by a major distributor.

Loew's Operations are Spread Across Boston

We visited with Karl Fasick, advertising and publicity director for Loew's Theatres in Boston, with his office at the luxuriant State. They also have the Orpheum, downtown, but the State is in a plush neighborhood in this town where "the Lowells speak only to Cabots, and the Cabots speak only to God." The rest of that quote is "Boston, the home of the bean and the cod"—if you don't remember. Anyhow, Loew's State is so situated in Boston that it only takes the national and high-bracket advertising and publicity to make it tops. You can see how the theatre runs, with Charley Kurtzman and Karl Fasick on their office floor. The State obviously is distinguished in management.

Karl told us of his unusual success in placing publicity on "Beau Brummell"—and how it hit the Boston papers so hard that he had an editorial page cartoon, drawn by the popular artist, Dahl, in the Herald. Naturally, this keyed the campaign for "Beau Brummell" all through New England and by-line pieces followed, written by George Clark, in the *Sunday Advertiser* and Arthur Edison, in the *Daily Globe*. This is another campaign that has keyed national promotions, beginning in Boston, where so much that is good in picture business has its inception. This is a good town, and some told me they couldn't wait to get back here, after a trip to New York. We liked the beans and scrod, too.

We stopped at the Paramount theatre, one of the ABC-Par chain (and their stock is doing fine!) to meet and talk with Arthur Martin, manager, who told us the interesting fact that Hurricane Carol did Boston theatres a favor, by cutting off electric power and sending all the TV fans to the movies, at one time. "It's an ill wind"—when the movies can't make hay, with the right kind of showmanship. The Paramount is a fine house, Arthur Martin is a smiling, congenial and competent manager, and a new Round Table member, by this notice. Harry Goldberg, manager of the ABC-Paramount Mayflower theatre, is another to join our association of motion picture showmen.

They Put Beans Into Business in Boston

It was a brief visit to Boston, and things happened rapidly between two days. We didn't have the time or opportunity to get all the way around on our list, but we appreciate a chance to see Nick Lavador, manager of E. M. Loew's Center theatre, and there are other houses in this chain that we noticed, driving by. David Kaplan, manager of the Trans-Lux, is a Round Table member who happened to be out of the building when we saw his theatre. Sorry we missed him.

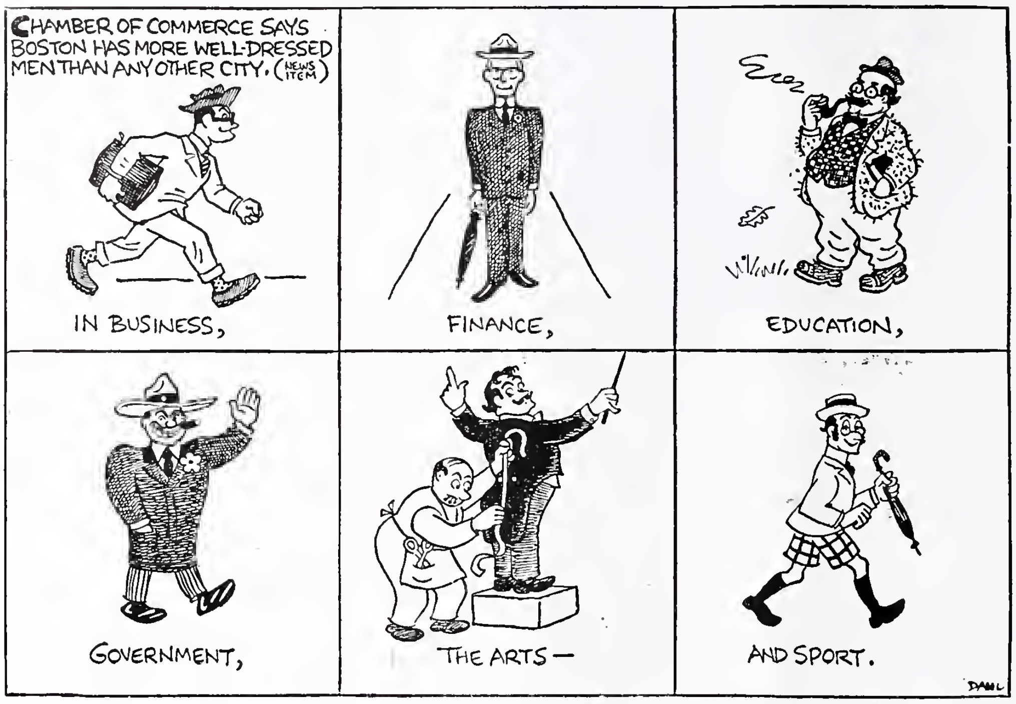
Business is good in Boston, probably because of the beans they put in it. "Rear Window" is doing record breaking business at the Metropolitan; "Dragnet" is doing capacity at both the Paramount and the Fenway; "Valley of the Kings" looked fine to us on the screen at Loew's Orpheum, and "Caine Mutiny" is in its eleventh week at the Astor. Boston has a number of "legitimate" theatres — and every one of them dark, according to our visual report of marquees sighted from cruising taxicabs. One can get lost easily in Boston, and go around fifteen blocks trying to find an address across the street. But it's a fine, historic place and it was a pleasure to greet old friends there. —*W. B.*

Fox Reissues Two of Marilyn Monroe's

Taking advantage of publicity surrounding Marilyn Monroe's visit to New York to shoot scenes in "The Seven Year Itch," Twentieth Century-Fox is scheduling return showing of Niagara" and "Don't Bother to Knock" on a double bill in more than 70 theatres in the metropolitan area on September 27.

Circulation of newspapers front-paging the popular star sky-rocketed the day shots from the new film appeared. "Niagara" was released in 1953 and "Don't Bother to Knock" in 1952.

Cartoon Starts Drive For "Beau" In Boston


CHAMBER OF COMMERCE SAYS BOSTON HAS MORE WELL-DRESSED MEN THAN ANY OTHER CITY. (NEWS ITEM)
IN BUSINESS,
FINANCE,
EDUCATION,
GOVERNMENT,
THE ARTS—
AND SPORT.
DAHL

A popular cartoonist on the *Boston Herald* devoted his valuable editorial page space to the drawings above, and launched the national campaign for MGM's "Beau Brummell"—whether or not that was his original intention. Floyd Fitzsimmons, MGM's field exploitation man in the Boston branch and/or Karl Fasick, advertising and publicity director for Loew's Theatres in Boston, prompted the promotion and you can bet that it was aided and abetted by the home offices of those now remotely related companies, in New York. It's illegal to say which when you refer to one or the other collectively.

Other Cities Heard From

Anyhow, cartoonist Dahl hit a responsive cord with the local citizenry, and it rebounded all the way across the country, to get a rebuttal from Houston, Texas. As Si Seadler says it, "Houston Answers Back!" and the battle of the cities was on. Then New Haven stepped in, for they felt their college trade had been stepped on—everyone knows that New Haven is headquarters for men's wear. Someone behind those new partitions at 1540 Broadway apparently sent out word to the effect that the pride of various cities was at stake, and Chicago, San Francisco, Springfield, Mass., New York City and Washington, D.C., took up the cudgels. The newspapers loved it. The merchants loved it. And the press agents loved it. A charter committee for the newly formed "American Society of Beau Brummells" was organized to defend the rights of defenseless men, long the losers in sartorial tieups with motion picture promotion, and a new field of activity in the men's wear industry opened up, full speed ahead, to derive the maximum benefit from this phenomenal public interest which was aroused so innocently.

We saw evidence of local trends in the store windows at Jordan Marsh and Filene's. You'll be seeing it in the window tieups in the better stores across the country. Si Seadler says, "Beau Brummel" will be the best known title of the year—and it all started in Boston, the town that serves baked beans and kippers for breakfast. There must be some vital force that creates such energy, and ideas, with so much effect. Reading between the lines of the two big newspaper stories that Karl Fasick gave us, we see evidence that that old feud between Harvard and Yale also has something to do with it. And both institutions are digging into history as well as geography to prove their point. Both will admit that New England leads in putting over ideas, in print, or via our new dimensions in motion pictures.

Gala "Egyptian" Bow

Bob Murphy of the Century theatre, Buffalo, climaxed his all-around promotional campaign on "The Egyptian" with a colorful parade which drew plenty of attention to the festive opening of the picture at his theatre recently.

"Long Wait" in Comfort

Irvin Weber, who assists Toby Ross at the Fox theatre, Corning, N. Y., tied up with a local store to have a man in the window for a full week and had a hotel give him three meals a day, a dairy deliver daily milk, a magazine shop to send papers, magazines, etc., and a refrigerator setup with cold cuts for snacks. When the week was up he was driven to see "The Long Wait."

Real Indians Sell 'Apache'

Ed Linder, manager of the Gopher theatre, Minneapolis, reports that he tied in real Indians and the Sister Kenny Foundation in his promotion of "Apache" and had a lot of fun doing it. The full-blooded Indian president of Indians, Inc., appeared in full battle dress several days before the picture opened on several TV and radio stations, with interviews bringing out the fact that he was doing a wonderful job helping Indians to adjust to white man's way of life and mentioning his personal appearance with several of his chiefs at the Sister Kenny Foundation, doing Indian dances and swearing in the sick children as Honorary Apache Chiefs. After their hospital appearance, the Indians did ceremonial dances in the lobby and in front of the theatre and passed out Apache war bonnets. The next day, a Saturday, they repeated their performance at the theatre and then paraded through the business district and were successful in selling "Apache" in the crowded department stores by means of their Indian costumes and signs advertising the picture and by giving out passes to the store managers.

Ed also tied in with a local cab company to banner a fleet of cabs and had five trucks bannered. Good newspaper space was obtained, and Ed credits this to Wally Haims of the publicity department of United Artists Chicago branch.

Begins Twice a Week Art Films Program

John Corbett inaugurates a new policy at the Hippodrome theatre in Gloversville with the showing of selected art pictures every Thursday and Friday evening. He starts the new program in answer to many requests with Jean Renoir's "Golden Coach" and among future attractions are "Genevieve," "Hobson's Choice," "Pickwick Papers" and "Othello." A specially prepared letter was sent to selected groups with a blank for requested films and an open-letter type newspaper ad used.

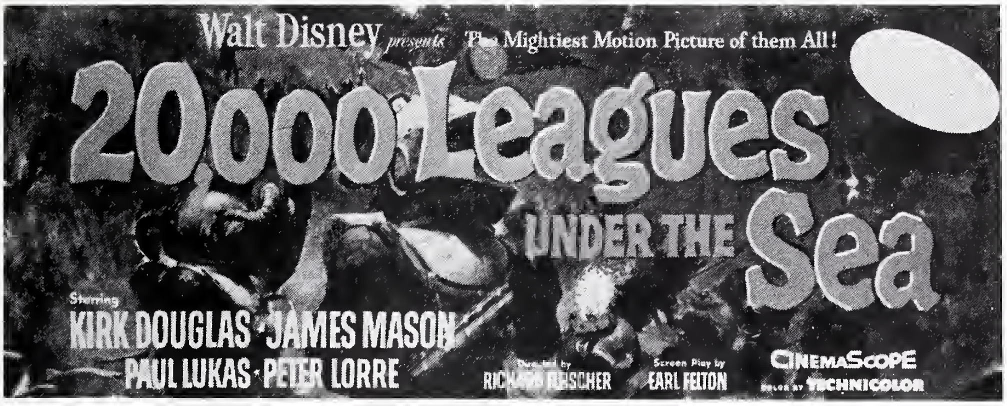
"Francis Week" in Auburn

Jack Mitchell, manager of the Auburn Theatre, Auburn, N. Y., managed to get the mayor to proclaim "Francis Week" when he played "Francis Joins the WACS" and have the SPCA set up an animal adoption center in the lobby where people could register their animals for adoption. Each day a different dog and cat were displayed.

Speed
Quality
Results
You Get All 3
WHEN GOOD-OLE-DEPENDABLE
FILMACK
MAKES YOUR
SPECIAL TRAILERS
1327 So. Wabash Chicago Ill
630 Ninth Ave New York

Campaign Catalog

Disney Outdoes Jules Verne —And P.T. Barnum, Too!


Walt Disney presents
The Mightiest Motion Picture of them All!
20,000 Leagues Under the Sea
Starring
Kirk Douglas · James Mason
Paul Lukas · Peter Lorre
Directed by Richard Fleischer
Screen Play by Earl Felton
CinemaScope
Color by Technicolor

Typical 24-sheet poster, designed by Disney's agency to be used for the picture.

Walt Disney's "20,000 Leagues Under the Sea" has a greater proportion of under-water scenes than has ever been seen on the screen. In most of the scenes there are 43 men in the water at the same time, the largest number to go beneath the waves on such a venture. Specially constructed diving suits to conform to Jules Verne's description were worn.

This factor has produced a truly remarkable series of publicity breaks in the form of articles and picture layouts in an imposing list of national publications. Still continuing, they constitute a pre-sold audience of astronomical proportions.

Outdoor advertising will be used for the first time to cover national markets throughout the country during September for Disney's first full-length, live-action, Technicolor film which stars Kirk Douglas, James Mason, Peter Lorre and Paul Lukas. Disney hopes to build up anticipation for "20,000 Leagues Under the Sea" with advance advertising for the film which will be in release in December.

The weird, grotesque and captivating scenes of the prophetic Jules Verne classic, written 84 years ago, were filmed with special marine cameras beneath the waters off Nassau in the Bahamas.

Disney describes the production as a milestone in movie-making with enormous physical problems and no precedent. The picture is expected to create widespread public interest in underwater exploration, with the atomic-powered submarine, the "Nautilus," in the news and the phenomenal sales of under-water gear such as snorkels, swim fins, spear guns and aqua-lungs.

With all the publicity being given to "20,000 Leagues Under the Sea," a receptive mood is provided. During the filming, Life magazine used a cover and eight pages of color and black and white photos with a special eight-page color brochure devoted to Life reporters covering the filming. This was mailed to 100,000 key executives throughout the U. S. and Canada. "Picture of the Week" layout will follow. Look magazine devoted its August 19th cover to the picture linked to a three-page photo feature of color and black and white photos, and will carry a "Story in Pictures" layout in mid-December. Collier's carried a color spread of Kirk Douglas and seal in its August 20th issue. Pageant's June issue has four pages in black and white showing the Nassau underwater filming, and Adventure's October copy gives the picture four pages of text and underwater scenes. American Weekly's September 12th issue shows underwater scene from the film in color in its special movie edition. Films in Review featured a story about direction problems in filming "20,000 Leagues Under the Sea" in its August 15th issue and This Week had a two-page location yarn on the film in July. With spots in the Saturday Evening Post, Redbook, Cosmopolitan, Parent's, McCall's, and Good Housekeeping and a long list of motion picture fan magazines devoting page or better space to the picture, everyone will be "20,000 Leagues Under the Sea" conscious.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Theatre Popcorn Promotions Planned

The launching of a $3 million popcorn promotional campaign during October and November, an important part of which will be beamed directly to motion picture theatres, has been announced by the Popcorn Institute, Chicago. The theatre activity will center around the "Popcorn Animal Fair," a special program begun in a limited number of theatres during the summer. It will be expanded on a vast scale during the Fall promotion, according to the Institute.

For the "Animal Fair" theatre operators will be supplied with special kits at a small cost containing four-color posters to be hung about the refreshment stand and in lobbies. In addition materials will be available for theatres to sponsor a coloring contest among their patrons.

Spearheading the general campaign of the Institute will be a saturation tie-in advertising, publicity and promotional program supported by the Seven-Up Company, Morton Salt Company, Wesson Oil and Snowdrift Sales, Inc., Pineapple Growers Association, Brer Rabbit Molasses and the Continental Can Company. The concentrated campaign will swing into full force in October and continue until pre-holiday activities in December.

●

JUNE CANDY SALES JUMP

Manufacturers' candy sales showed an increase of 8% in June as compared with the same month in 1953, according to a report of the Bureau of the Census, U.S. Department of Commerce, Washington, D. C. Previous reports revealed declines for four of the first five months in 1954. The estimated June sales of manufacturers totaled $60,780,000, an increase of 2% over the preceding month. For the first six months of 1954, however, estimated sales were $443,750,000 —3% below the preceding year.

●

RESIGNS FROM CANDY POST

William Carlton, Sr., has resigned from his position as general sales manager for Hollywood Brands, Inc., Hollywood Candy Division, Centralia, Ill., according to F. A. Martoccio, company president. Mr. Carlton submitted his resignation because of ill health, it was said.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGER FOR 800-SEAT ACTION HOUSE. Ad writer and exploitation minded. Midwest town of 40,000. Group insurance. Salary: average $90. BOX 2809, MOTION PICTURE HERALD.

THEATRE MANAGERS—DO YOU WANT TO improve your position? One of the country's finest eastern theatre circuits is looking for a couple of aggressive managers whose past performances have established them as outstanding showmen. The managers we select will receive top salary, vacation with pay, group insurance and hospitalization. Personnel Director will be available for interviews in Chicago October 4; Cleveland October 5. If interested in interview, reply immediately giving complete resume of past experience. Box 2810, MOTION PICTURE HERALD.

SMALL THEATRE CIRCUIT NEEDS ASS'T general manager. Also aggressive, imaginative, promotion-minded managers. Write full resume, references, photo, salary, etc. BOX 538, Franklin, Va.

POSITIONS WANTED

EXPERIENCED UNION PROJECTIONIST DEsires position. Strictly sober, not a drifter. HERBERT SHOFFSTALL, 1424½ Chestnut St., Franklin, Pa.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

WANTED TO BUY

SUPER SIMPLEX HEADS AND PEERLESS Magnarcs. ELSTUN THEATRE, Cincinnati 30, O.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE OR RENT THEATRE IN KENOSHA, Wis., City of 55,000 population. Serving industrial and farming community of about 150,000 population. Brick structure 44 x 125 completely equipped, seating capacity 650. Will lease on very low percentage basis, option to buy with only $5,000 down payment. Write or wire WEAVER AGENCY, 1010 56th St., Kenosha, Wis.

THEATRE FOR SALE: FIVE YEAR OLD building, in good condition, 350 seats. Property valued at $45,000, but willing to sell at low price. Located in Fowler, Michigan (outside Grand Rapids). Box 2807, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MOTORIZED DOLLY WITH TWO SEATS, close out $195; Moviola 35mm composite sound/picture, $495; Multiple floodlites holding 12 bulbs on rolling stand $180 value, $29.50; 35mm filming dubbing heads, $395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

HERE'S YOUR BEST BUY! BRENKERT/RCA outfit w/BX80 projectors, MI9030 soundheads, 3000′ magazines, changeovers, etc., beautiful condition plus new 150W amplification, lenses, 90 amp rectifiers, all for $4,500. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

CAN'T BEAT THIS VALUE! MASONITE MARquee letters, fits Wagner, Adler, Bevelite signs: 4″ — 35c; 8″ — 50c; 10″ — 60c; 12″ — 85c; 14″ — $1.25; 16″ — $1.50; 17″ — $1.75; 24″ — $2.50. S.O.S. CINEMA CORP., 602 W. 52nd St., New York 19.

FOR CINEMASCOPE OR WIDE SCREEN, SAVE money with S.O.S. Mirroclaric metalized screen w/invisible seams, $1 sq. ft. Prompt shipments, lowest prices on all sizes projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

FOR EMERGENCY OR REGULAR USE OR drive-in preamp., buy our rebuilt Holmes L25N amplifier complete with tubes, exciter supply, only $95. Good used rewinds $6.95 set; Enclosed automatic rewinds, excellent $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York.

SAVE AT STAR! DEVRY XDC PROJECTORS, heavy bases, Suprex lamphouses, complete, rebuilt, $1,495; Strong 50 amp. lamphouses, rebuilt, $375 pair; 2 unit electric ticket register, rebuilt, $119.50; seamless silver screens $1. foot; lenses at lowest prices. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

Praised for Korea Drive

In a letter to Al Lichtman, Wilbur Snaper and Sam Pinanski, co-chairmen of the Council of Motion Picture Organizations, President Eisenhower last week expressed his gratification over the motion picture industry's decision to conduct audience collections in the nation's theatres the week of October 4 for the benefit of the people of the Republic of Korea.

The letter, which was sent from the summer White House in Denver, is as follows:

"I am delighted to know that this year many motion picture theatres will give their patrons an opportunity to contribute funds for the relief and rehabilitation of the Korean people through the American-Korean Foundation. Voluntary contributions by our people to this cause transcend by far in importance any relief afforded through governmental sources. The person-to-person demonstration of sympathy and faith through this private activity is a great help in welding a warm link of friendship between the American and Korean peoples.

"I hope you will express to your colleagues in the theatre industry my very best wishes to them in their fine endeavor."

Robert W. Coyne, special COMPO counsel, coordinator of the industry effort, announced that a pressbook for the American Korean Foundation has been completed and will be ready for distribution among theatres throughout the country through National Screen Service shortly.

Reviewing Seven, Legion Places One in Class B

Reviewing seven pictures this week, the National Legion of Decency placed one picture, "Four Guns to the Border," in Class B, morally objectionable in part for all, for its "suggestive sequences" and "insufficient moral compensation." It deemed "Private Hell 36" and "Security Risk" as morally unobjectionable for adults; and it placed in Class A, Section One, as morally unobjectionable for general patronage "The Black Dakotas," "Sitting Bull," "Operation Manhunt" and "Ricochet Romance."

Memphis Censors Ban "Duel" Second Time

MEMPHIS: The Memphis board of censors last Friday took a second look at "Duel in the Sun" and unanimously banned it a second time. Four of the five members of the board attended. The David O. Selznick production was first banned in Memphis in 1946.

Republic Acquires "She-Wolf" from Levy

Republic will release "The She Wolf," starring Kerima. It acquired the picture from distributor Jules Levey. Release in special openings is set for October, with general distribution during November.

Fox Club Honors Salmon

Montague Salmon, managing director of the Rivoli Theatre, New York, received a luncheon and plaque last week in that city from the 20th-Fox Family Club. He is an honorary member. The club honored him for his cooperation.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,267 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	6	5	–
*Act of Love (U.A.)	–	3	8	19	13
Adventures of Robinson Crusoe (U.A.)	1	7	5	–	–
Apache (U.A.)	5	10	5	6	2
Arrow in the Dust (A.A.)	–	4	13	9	2
*Bait (Col.)	–	1	2	5	4
Battle of Rogue River (Col.)	–	2	6	12	5
Beat the Devil (U.A.)	19	2	3	16	18
Black Horse Canyon (U-I)	1	10	27	15	2
Black Shield of Falworth, The (U-I)	–	2	4	1	–
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	16	6	2	–	–
Caine Mutiny, The (Col.)	16	6	1	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	2	1	3
Carnival Story, The (RKO)	7	26	25	23	12
Casanova's Big Night (Par.)	–	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	5	27	32	13	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	13	16	7
Dawn at Socorro (U-I)	–	4	–	3	–
Demetrius and the Gladiators (20th-Fox)	26	10	4	–	–
Dial M for Murder (W.B.)	4	49	27	16	6
Dragnet (W.B.)	10	9	–	1	–
*Dragonfly Squadron (A.A.)	1	4	10	6	1
Drive a Crooked Road (Col.)	–	7	3	13	4
Drums Across the River (U-I)	–	13	34	7	–
Duel in the Jungle (W.B.)	–	2	7	–	–
†Duel in the Sun (SRO reissue)	–	1	4	–	–
†Egg and I, The (U-I reissue)	–	–	2	5	1
Elephant Walk (Par.)	15	45	23	4	–
Executive Suite (MGM)	10	35	45	24	7
Fireman, Save My Child (U-I)	–	2	6	8	14
Flame and the Flesh (MGM)	–	14	27	35	9
Francis Joins the Wacs (U-I)	13	25	5	–	–
Gambler from Natchez (20th-Fox)	–	2	6	3	–
Garden of Evil (20th-Fox)	15	23	2	1	1
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM reissue)	19	11	6	3	–
Gorilla at Large (20th-Fox)	–	4	5	7	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	–	2	4	3
Heidi (U.A.)	3	3	7	–	6
Hell Below Zero (Col.)	–	10	24	9	5
Hell's Half Acre (Rep.)	–	2	17	5	5
Her Twelve Men (MGM)	–	5	1	2	1
High and the Mighty, The (W.B.)	38	18	–	–	–
Indiscretion of an American Wife (Col.)	–	1	7	4	8
It Should Happen to You (Col.)	2	3	25	16	25
Johnny Dark (U-I)	3	26	28	5	4
Johnny Guitar (Rep.)	26	37	21	1	3
Julius Caesar (MGM)	9	16	4	–	–
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	2	5	–
Knock on Wood (Par.)	7	6	14	9	3
Laughing Anne (Rep.)	–	–	6	4	5
†Law vs. Billy the Kid (Col.)	–	3	3	2	–
Living It Up (Par.)	19	15	2	1	–
Lone Gun, The (U.A.)	–	2	6	1	3
Long Wait, The (U.A.)	–	11	6	5	2
Lucky Me (W.B.)	2	8	22	32	8
Ma and Pa Kettle at Home (U-I)	41	59	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	27	17	1	–	–
Man With a Million (U.A.)	–	3	6	7	2
Massacre Canyon (Col.)	–	–	1	6	–
Men of the Fighting Lady (MGM)	5	15	31	10	4
Miami Story, The (Col.)	–	4	15	8	5
*Naked Jungle, The (Par.)	4	42	25	14	6
Night People (20th-Fox)	23	13	26	5	2
On the Waterfront (Col.)	2	1	2	1	–
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO reissue)	27	17	14	10	1
Playgirl (U-I)	–	–	10	12	26
Pride of the Blue Grass (A.A.)	–	1	–	6	4
Prince Valiant (20th-Fox)	14	18	15	3	9
Princess of the Nile (20th-Fox)	–	1	9	1	3
Prisoner of War (MGM)	1	9	16	4	4
Raid, The (20th-Fox)	–	1	9	11	–
Rails Into Laramie (U-I)	1	1	19	20	10
†Rear Window (Par.)	3	3	–	–	–
*Red Garters (Par.)	1	11	25	32	14
Rhapsody (MGM)	1	20	16	25	13
Ride Clear of Diablo (U-I)	4	9	34	11	5
Riding Shotgun (W.B.)	–	9	21	28	5
Ring of Fear (W.B.)	1	4	3	3	3
River of No Return (20th-Fox)	62	11	17	1	2
Rocket Man, The (20th-Fox)	–	–	1	1	5
Rose Marie (MGM)	24	14	19	3	2
Saracen Blade, The (Col.)	1	–	3	1	1
Saskatchewan (U-I)	21	57	60	9	7
Secret of the Incas (Par.)	1	10	20	18	3
Seven Brides for Seven Brothers (MGM)	12	2	4	–	1
Siege at Red River (20th-Fox)	1	6	24	15	3
Silver Lode (RKO)	–	2	15	6	1
Southwest Passage (U.A.)	–	–	11	10	5
Student Prince, The (MGM)	6	8	20	9	–
Susan Slept Here (RKO)	7	22	–	–	1
Tanganyika (U-I)	–	6	22	10	9
Them (W.B.)	3	15	11	10	10
Three Coins in the Fountain (20th-Fox)	42	31	3	1	–
Untamed Heiress (Rep.)	–	2	–	9	1
Valley of the Kings (MGM)	–	9	21	3	1
Weak and the Wicked, The (A.A.)	5	–	1	–	–
Witness to Murder (U.A.)	–	4	12	5	5
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	–	2	16	3	1

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